

**GOETHE,
NIETZSCHE,
AND WAGNER**

*Their Spinozan Epics
of Love and Power*

T. K. SEUNG

"The novel idea of Spinozan epics is highly illuminating. This book reveals that three poets took upon themselves the awesome historical mission to naturalize the Christian epic tradition and redesign the destiny of humanity as the children of Mother Nature. The author spins out this astounding revelation through his hermeneutic program of cultural thematics."

—CHUL BUM LEE, Poet and Critic

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Chapter One

The Superman in Estrangement

(*Faust*, Prologue and Part One)

The Prologue in Heaven opens with three Archangels singing the splendor of the natural world ranging from the radiant sun to the awesome night of the earth. Then the devil Mephisto appears to mock the Lord in Heaven for the miserable condition of humanity. He calls man the little god of the world. Though he has nothing to say about the sun or planets, which have been praised by the Archangels, he wants to voice his scathing criticism of the Lord's favorite creation on earth. The little god of the world is still as miserable as he was on his first day. His life would be a little better if the Lord had not shown him the light of heaven. He calls it reason and uses it to be more bestial than any other beasts. He behaves like a grasshopper, who ever tries to hop and fly, but always drops back into the grass to sing its old ditty. If only he could just stay in the grass. But he sticks his nose into every trash. In response to this jeering criticism of His creation, the Lord asks Mephisto, "Is there anything right for you on the earth?" The devil's answer is a resounding No. Then the Lord asks whether he knows his servant Faust. The devil replies that Faust is indeed strange. He is never content with the earthly food or drink; some ferment makes him seek what is far away. He demands the brightest stars from the heaven and the highest joys from the earth, but his restless breast is satisfied neither by all that is near, nor by all that is far. The Lord admits that Faust is groping in confusion, but predicts that he will come out fine in the end. This prediction provokes Mephisto's challenge: With the Lord's permission, he can lead Faust astray. The Lord grants him the permission to do whatever is necessary to divert Faust from his primal source. Although man errs so long as he strives, the Lord says, a good man still knows the right course of action even in his dark impulses.

So He is confident of winning the wager. Mephisto is equally sure of his victory. Thus the wager on Faust is concluded in the Prologue.

This scene is usually taken for the Christian Heaven. But there is no hint of the other world, which is separated from the natural world. This one-world view is not Christian. The wager is adapted from a similar story in the Book of Job, and this book of the Old Testament says nothing about the other world, either. The separation of the Christian Heaven from this world came much later. But the natural world of the Prologue is still different from the world of Job. The Archangels say that their world still has the splendor of the primal day. That goes against the biblical dogma that the original sin has corrupted all of Nature. The Lord in Heaven says that a good man is well aware of the right course of action even in his dark impulses. This is again incompatible with the original sin, which has allegedly corrupted the human faculty of moral judgment. But the Prologue in Heaven shows no trace of sin or sinfulness. Instead of sin, it knows only error. Even the devil, who comes to talk with the Lord, shows no trace of his rebellion and damnation. The devil who comes to talk with God in the Book of Job is Satan, who will mercilessly destroy all of Job's children and properties. But Mephisto shows no such Satanic streak. On the contrary, he will help Faust with his needs and desires. Mephisto is roguish and playful, but never malicious and resentful. He is treated like the Lord's domestic servants (*Faust* 274). The natural world of the Prologue has no room for malicious devils because it is not corrupted by the Satanic rebellion or the original sin. The Lord refers to this world of innocence by the enigmatic phrase: *Das Werden, das ewig wirkt und lebt* (*Faust* 346), which means "the world of becoming that forever works and lives." This is the world of innocent becoming. There is only one passage in the Prologue in Heaven that may imply a two-world view. Mephisto says that Faust is never content with the earthly food or drink and demands the brightest stars from heaven and the highest joys from earth. Faust is caught between two conflicting aspirations: one for heaven and the other for the earth. The conflict of these two aspirations was one of Goethe's own fundamental polarities. Here is his description of this conflict:

The capacity to ennoble everything sensual and give life even to the deadest material by wedding it with the idea, is the fin-

est warrant of our supernatural origins. Man, however much the earth attracts him with its thousands and thousands of phenomena, still raises his eyes to the heavens arched above him in immense space, because he feels deeply and clearly within himself that he is a citizen of that spiritual domain, the belief in which he can neither repudiate nor abandon.¹

“The idea” in the first sentence of this quotation refers to the Platonic Idea (or Form) in the eternal domain. The whole quotation reveals a Platonic outlook that human beings are inspired by the Ideas in the supernatural realm though they are placed in the natural realm. This proves the supernatural origin of human beings. But this Platonic outlook does not always entail a two-world view. Though Plato advocates a two-world view in his early and middle dialogues, he repudiates it for a one-world view in his late dialogues and assumes its compatibility with his theory of Ideas. The same transition takes place in German Idealism. Kant revives Plato’s doctrine of Ideas as transcendent entities in the first *Critique*, but he renders those Ideas immanent in the third *Critique* and his other late writings. Those immanent Ideas then become the mainspring for the development of German Idealism. Hence there is no reason to assume that Faust’s heavenly aspiration requires the separation of heaven from the natural world. But I have quoted the long passage because Goethe’s Platonism will be an integral feature of *Faust* from the beginning to the end in spite of its allegiance to Spinozism.

The natural world of the Prologue, however, is not Spinoza’s pantheistic world. The Lord in Heaven is a monotheistic God. In that regard, the Prologue does not diverge from the Book of Job. But the character of his servant Faust is different from that of Job, a faithful and favored servant of God. He is blameless and upright. The Lord calls Faust his servant, but he recognizes no master. That makes him a servant who does not even know his master. For this reason, Eudo Mason says not only that Faust is different from Job, but also that the Lord of Faust is equally different from the Lord of Job. The Lord of Faust does not demand humility and self-denial from His servant, as the Lord of Job does. Instead, Mason says, the Lord of Faust encourages self-assertion by stressing ceaseless

¹. From Goethe’s talk of April 1818 with Kanzler von Müller and Karoline von Egloffstein. Quoted and translated by Eudo Mason (*Goethe’s Faust*, 177).

striving and activity (Mason, *Goethe's Faust*, 280). This is the essence of Faustian individualism, which has also been known as Promethean titanism. As a favorite of God, Job lives in boundless prosperity. On the other hand, Faust is mired in misery as Mephisto says. But we do not know what sort of life he is leading on moral grounds because Mephisto uses no moral terms in his description of Faust. Neither do the Archangels use moral terms in their praise of the Lord's works. The Prologue in Heaven is situated beyond good and evil; even the wager between the Lord and the devil contains no moral terms. The Lord says that human beings err so long as they keep striving. The concept of error is not a moral concept. But the Lord gives no indication of what sort of error He has in mind. Hence we can never tell what it really means for humans to err.

We have the same problem with the Lord's challenge to Mephisto to divert Faust from his primal source because He does not explain what the primal source (*Urquell*) is. In the case of Job, to divert from the primal source meant to turn away from God. But the Lord of Faust never demands obedience and submission from his servants, as we just noted. Furthermore, there is no indication that He is the primal source. Though He is a monotheistic god, He is never described as the Creator of heaven and earth. The Archangels praise the glory of His works, but they never say that his works are the works of creation. The Lord compares Himself to a gardener (*Faust* 310). But the role of a gardener is not to create everything from nothing. Whatever products a gardener may produce, he cannot be the ultimate source of his production. Hence the monotheism of the Prologue may not be the same type as that of the Old Testament. For these reasons, we have to place a big question mark on the very idea of primal source.

Even if the Lord is the primal source, Faust cannot be diverted from Him because he has never been attached to Him. Unlike Job, Faust does not even know the Lord in Heaven. Since his diversion from the primal source can make no sense in his relation to the Lord, most scholars have assumed that his degradation under Mephisto should be understood as his moral perdition. But his moral perdition cannot be accepted as his falling away from his primal source because this source is never morally conceived. The moralistic expectation of Faust's development is out of tune with the amoralistic wager between the Lord and Mephisto. Probably out of desperation, Eudo Mason assumes that the primal source "can only be

the higher, celestial world represented by the Archangels and by the Lord himself' (*Goethe's Faust*, 284). He further assumes that the celestial world of the Lord and the Archangels serves the same function as the Platonic Heaven of Eternal Ideas. He supports this identification by referring to Goethe's talk on our heavenly aspiration that we just quoted. He is conflating Faust's world with Goethe's and Plato's. Unfortunately, the Heaven of the Prologue shows no trace of Eternal Ideas or any other normative principles. It stands beyond good and evil. Hence the primal source cannot be identified with the Platonic Heaven. Without clarifying the nature of primal source, we can never tell whether Faust is going straight or astray in the course of his epic journey.

After concluding the wager with Mephisto, the Lord says that He likes to give Faust the devil as his companion to excite and goad him to work because human beings in general have the tendency to slacken too easily and seek easy comfort. This remark may imply that to divert from the primal source is to lose the Faustian spirit of ceaseless striving. This should be the case if the primal source is taken to be the primal energy of the universe. Probably for that reason, the Lord does not regard Mephisto as an agent of degradation. On the contrary, he will perform the positive task of preventing Faust from stagnation. When the Lord assigns this positive task to the devil, He is evidently doing a big favor for his servant Faust, and his perpetual striving may be the only service He expects from him. But He never explains what Mephisto's positive task has to do with diverting Faust from the primal source. Thus the role of Mephisto in Faust's career is never clearly defined. It is as uncertain and mystifying as the nature of the monotheistic deity and the primal source in the Prologue. The wager on Faust's soul is hatched in this tangle of mysteries and uncertainties. To unravel this devilish tangle is the key to understanding Faust's strange epic journey.

The Superman and the Earthling

Faust is a renowned magician of the Renaissance. Europe has just seen the birth of a new secular culture from medieval Christianity. The renowned magician is a champion of this new culture, but his study is still enclosed in an old Gothic building. In this critical juncture of new and

talking about what he does not know. By the power of magic, he wants to find out above all what holds together the whole world by perceiving the innermost working of all its seminal powers. He is seeking direct perception of the cosmos, which is presumably possible only for God and transcends even the power of angels. In the Prologue, Archangel Raphael says that no one can comprehend God's vision and His great works of surpassing might (*Faust* 247-50). In his aspiration for intuitive knowledge of the universe, Faust dares to fare better than the Archangels and transcend the limits of human sciences.

This inordinate intellectual ambition is the source of Faust's misery. But this is not his only problem. He has a ravaging sickness that is consuming his entire existence. His sickness lies in his total isolation and alienation from Mother Nature, which is indicated by his high-vaulted Gothic room. The Gothic architecture marks the high point in the struggle of medieval Christianity to build a spiritual fortress against natural impulses. Faust is trapped in this fortress, which he calls his prison and a musty hole of stone. He is enclosed in his Gothic study just like a medieval monk in a monastic cell. Both of them are suffering from their isolation and alienation from Mother Nature. This is their common cultural legacy from medieval Christianity. But Faust's isolation is even more suffocating than that of a cloistered monk. The latter has severed his ties to the world of natural impulses for the sake of a new lifeline to the supernatural world. But Faust has disowned this part of Christianity. Whereas the Christian icons would adorn the monk's cubicle, Faust's prison is stuffed with moldy books and grimy papers. He laments over the fact that he is surrounded not by living Nature, but by dead bones and skulls. Unlike the Christian monks, Jane Brown says, Faust does not aspire to make a vertical move to heaven, which is expressed by the strong vertical lines of Gothic architecture (*Goethe's Faust*, 48). He is eager to make the horizontal move to Nature. When a full moon appears, he calls her his melancholy friend and expresses to her his longing for the healing and recovery from his sickness:

Ah, could I on some mountain height
Rove beneath your mellow light,
Drift on with spirits round mountain caves,
Waft over meadows your dim light laves,
And, clear of learning's fumes, renew

Myself in baths of healing dew!

(*Faust* 392-97, trans. Charles Passage)

Locked in his study, Faust is suffocating from learning's fumes and is longing to recover his lifeline with the living nature represented by the moon. He curses the prison of his study, his books and papers, and his instruments. He has to break out of his study. But his prison is not simply physical or institutional, but cultural and spiritual. It has been fortified over a thousand years by medieval Christianity. If his study were merely a physical prison, he could just walk out of it into the natural environment. But there is no easy way to walk out of a spiritual prison cell. In desperation, Faust turns to the magic book of Nostradamus. This is a typical bookish way for a scholar to cope with the problem of his natural impulses. He does not know how to reconnect himself with Mother Nature except through a book. He says that he can learn from this book what Nature can teach him. This magic book contains a number of astrological diagrams, called Signs. When he gazes upon the Sign of the Macrocosm, he feels as though the powers of Nature were revealed all around him. This is the first indication that he is subscribing to Spinoza's understanding of Nature: The power of God is his essence (*Ethics*, pt. 1, prop. 34). He describes his ecstatic cosmic vision:

How all things interweave to form the Whole,
Each in another finds its life and goal!
How each of heaven's powers soars and descends
And each to each the golden buckets lends;
On fragrant blessed wings
From heaven piercing to earth's core
Till all the cosmos (*das All*) sweetly rings!

(*Faust* 447-53, trans. Charles Passage).

The whole is the universe, the infinite substance or the all-embracing reality, which is often referred to as the All (*das All*).

With the vision of the Macrocosm, Faust feels like a god in his mystical joy. But this feeling is not real, but only a game with the magical diagram. When this disheartening realization comes over his momentary excitement, Faust desperately longs to get hold of the real Nature. In talking about the real Nature, he thinks of her nurturing breasts and the source of life before anything else:

Where can I grasp you, Nature without end?
 You breasts, where? Source of all our lives,
 On which both heaven and earth depend,
 Toward you my withered heart strives—
 You flow, you swell, and must I thirst in vain?
 (*Faust* 455-59, trans. Charles Passage)

“Nature without end” is again from Spinoza’s understanding of Mother Nature as the infinite substance. For Faust, she is the cosmic mother, the source of all lives. Though the source of all lives (*Ihr Quellen alles Lebens*) may not be exactly the primal source (*der Urquell*) of the Prologue, the former comes very close to the latter especially because both heaven and earth are said to depend on it. Faust’s longing to be connected to the source of all lives can never be satisfied by his Sign of the Macrocosm. At most, it can give him some intellectual fantasy, but not the pleasure of feeding on the breasts of Mother Nature. Faust’s withered heart is still seeking her breasts in vain and he keeps turning the pages of the magic book until the Sign of the Earth Spirit turns up. Then he immediately senses its magic power. He feels that the Spirit of the Earth is close to him and that his own powers are growing as though he were drinking new wine. He feels the courage to plunge into the world and take on the woe and the bliss of the earth. But this sense of triumphant courage is overwhelmed by a sudden change of his surroundings.

The sky becomes overcast, the moon hides its light, the lamp dies down, mists arise, red fire flashes around his head, and a chill blows down from the vault and makes him shudder with fear. Feeling the presence of the Spirit, Faust bids it to reveal itself. When he summons it by using the magic sign, the Earth Spirit finally appears in frightful flames. He is too scared even to look at the Spirit. She mercilessly taunts the cowering Faust and addresses him as “superman” in a mocking tone. She says that the once strong and proud Faust is now crushed to a miserable writhing worm by her breath and terror. But he protests that he is equal to her. In response to this preposterous claim, she describes her mighty works in Nature. In protest, he says that he feels close to her. But the Spirit dismisses him with insult: “You are equal to the spirit you comprehend, / Not me!” (*Faust* 512-13). Then the Spirit vanishes. Faust fumes, “Not you? / Whom then? / I, image of the godhead! Not even

rank with you!" (*Faust* 515-17). Thus he is hopelessly outranked and humiliated by the Earth Spirit.

The Sign of the Macrocosm and the Earth Spirit have been taken as two pantheistic symbols. But they have generated one thorny question: Why are there two such symbols rather than one and how are they related to each other? Eudo Mason says that the Macrocosm corresponds to the principle of contemplation and the Earth Spirit to the principle of action (*Goethe's Faust*, 141). These two principles correspond to Faust's own two impulses: the cerebral impulse to know the whole world and the visceral impulse to be united with Mother Nature. Mason stresses that the Earth Spirit is Goethe's invention to express his devotion to the earth (*Goethe's Faust*, 148-50). The poet loaded the Earth Spirit with two symbolic functions. Its first function was to stand for this world against the other world. This is to end the alienation from the natural world by repudiating the supernatural world. The second function of the Earth Spirit was to clarify Goethe's own version of pantheism. With the revival of Spinoza's philosophy, naturalistic pantheism became a groundswell for the German intellectuals of Goethe's generation. Although they rejected the other world, many of them subscribed to an idealistic or Romantic view of Nature, which Goethe regarded as an unreal view of reality and as a new escape from this world of brutal force, where all things, good and evil, beautiful and ugly, significant and insignificant, exist side by side with equal right for survival, fighting against each other and devouring one another. This is Hobbes's nasty and brutish state of nature. This frightful condition of the earth is represented by the appearance of the Earth Spirit in frightening red flames and the equally frightful atmospheric turbulences that accompany her appearance.

Goethe adopted the word *Erde* (earth) as his own logo to highlight his chthonic emphasis on naturalism against its ethereal version. Together with Herder, Mason says, he formed many compound words that begin with *Erde* such as *Erdenatur* (earth-nature), *Erdegebilde* (earth-forms), *Erdegesetze* (earth-laws), *Erdeschränken* (earth-limitations), and *Erdenursprung* (earth-origin). His favorite was *Erdensohn* (earthling), which is repeatedly used in the composition of *Faust* (*Goethe's Faust*, 154). Whereas the Sign of the Macrocosm represents the idealistic pantheism, the Earth Spirit represents the realistic pantheism. The latter is earth-centered; the former is heaven-centered. In the Sign of the Macro-

cosm, the creative force flows downward from heaven to earth as it does in the Prologue, where the praise of Archangels moves from the glory of heaven down to the elemental forces of earth. In the other astrological Sign, the Earth Spirit arises from the depth of the earth. Her power moves upward from the bowels of Nature. She appears in response to Faust's longing for the real Nature, which means the realistic Mother Nature. The Sign of the Macrocosm has given him only an idealistic picture of Nature. When he moves from the Sign of the Macrocosm to the Sign of the Earth Spirit, he can be taken to make the move from the unrealistic version of pantheism to the realistic version.

In referring to the Earth Spirit, I use the feminine pronoun 'she'. But this is grammatically wrong because the grammatical gender of *Erdgeist* is masculine. But the Earth Spirit is associated with the breasts of Nature. Furthermore, the grammatical gender of *Erde* is feminine. If the Earth is feminine, her spirit cannot be masculine. Ontologically, the Earth Spirit must be feminine because it belongs to the Earth. This is the difference between the grammatical and ontological rules of gender. Goethe's invention of the Earth Spirit transforms Spinoza's pantheism. The idealistic version is Spinoza's original pantheism. Faust's vision under the Sign of the Macrocosm shows only the world, but no presence of God as its master. This is the way Spinoza understands God: He is identical with Nature. Spinoza's natural world has nothing like the Earth Spirit, who functions as the principle of activity and the source of all life. Just before summoning the Earth Spirit, Faust says that the breasts of Nature are the source of all life, on which heaven and earth depend. This statement contradicts the Archangels' praise of heaven and earth as the glorious works of the Lord in Heaven. The first strophe of their song praised the splendor of heaven; the next two strophes described the stormy phenomena of the earth. The content of these two strophes is restated in the Earth Spirit's description of her own activities to Faust:

In life like a flood, in deeds like a storm
I surge to and fro,
Up and down I flow!
Birth and the grave
An eternal wave,
Turning, returning,
A life ever burning:

summoned the Earth Spirit for his existential need, but her insulting treatment has made him realize the obvious truth that he is only an earthling, not a superman free of earthly shackles. He now concedes that he cannot be equal to the mighty Spirit. He had the power to summon her, but not the power to retain her. So he felt so small and so great at the same time in his encounter with her. He is besieged with a cluster of existential questions: "Who can teach me?", "What should I avoid?", and "Should I follow every impulse?" In this uncertain frame of mind, he reflects on the difficulty of coping with the earthly life.

Faust laments that even the noblest things the spirit conceives are pushed aside by the ever alien material things. When the earthly goods of this world are secured, we call the better things deceit and illusion. What gave our life the noble feelings is petrified in the earthly bustle (*Faust* 634-39). This is a Platonic complaint against the earthly existence par excellence, which goes together with Goethe's Platonic outlook cited at the beginning of this chapter. When our fantasy soars in its glorious flight and hopefully waxes for the eternal world, Faust says, we can still find a little space for contentment even after joy after joy is shattered in the whirlpool of time. But even this little contentment cannot survive the assault by Care, who builds her nest deep in the heart, creates secret sorrows, and restlessly disrupts joy and peace. She can wear many different masks: house and home, wife and child, fire and water, dagger and poison, and many other countless sources of our worries and anguishes. Consequently, we always live in the dread of things that do not even happen. There is no way to escape from the grip of Care, an offspring of the Earth Spirit. This is the fate of an earthling. After this long reflection, Faust painfully admits that he is not like the gods. Thus he repudiates his pretension of being a superman. He bravely accepts his lowly status: He is like the worm that burrows in the dust (*Faust* 653). Everywhere in his existence, Faust feels overpowered by the Earth Spirit, lord of the dusty world. He is made of dust and surrounded by dust—the walls of dust, the moldy books, and his scientific instruments. Those instruments are now mocking him. They were supposed to be the key to open the secret of Nature. But the world of dust has never allowed itself to be unveiled. Thus his superhuman aspiration for unlocking the secret of the dusty world has been totally frustrated. This may be another reason for feeling

that he is humiliated by the Earth Spirit. It surely vindicates her contention that he is not her equal.

In this desperate moment, Faust sees the poison bottle and thinks of killing himself. Strangely, he considers suicide not as the termination of his existence, but as its liberation from earthly shackles. He fancies shedding his earthly garb and riding a fiery chariot on a new path through ether to the new sphere of pure activity. Here again he is stating a Platonic longing. In the *Phaedrus*, Plato compares the soul to a chariot that can fly to the heavenly realm of Forms. Faust is dreaming of the same Platonic flight. But he asks himself, "Do you, now only a worm, deserve it?" (*Faust* 707). He is still caught in the conflict of his own self-images as earthling and as superman. He is determined to resolve this conflict by liquidating his earthly existence and prove by his deed that human dignity does not fall short of divine height. Just then he suddenly hears the Easter bell and the choral music of Christ's resurrection. Though he no longer believes in Christ, he recalls his youthful joy of Easter, which prevents him from taking his life. While his tears are flowing, he says, "The Earth has taken me back" (*Faust* 784). In this temporary union with the earth, Faust goes outside the city gate and runs into the Easter promenade. The girls are talking about the boys, and the soldiers are singing about their battle for girls and castles. It is the revelry of love and war, the two basic means for sexual reproduction. One old woman talks about matchmaking and offers her service to pretty girls. Sexual reproduction is for the renewal of life. The promenade is the spring festival celebrating the renewal of natural forces after a long winter. The Christian feast of Easter has been so naturalized that it can be taken for a pagan festival of nature-religion. The resurrection of Christ is now being celebrated as the revival of Mother Nature. Easter has clearly become a big feast of earthlings. In this season of revival and renewal, Faust says, everything is striving and growing. Merry voices of the village people make him feel that he is in the middle of their paradise. The great and the small alike shout joyously: "Here I am human, here I am allowed to be really human" (*Faust* 940).

In the bustle of the Easter promenade, Faust seems to have completely forgotten his superhuman aspiration and really come back to the earth, living up to his earlier statement, "The Earth has taken me back." But he is not a wholesome earthling yet. His longing to be like a god and

see the whole world from a divine perspective comes right back to haunt him when he sees the sun on his way home from the promenade. For Faust, the sun is not merely a physical object, but a goddess. She is the divine model for his superhuman ideal of being able to see, in an unbroken vision, the whole world from the top of mountains to the bottom of oceans. He can never free himself from this divine self-image any more than he can stop being an earthling. This is the essence of his famous speech on his two souls to Wagner:

Two souls, alas, are dwelling in my breast,
And either would be severed from its brother;
The one holds fast with joyous earthly lust
Onto the world of man with organs clinging;
The other soars impassioned from the dust,
To realms of lofty forebears winging.

(*Faust* 1112-16, trans. Walter Arndt)

One of the two souls is earth-bound; the other is heaven-bound. The conflict of these two souls is none other than Goethe's own fundamental polarity, which I cited at the beginning of this chapter. To resolve this conflict is the momentous task not only for Faust, but also for Goethe's spiritual heirs, especially Richard Wagner and Friedrich Nietzsche.

The Earthling and the Devil

Right after his speech on his two souls, Faust appeals to the spirits in the air and ask them to transport him to higher life. Though they do not respond to his call, a poodle appears. The dog keeps running around Faust and Wagner in a spiral, making an eddy of fire. The fiery movement of the poodle echoes back to the fiery appearance of the Earth Spirit. Their connection will be revealed later. Faust returns to his study with the poodle and gets absorbed again with his question on the source of life. For some revelation on this question, he opens the New Testament and reads the first sentence of St. John's Gospel: "In the beginning was the Word." This is surely a statement about the primal source. But Faust cannot believe that the Word was the original source of the world. So he decides to write his own version of the first line of John's Gospel. As his alterna-

tives to *the Word*, he tries out *the Sense*, *the Power*, and *the Action*. There is a logical progression in the trial of these alternatives. The Sense should naturally follow the Word because every word has a sense. Later, Mephisto in his disguise as Doctor Faust will describe to a student the science of theology as a dubious game of empty words. The student will reply that a word must have a concept (*Faust* 1993). The concept is the same as the sense or meaning of the word. The German word *Sinn* is invariably rendered as *the Mind* in English translations. But that breaks up the logical progression in Faust's thought for his revision of the first sentence of John's Gospel.

What must be the Sense (meaning) of *the Word*, if it is to mean the primal source, or rather what was in the beginning, as the Gospel puts it? Faust settles on *the Power* as its Sense. But power cannot be mere power any more than a word is a mere word. The Power is related to its Action, just as the Word is related to its Sense. This is the chain of reasoning behind Faust's revision scheme, by which Faust replaces the Word/Sense with the Power/Action. This replacement is in tune with the replacement of the Lord in Heaven, the God of Logos, with the Earth Spirit, the Goddess of Power. This outcome should be understood as continuation of the theological investigation that began in the Prologue. The Lord in Heaven introduced the notion of the primal source and later His monotheism was absorbed into the pantheism of the Earth Spirit. When Faust replaces *the Word* with *the Action*, he claims to act on the prompting from the Spirit (*Faust* 1236). He must be thinking of the Earth Spirit's display of power and her statement that she weaves the garment for Godhead in the loom of time. Her weaving is the act for the manifestation of her power. Faust is treating the Word of John's Gospel as a typical meaningless word of theology and pouring his own meaning into this cipher. This is almost the same operation as that of installing the Earth Spirit as the real power behind the throne of the Lord in Heaven. Both cases involve the operation of providing some real content for an empty form.

Right after the translation, the poodle transforms itself into a huge beast with fearsome jaws and fiery eyes, which are again reminiscent of the Earth Spirit. Faust tries to control the beast with his magic, and the beast presents itself in the form of a wandering scholar. This is Mephisto. Faust asks him, "What is your name?" Mephisto makes a witty reply: Faust should not ask for the name if he wants to know the essence, be-

cause he has just expressed his contempt for the Word in his revision of St. John's Gospel. Faust defends himself by saying that the name usually indicates the essence. Mephisto then describes himself as one part of that power that ever wills evil and yet always creates the good (*Faust* 1336-37). This enigmatic answer is also a witty move in a word game he is now playing with Faust. It involves the three words that Faust used for his alternative translations of *the Word: the Sense, the Power, and the Action*. It begins with the Power ("one part of that power"). The phrase "creates the good" refers to the Action, namely the action of creation. The phrase "ever wills evil" refers to the Sense. To will belongs to the mental domain of the Sense. What one wills to do is what one means to do. The intention of an act belongs to the domain of meaning or sense. Faust began his question about Mephisto's name, and he replied by using the three words Faust had just used in his revision of the biblical passage. Thus their exchange goes through the chain of four words—*the Word, the Sense, the Power, and the Action*.

Mephisto's witty game of words is so enigmatic that it only baffles Faust. When he demands an explication of the enigmatic reply, Mephisto mystifies it even further by identifying himself as the spirit that continuously negates. He further elaborates his act of negation as the act of destruction, and justifies this destructive role on the ground that everything created is only fit to be destroyed (*Faust* 1338-44). Therefore, he says, his proper element is evil. He is now describing himself as the agent of destruction, whereas he just described himself as the agent of creation. But there is no real contradiction. He said that he was the agent of creation against his will. He is now explaining what he meant by "willing evil" in his previous statement. It means to negate, to sin, and to destroy. But he is presenting this principle of negation as an essential complement of the principle of creation. There can be no creation without destruction. This will become Zarathustra's favorite teaching on the will to power. Every moment in the world of phenomena is a moment of simultaneous destruction and creation. This is the roaring loom of time, where the Earth Spirit said the eternal sea brewed the turbulent wave and the glowing life from birth to death (*Faust* 504-8). It is also what the Lord in Heaven called the world of *Werdende* (Becoming), which is subject to perpetual fluctuation. Still baffled by the devil's enigmatic statements, Faust wants to know why Mephisto describes himself only as a part. He

itself, which is said to be indescribable and incomprehensible because it lies beyond space and time and transcends our words and concepts. Therefore, it has been treated as Nothing by some Kant scholars. But it is the ultimate ground of all phenomena. In the Prologue in Heaven, the world of phenomena is also described by Kant's technical term, *Erscheinung*, which is usually translated as "appearance" (*Faust* 348).

By using the mystical expressions, Goethe highlights the inexhaustible power of Mother Nature, which he takes as the heart of her infinitude. Mephisto attests to this inexhaustible power when he admits his inability to extinguish the endless breeding of beasts and humans. Although he keeps on burying the enumerable number of the dead, they are always replaced by the fresh flow of new living things, which unfold in dryness and wetness, heat and cold. Faust says to him that he is waving his clenched fist against the creative power, because he is posing himself as the agent of destruction. But Mephisto has already said that his destructive role is only an instrument in the creative role of Nature. In opposing the Something against his Nothingness, he takes Something as the symbol of creation and Nothingness as the symbol of destruction (*Faust* 1363-64). But Nothingness is the mother of every something. If the ultimate ground of reality were Something, it would be finite and be exhausted. Because it is Nothingness, it can never be exhausted. The Taoist sage says that Tao can never be exhausted because it is empty and non-being (*Tao Te Ching* 4). Tao is like Goethe's Nothingness. Hence Nothingness is the symbol of not only destruction but also of the ultimate ground of all creation. When the phenomenal entities are destroyed, they may appear to be reduced to Nothingness. But that is their return to the empty womb of Nature. On the other hand, the world of phenomena has no empty room because it is filled with countless somethings. Hence the creation of something new requires the destruction of some old things. Without their destruction, there can be no room for the new entity in the world. Especially the creation of a living thing involves the assertion of its will. But the will of one living being can be asserted only at the expense of some other living beings. Hence the principle of individuation involves the act of negation as well as affirmation. Thus the inexhaustible creative power of Nature entails the endless struggle of power and destruction for her countless creatures. This is the frightful essence of Nature that was already displayed to Faust by the Earth Spirit in scary

red flames. Mephisto is now explaining it further for Faust's benefit by describing himself as the spirit of negation.

At the end of this long discussion, Mephisto offers to show Faust what sort of sensuous pleasure his magic art can deliver. He calls out his spirits and asks them to open up all of Faust's physical senses. With a rapturous song of beautiful natural scenery, they send Faust to sleep. Mephisto says that Faust has plunged into the sea of sweet dreams and illusions. The importance of this point cannot be fully appreciated until we remember that the medieval Christians had deliberately dulled and choked their carnal senses to open up their spiritual sense. The withering of carnal senses must have been the chief cause for Faust's alienation from the natural world. Hence to open up his carnal senses is the first step for the recovery of his natural instincts. Finally, Mephisto acts as the lord of rats and mice, frogs and flies, bugs and lice, and asks them to nibble away the magic signs that are blocking his exit from Faust's study. He is fully displaying himself as the agent of natural force that is shared by all animals. Unlike the Christian devil, Jane Brown says, he is a nature spirit (*Goethe's Faust*, 67). Carnal senses belong to natural force. When Mephisto comes back on his next visit, he offers to free Faust from bondage so that he can find out what life is really like. By "life" he means the life of natural instincts. Faust bitterly complains of his being cramped in the pain of earthly life. When morning comes, he always wakes up in terror. All day long, he lives with endless anxiety and apprehension. At nightfall, he is frightened with wild dreams. He describes the root cause of all his endless troubles as follows:

The god that dwells within my heart
Can stir my depths, I cannot hide—
Rules all my powers with relentless art,
But cannot move the world outside;
And thus existence is for me a weight,
Death is desirable, and life I hate.

(*Faust* 1565-71, trans. Walter Kaufmann)

There is something outlandish about Faust's pain of existence. It involves neither natural disasters such as famines and crippling diseases, nor political and social oppressions such as religious persecution and economic exploitation. It arises from the simple fact that he has no con-

trol over the outside world. This is the basic fact of life, which is accepted as a normal feature of human existence by most people. But Faust has turned it into his hell. Why? Because of the god in his heart. Unlike mortals, every god surely expects, by right, to rule over the outside world. The god within Faust's heart is his superhuman ego. This god has transformed his harmless natural existence into a painful prison of despair. He is suffering in his self-imposed torture chamber. Thus he has developed his unbearable hatred of life.

Faust says that he would welcome death as his relief because he detests life. Then he curses everything in the world, one after another. This is his famous universal curse (*Faust* 1583-606). This curse of despair is followed by the Chorus of Spirits, whose song opens with:

Woe! Woe!
You have destroyed
The beautiful world
With mighty fist;
It crumbles, it collapses!
A demigod has shattered it!

(*Faust* 1606-12, trans. Charles Passage)

The phrase "with mighty fist" echoes back to Faust's earlier taunting remark that Mephisto was waving his clenched fist against the creative power. The clenched fist expresses the spirit of defiance. The spirits say that a demigod has made the destruction. The demigod is the god in Faust's heart, his superhuman ego. The earth has become unbearable and detestable for Faust because he has been captivated by his superhuman dream and imprisoned in his own titanic defiance. This is the cause of his alienation from Mother Nature, which has afflicted him all his life. Addressing Faust as the mighty son of the earth, the spirits ask him to rebuild the beautiful world in his bosom and start a new life. They are exhorting Faust to be reborn as a child of the earth. This is the only way to overcome his despair over earthly existence.

Mephisto simplifies the counsel of the spirits for Faust: they are urging him to move out from his solitude to the wide world for the sake of pleasure and action (*Faust* 1627-34). Mephisto tells Faust to stop playing with his grief that devours his life like a vulture. This is an important point. Faust is really playing with his grief. There is no way to play with

grief when it comes from natural disasters. But his grief is highly artificial because it comes from the frustration of his superhuman aspiration. It is the vulture that devours his life from inside. He can stop it only by getting out of his isolation. Hence Mephisto exhorts him to seek the company of some human beings. This should be the first step for ending his isolation and alienation and becoming a healthy son of the earth. To become a full-fledge earthling has now become Faust's central ambition. For this endeavor, Mephisto offers to be Faust's companion. Thus they come to sign the pact: Mephisto will be Faust's servant in this world. In return for this service, Faust will be his servant in the other world. Faust replies that he does not care about what will happen to him in the other world because the earth is the only source of his joys and sorrows. In that case, Mephisto says, he can accept the pact and peacefully feast on the good things that his skills can provide. But Faust responds with his Faustian reply: If he ever reclines on a bed of sloth, he will be done then and there. Then he offers the famous wager: If he says to any single moment, "Stay a while, you are so fair!", then the devil may fasten him in fetters. Faust says that he will be a slave if he stagnates. If he is a slave, he does not care whose slave he is. This is the Faustian spirit. To be the master of one's own existence is to be the master of one's perpetual striving. The wager depends on the Faustian striving, whereas the pact only concerns the exchange of services. The wager is Goethe's invention, whereas the idea of signing a pact with a devil comes from the Faust legend. Although Faust and Mephisto sign these two agreements together, they never specify their relation.

Though the traditional pact reflects the traditional notion of devils, it does not go well with Mephisto. Unlike traditional devils, Mephisto said in the Prologue that he did not care at all about the dead and that he was interested only in playing with living souls. In that regard, he shares the same disdain for the dead and the other world as Faust does. For this reason, it has been said that Goethe retained the pact only because it had come down from the Faust legend. But it cannot be simply retained because of its conflict with the Prologue. To resolve this conflict, Eudo Mason has proposed that he substituted the wager for the pact (*Goethe's Faust*, 299). But there is no textual evidence for the substitution. When Faust dies in Act 5 of Part Two, Mephisto will claim his soul. But this claim can be staked not on the wager, but on the pact. Mephisto evi-

dently believes that the pact is still binding. If he thinks so, it could not have been substituted with Mephisto's consent. If both the pact and the wager are in effect, we had better assume that they are two independent agreements. This is the standard view in Faust scholarship. For example, John Williams says that the wager is just added to or superimposed on the pact (*Goethe's Faust*, 88).

Let us now consider the relation of the wager to the Prologue in Heaven, where the Lord makes a wager with Mephisto. The Lord's wager is different from Faust's wager. The former says nothing about any fair passing moment or restless striving, which is stipulated in Faust's wager. After making His own wager, the Lord indeed says that He has given Faust the devil as his companion to prevent his slackening. But this is not a part of His wager, in which the Lord simply bets on His conviction that the devil cannot divert Faust from the primal source however he may try. As we noted earlier, the Lord never explains what it means to be diverted from the primal source. For this reason, the terms of the wager were never clearly defined. We have entertained the conjecture that to be diverted from the primal source is to lose the Faustian temperament of ceaseless striving. In his wager, Faust is spelling out the unspecified terms in the Lord's wager. In that case, he is taking over the Lord's incomplete wager with Mephisto and completing it to his own satisfaction. In short, Faust is playing the role of the Lord. He has also become the devil's master by his pact with Mephisto, which makes the devil his servant for life. His relation to Mephisto is analogous to the Lord's relation to the devil. We have already noted that the power and work of the Lord were transferred to the Earth Spirit. Faust is now taking over the role of the Lord. This is the essence of his wager. Like the Lord in Heaven, Faust has the confidence to contest the power of the devil in a wager. He is living up to his title, the little god of the world, which Mephisto gave him in the Prologue in Heaven.

So far we have mainly talked about the terms of the wager, but we should never forget that its function is to reorient Faust's concern from heaven to earth, from theory to practice, from thought to action. This point was already suggested by the spirits, who exhorted Faust to be reborn as a child of the earth. Mephisto can assist him for this rebirth because he is a spirit of the earth or nature spirit, who prefers action to theory, deed to word, earth to heaven. He demonstrates this point in his talk

Erotic Love and its Bestial Power

After signing the pact with Faust, Mephisto takes him to a tavern, where the young folk are singing and drinking. There the devil performs the miracle of drawing wine from the holes drilled into a wooden table. Drunk with the devil's wine, the young people sing that they feel like five hundred sows, and Mephisto says that their bestiality will soon appear in full splendor. He is the master of beasts, who has already demonstrated his lordship over rats and mice, frogs and flies, bugs and lice in Faust's study. His bestiality belongs to the reproductive power of Nature because he is a nature spirit. When the wine is spilled on the floor, it turns into flames. The fiery passion of reproductive power is flaring up. The first indication of this beastly power was given when Mephisto appeared in the form of a dog and spiraled around Faust in an eddy of fire. But Faust fails to get involved in the little fire festival of the tavern. His body is too old; his libido is too wilted. His old shriveled self has to be rejuvenated and revitalized before he can have his own fire. To this end, Mephisto takes Faust to a witch's kitchen, a filthy joint where a bunch of apes are tending the cauldron of the witch's brew. This scene again shows the inseparability of bestiality and sensuality. In a mirror, Faust sees the picture of a most beautiful woman. He is so entranced with her that he calls her beauty divine. Mephisto tells him that he can easily get a woman like that for Faust. When Faust is about to drink the horrible brew to make him thirty years younger, he can see a flame arising from it. It is again the reminder of the fiery power of passions. Mephisto tells Faust that the drink will make him see a Helen of Troy in every woman. Beauty is a by-product of overcharged sensuality.

When the rejuvenated Faust goes out to the street, he immediately finds a beautiful girl in Gretchen, a young country maiden barely over the age of fourteen. She is coming away from her confession. As Mephisto predicted, Faust feels instant attraction to Gretchen and asks the devil to procure the girl for him. But the devil replies that he has no power over her because she is innocent. That is, he cannot get her by his magic. Although Faust is much older than Gretchen, he does not even think of getting the girl by himself because he is not any more experienced in dealing with the opposite sex than she is. In all probability, he has never had any sexual encounter with a woman in his life. Since magic can have

no effect on Gretchen, Mephisto tells Faust that he should make his own effort to pluck the pretty flower. Faust threatens to break up their partnership unless he can have the young thing lying in his arms that very evening. Mephisto replies that it will take at least two weeks. This provokes an outrageous remark from Faust. If he had only seven quiet hours, he says, he would not need the devil to seduce the little thing. John Williams takes this remark to show that Faust does not rely on the devil in his seduction of the little girl (*Goethe's Faust*, 98). By "seven quiet hours," I suppose, Faust means seven hours alone with Gretchen. But he has no idea of how to get seven hours alone with a woman. He could not hold Gretchen even for seven minutes on the street. Even if he were given seven hours with a woman, he would not know what to do with them. In fact, he rarely appears alone when he meets Gretchen again. For every move he makes for her seduction, Faust has to depend on Mephisto's arrangement and guidance. This is largely due to his inexperience and ineptitude in the world of sensuality. In the matters of sex and women, he is a clumsy novice. That is why he makes the demand to Mephisto for the immediate delivery of Gretchen into his arms. Though he is burning for the gratification of his sexual impulse, he does not look for the excitement of seduction like an experienced adventurer.

Mephisto takes Faust into Gretchen's room while she is away. The poor cottage room looks like a paradise to Faust. While looking over the cozy room, he says,

Here, Nature, you with your creative powers
From light dreams brought the angel forth to be;
Here lay the child, her bosom warm
With life; here tenderly there grew
With pure and sacred help from you
The godlike image of her form.

(*Faust* 2711-16, trans. Charles Passage)

Faust looks upon Gretchen as a gift of Nature, whose creative powers freely flow in this room. In his own study, he had felt the total frustration of creative powers. Faced with the godlike image, he feels that the sacred room is desecrated by his intrusion for the satisfaction of his sensual impulse. He is approaching Gretchen not simply as a girl, but as the vital medium for reuniting himself with Mother Nature. This is the most im-

portant point for understanding his relation with Gretchen and the ensuing tragedy.

Just then the little girl is returning to her room and Mephisto and Faust leave before her arrival. When she enters the room, she sings the ballad of "The King of Thule," thereby expressing her fear of being abandoned by her lover. She finds the casket of jewelry left behind by Faust and Mephisto. In the next scene, Mephisto tells Faust that Gretchen's mother took the gift of jewelry to the priest. Faust orders Mephisto to get another set for Gretchen. She is determined to keep this one for herself and goes to her neighbor Martha for advice. While they are talking about the jewelry, Mephisto appears and pretends to bring Martha the news of her deceased husband. He promises to bring the deposition of his death and his friend as the second witness and secures Gretchen's promise to be at the next meeting. Thus he arranges the meeting of Faust with Gretchen. Faust is all excited about this arrangement. But when he is told that he has to commit perjury for the deposition, he feels uneasy. Mephisto mocks his scruple and his naivete, and Faust calls him a liar and a sophist for his unscrupulous approach. But Mephisto says that Faust will be lying when he swears the profoundest love of his soul to deceive Gretchen. Faust feels that his love is defiled by this remark because he cannot find a suitable name in all the noblest words for the blaze of his heart, which he says flames eternally. Faust asks Mephisto, "Is this only a game of devilish jugglery?" (*Faust* 3066). Mephisto answers that he is still right about the deceptive feeling of love. This is an intriguing exchange on the nature of erotic feelings. Faust believes in the sincerity of his love only because he is an innocent novice who has not yet experienced its betrayal. But Mephisto knows better because he is a veteran who has seen all the shady and shallow sides of love. Most immature lovers do not deliberately lie when they swear their eternal love. But this feeling of truly sincere love is only a tricky scheme of erotic passion for its own gratification. Faust saw Gretchen's room as a holy shrine largely because he had taken her for a young girl of innocence and purity. But this naive assumption is belied by her excitement over the second casket of gifts and her conspiracy with Martha to keep it hidden from her mother. Because Faust is still an inexperienced novice, he does not know the difference between reality and appearance in the erotic

world. He cannot recognize that the beautiful woman in the mirror and the filthy witch's kitchen are two manifestations of the same erotic force.

When the two couples get together in Martha's garden, they show the difference between novices and veterans in the affairs of erotic passion. Faust praises Gretchen's artless innocence and humility. She describes her modest family. Her father is long dead and her brother is a soldier. After the death of her father, her baby sister was born. But her mother was too sick to nurse her and she had to raise the baby sister like her own child. She had to take care of not only the baby, but the whole house. Unfortunately, the baby is now dead. But Gretchen still has to cook, sweep, knit, and sew for the family all day long. Her angelic domestic devotion seems to fill the sacred shrine that Faust saw in her empty room. He calls her an angel. When he holds her hand and tells her that he loves her, she trembles all over. As Mephisto had predicted, Faust declares his eternal love. While this innocent couple feels the excitation of their erotic passions, the other couple feels no such titillation. Though Gretchen fears that Faust may forget and abandon her, she still ardently hopes that he will be true to his love like the King of Thule. But Martha knows better and suffers from no such romantic illusion because she has long been abandoned by her wayward husband. She is a realistic opportunist, who recognizes a replica of her husband in the perpetually wandering bachelor Mephisto. She works on him not by her erotic appeal but by her practical argument. She tries to persuade him to settle down with a good wife by talking about the scary prospect of living alone in his old age. Mephisto acknowledges the merit of all her arguments, but he remains as elusive as ever to the end of the party. Thus the experienced couple never become emotionally involved because their erotic sensibility is jaded. But the inexperienced couple exchange their vows of eternal love because their erotic impulses are still fresh. Here is the difference between innocence and experience. Innocence comes from inexperience.

After declaring his eternal love to Gretchen, Faust takes himself into a cavern in a forest. Outside the cavern, a storm is roaring in the forest and a giant fir tree falls down and crushes its neighbors. Faust is taking refuge in the cavern and expresses his profound gratitude for this refuge:

Spirit sublime, all that for which I prayed,
all that you now have granted me. In fire

you showed your face to me, but not in vain.
You gave me for my realm all Nature's splendor,
with power to feel and to enjoy it. You grant
not only awed, aloof acquaintanceship,
you let me look deep into her heart
as if it were the bosom of a friend.
You lead the ranks of living beings past me,
and teach me thus to know my fellow creatures
in air and water and in silent wood.

(*Faust* 3217-27, trans. Stuart Atkins)

The Spirit sublime must be the Earth Spirit because she is said to have appeared in fire. Faust is thanking her for the intimate friendship she has granted him. But this is a big surprise because she has never appeared again after the humiliating encounter and there has been no indication that he was developing this new friendship with her. It is generally assumed that Faust just acquired a totally new rapport with the Earth Spirit after entering the cavern and that he is expressing his gratitude for this newly acquired relation. That still does not explain why and how the frightful Earth Spirit has suddenly become friendly to Faust in the cavern. This puzzle can be solved by the hypothesis that Faust is expressing his gratitude for his love of Gretchen. I have already said that Faust has looked upon this love as the vital medium for his union with Nature. Through this love, he has opened up his senses for the splendor of Nature and gained the "power to feel and to enjoy it." Through the same love, the Earth Spirit let him "look deep into her heart as if it were the bosom of a friend." Faust has been allowed to know the depth and splendor of Nature by experiencing Gretchen's love. He goes on to thank the Earth Spirit for having given him Mephisto as his companion because he has initiated Faust into the world of erotic love. To experience erotic love is to know the heart of Nature because reproduction expresses her basic power. Mephisto has been indispensable for this erotic experience. Faust refers to this point when he says that he cannot do without his devilish companion though he is insolent and scornful.

Faust's statement that the Earth Spirit has given him Mephisto as his companion is a big surprise, too, because the Lord in Heaven claimed to give Faust the devil as his companion. We have earlier noted that the Earth Spirit is the real power behind the throne, and this point is sup-

cated that erotic passions are fiery and bestial. But only now the shattering truth of this devilish warning is sinking into Faust's heart. But he cannot hold himself back from that bestial fire and still achieve a complete union with Mother Nature. He finally accepts Gretchen's sacrifice for his fullest reconciliation with the Earth Spirit.

The sense of union that he experienced with Mother Nature in the cavern was only a sentimental illusion, and the Earth Spirit was still as terrifying as the raging storm. But to stay in the cavern would be his refusal to face the Earth Spirit on her own ground. So he finally decides to come out of the cavern and plunge into the raging storm. That is the only way to achieve a real union with the Earth Spirit, and this risky venture is the bliss that brings him nearer and ever nearer to the gods (*Faust* 3242). To achieve this bliss has been his ultimate goal. Faust believes that he has been given Mephisto as his indispensable companion to fulfill this goal. But he also knows that human beings are granted nothing perfect (*Faust* 3240). This may sound like a familiar adage of common sense, but he is talking about his union with Mother Nature. It is obviously imperfect as long as he abstains from the physical union with Gretchen. But it will still be imperfect even with the physical union because he can gain it only by shattering the little girl. There is no way to fulfill his ultimate goal without terrible sufferings. Faust was referring to these sufferings when he said, "You, hell, desired this sacrifice upon your shrine." This hellish sacrifice was already written into his pact with the devil. When he was signing it, he told Mephisto that he was not merely seeking pleasure, but thirsting for the full spectrum of human experience—the flood of time and chance, success and failure, gratification and frustration, joys and woes, the heights and depths in the common lot of all human beings. For the full spectrum of human experience, Faust must go through the suffering of not only himself but of Gretchen. Thus he gives in to Mephisto's urging and decides to go back to Gretchen. This is what it means for Faust to accept determinism and his fate of being an earthling.

When Faust rejoins Gretchen in Martha's garden, he is driven more than ever by his dream of complete union with Mother Nature. When he is questioned on his religious faith by Gretchen, he gives his pantheistic view of God: the All-Embracing and the All-Sustaining Being, who embraces and sustains Gretchen and himself together with heaven and earth and whose mystery can be seen all around in the eternal stars and the

eyes of each other. He urges Gretchen to feel the mystery, saying that feeling is all and names are only sound and smoke. He is projecting his idea of total union with the all-embracing reality. He is eager to experience the same fulsome union with Gretchen. He tells her that he would like to lie with her breast to breast and mingle soul with soul. When Gretchen says that her mother's light sleep is the obstacle for their sexual union in her room, he gives her the sleep potion to take care of this obstacle. By then she confesses that she is completely under the control of his will. She will do anything to please him. After the physical union, Gretchen goes through the misery of a deflowered maiden. At the well, she is pierced by Lieschen's gossip on Barbara's humiliation for her illicit love with the boys. Although Gretchen used to condemn this sort of sin in others, she suddenly realizes that it has become her own. But she still tells herself that her sweet love was good. She goes to the shrine of the Virgin and shares her sorrow with the Mater Dolorosa. Now she understands the sorrow of the Virgin Mother over her son. She must be thinking of her own baby in the womb. But her misery does not end there. Her brother Valentine gets killed by Faust during his attempt to defend his sister's honor. The dying brother tells her that she will be abhorred by all decent folk. In the requiem mass, the Evil Spirit whispers to her about the mother's death from the sleep potion. Thus she has lost all her family because of her love. But that is not the end of her tragedy yet. She will drown her baby and get executed for the infanticide.

Prior to the final outcome of this tragedy, Mephisto takes Faust to the witches' carnival on the Brocken ("Walpurgis Night"). The carnival is an exuberant revelry of sexual impulses. I have already said that Mephisto stands for the power of natural impulses. The witches are the Nordic counterpart to the Christian devils. They are the celebrants in the revelry of sexual impulses, Nature's power of reproduction and self-renewal. It is their spring festival, which displays both the seductive and repulsive features of reproductive drives. Mephisto has brought Faust to this revelry to let him see the full display of erotic forces that have embroiled him in the Gretchen tragedy. The witches talk about copulations and abortions. Their revelry fully demonstrates the obscenity and bestiality of sexual impulses. John Williams says that the revelry shows the perverted distortions of Nature (*Goethe's Faust*, 116). But I would rather say the opposite: the revelry fully exposes the true character of Nature in its na-

kedness. On the Brocken, the witches enjoy absolute freedom to gratify their natural impulses, which are suppressed and inhibited by social conventions under the normal circumstances. By their nature, sexual impulses are obscene and bestial. The human copulations cannot be any less obscene and bestial than the bestial copulations. But the concepts of obscenity and bestiality are alien to natural impulses in their nudity; these concepts are the human inventions and conventions for their control in civilized societies.

The obscene world of witches is also a chaotic world, which reflects the Pristine Darkness or Chaos, which Mephisto claimed to represent in his self-introduction to Faust. There are many ways to understand the nature of the Pristine Darkness. On Brocken Mountain, it can be taken to be the chaotic ground of procreative energy that sustains the fertility of earth and the reproduction of living things. Baubo is a nursemaid of Demeter, the goddess of fertility. She is riding a fat sow, a sign of bulging fertility. In the darkness of the Walpurgis Night, procreative energy is let loose from the Pristine Darkness or Chaos. In general, the festivals of primitive religions freely release the tightly controlled reproductive impulses. When these powerful impulses are released, they are bound to create a wild revelry of profusion and confusion. This is happening on the Brocken. In this regard, there is a basic affinity between Nordic witches and the Christian devil Mephisto, who associates himself with the serpent, a symbol of fertility and sexuality. The Christian devil has been assimilated to the Nordic world via his naturalization. Jane Brown says that the earlier parts of "Walpurgis Night" are strongly reminiscent of "Auerbach's Tavern" and "Witch's Kitchen" (*Goethe's Faust*, 133). In the tavern, Mephisto drew wine from a wooden table that made the tavern customers feel and behave like a bunch of beasts. He was letting loose natural impulses. The witch's kitchen smelled foul and looked filthy. It was a beastly den and the witch's cauldron was attended by apes. But this beastly den induced Faust's erotic vision of the most beautiful woman. The tavern and the kitchen had given him a foretaste of what he is now experiencing on the Brocken. Faust is eager to get to the summit and see Satan sitting on the throne, but Mephisto never takes him there. Why does he not? This question has provoked many theories. But I find none of them convincing. So I propose my own conjecture. To show Mephisto on a royal throne would provide a strong sense of order in his

kingdom. This is what happens in the bottom of Dante's hell. Lucifer is at the center of his kingdom, which is composed of three concentric circles. There is a clear sense of rigid order in his kingdom. But there is no reason even to assume the existence of such a Satanic kingdom on the Brocken or anywhere else in Faust's world. Mephisto has never associated himself with Satan. He has always acted as a nature spirit, who freely roams all over the world. When he first appeared to Faust, he identified himself as a part of the Darkness, which lies in the deepest depth of Mother Nature. This self-description of Mephisto would blatantly be contradicted by the presentation of Satan, who acts as Mephisto's master on the top of the mountain. Because there is no Satanic rule, the revelry on Brocken Mountain is wild and chaotic. Witches and warlocks are totally free and absolutely equal; they feel no intrusion or oppression from above or from below. This produces the untrammelled expression of erotic impulses. The Brocken is the land of absolute freedom that can allow no Satan on its top. That is why Mephisto does not take Faust to the top of the mountain.

While Faust is dancing with a young pretty witch and she is singing, a small red mouse leaps out of her mouth. He immediately breaks off the dance, evidently feeling revulsion. Right after this event, Faust sees an image of a girl, who looks like Gretchen. He recalls the breast that she offered him and her sweet body that he possessed. By this sequence of events, he recognizes the fundamental similarity between Gretchen and the young witch. Though Gretchen appeared innocent and demure, he now realizes that her love and lust are basically the same as those of the young witch. She is far from as pure and as innocent as she may have appeared. Many commentators have taken her as an innocent victim of Faust's egotistic passion and Mephisto's ruthless scheme. But Eudo Mason has adduced ample textual evidence that she was burning with her own erotic passions and cleverly connived in the game of seduction (*Goethe's Faust*, 187-245). The poor girl is now overtaken by her own brutal erotic passion, which has fallen upon her like a waterfall. In "Forest and Cavern", Faust used this metaphor to describe his own passion. But it now applies to Gretchen's as well. Right after recalling Gretchen's breast and her sweet body, he sees a red string tied around her neck, which represents her impending execution. The Brocken is now announcing the dismal outcome of her tragedy. In "Dismal Day", Faust

blames Mephisto for Gretchen's misfortune and calls him "dog" and "abominable monster." This outburst is often taken as his shameless ploy to shift the blame from himself to Mephisto. But we can make a better sense out of it by taking Mephisto and his dog-shape as symbols of the bestial drives that have driven Faust and Gretchen to their tragedy. He has learned this point in "Walpurgis Night" and is outraged over those bestial forces.

Death on the Trail of Hope

Faust goes to the prison to save Gretchen, but she refuses to escape with him. She does not want to leave because there is no more hope for her. She is racked with her remorse and guilt over the death of her baby, her brother, and her mother. He even tries to carry her away by force, but she resists that, too. She sternly orders him to take his hands off her. She loathes his attempt to save her from prison and execution. She would not budge from her jail cell because she has placed her trust in divine justice. So he is forced to leave the prison without her. Part One of *Faust*, which opened with his desperate desire to be freed from his prison, ends with Gretchen's resolute decision to stay in her jail cell. She has surrendered herself to her Christian faith, while he has done his best to liberate his spirit from the Christian cultural imprisonment. This is the irony of his career up to this point. He has indeed succeeded in getting initiated into the world of Nature, but he is nowhere near to the union of love and brotherhood he dreamed of in "Forest and Cavern". Though his lust has been indispensable for his initiation into the world of Nature, it has not only destroyed Gretchen, but irredeemably alienated him from his beloved. The power of lust can never unite two persons in a loving union because lust is always self-seeking. Just before signing the pact with Mephisto, Faust said to him, "The devil is an egoist" (*Faust*, 1651). This is the reason why he calls himself the spirit of negation. He can seek his own gratification only at the expense of others; he can affirm himself only by negating others. By their mutual negation, the egoists produce conflict and chaos.

Is there any hope of getting over the chaotic world of natural impulses and avoiding the tragedy of blind passions? This question is taken

trying to secure a community of universal brotherhood by replacing conflict and discord with peace and harmony. That means to follow the trail to the hill of roses. But the beautiful rose blossoms are inseparable from their thorns. Schiller and Ariel probably want to say that the joy of universal brotherhood may be inseparable from the pain of universal conflict and discord. Even then, the bloom is a triumph over the thorn. In the Prologue in Heaven, the Lord says, "The gardener knows, when the small tree turns green, / That bloom and fruit adorn its future years (*Faust*, 310-11, my translation). In that case, we may still hope that chaos is Nature's matrix for generating cosmos just as the thorns prepare for the blossoms. That is to say, Nature can breed a community of love out of her brutal forces.

Ariel does not appear in *A Midsummer Night's Dream*. He is a fairy that works great wonders with his magic for Prospero in *The Tempest*. He foils and defeats all the evil schemes against Prospero and helps him regain his lost dukedom. Like Oberon and Puck, he represents the magic power that prevails over the destructive force of human passions. But he is far more powerful and resourceful than Puck. Unlike Puck's magic, Ariel's is not limited to the small province of erotic affairs. It can thwart the evil schemes in the political world and calm the waves and gales of a big ocean. At the end of the play, most important of all, he is freed by Prospero from the magic spell of the dead witch Sycorax, who used to live on the island. He then stands freely above the spell of magic and passions. Ariel's freedom stands against the freedom of witches on the Brocken. The witches' individual freedom resulted in social chaos, but Ariel's individual freedom restores social order. Therefore he has the authority to lead others out of the cauldron of passions to the hill of roses. This is only a hope and dream of "Walpurgis Night's Dream". But it is the only hope for the chaotic world of natural impulses. Hence it will become the central topic in Part Two of *Faust*, in which Mephisto introduces Faust to the great world.

Before moving over into this great world, let us consider the critical question concerning the place and role of "Walpurgis Night's Dream" in *Faust*. Why is it placed right before the climax of the Gretchen tragedy? It is clearly out of place because it is a light-hearted entertainment or intermission, as many critics have argued. In fact, most of this piece was originally written not for *Faust*, but for Schiller's *Musenalmanach* of

1797. But it was not printed in that volume. On this ground, some have thought that Goethe saved it by injecting it into his own *Faust*. Hence many critics have regarded it as an irrelevant injection and distraction. As John Williams notes, some critics have tried to justify its presence by taking it as a satyr play, namely, as a relief after the tension on the Brocken (*Goethe's Faust*, 116). But this view is implausible. A satyr play comes not before but after a tragedy. If "Walpurgis Night's Dream" is to be a satyr play, it should be placed after the wrenching conclusion of the Gretchen tragedy. It is equally difficult to make a case that the alleged satyr play is meant to release the tension of the Brocken episode. The witches' revelry is amusing and sometimes disgusting, but that is no cause for generating tension. Jane Brown offers another account: the light-hearted performance is meant to transform the Gretchen episode from a sentimental tragedy to a comic opera (*Goethe's Faust*, 134). But the denouement of the Gretchen episode after "Walpurgis Night's Dream" is too tragic and too brutal to be seen as a comic opera. Hence the thematic relevance of "Walpurgis Night Dream" remains an unresolved problem. This section squats in *Faust* like an unwanted child.

We may find the solution in Ariel's quatrain and its hope for reconciliation and universal brotherhood. He is the spirit of reconciliation that stands against Mephisto, the spirit of negation and dissension. As we noted earlier, Mephisto is the spirit of negation because he stands for the self-seeking natural impulses. Those impulses have to negate and destroy everything that stands in their way, thereby turning children against parents, brothers against sisters, and eventually lovers against each other. But Ariel invites his fellow creatures to overcome their divisive selfish impulses and get out of their internecine warfare for a community of harmony. This can be achieved only by becoming true children of Mother Nature. There are two ways of being a child of Nature: the egoistic and the cosmic way. The egoistic way is to assert one's natural impulses and gratify them at the expense of all others. The cosmic way is to be one with Nature and all her creatures. Even Faust said in the cavern that the great Spirit had shown him the brotherhood of all living beings. These two ways stand on two views of substance in Spinoza's language. We should not forget that Faust's world is Spinozan. The egoistic way assumes that every individual is a substance and that every substance is its own sovereign. But that is a faulty view in Spinoza's philosophy. No

finite individual can be a substance because it can never exist all by itself. There is only one substance, namely, the infinite Nature. It is called the infinite substance because it is the self-contained reality. Individuals are only parts of the substance; they are its modes. The way of egoism is to mistake a part for the whole. In their folly, Mephisto told Faust, humans mistake themselves as wholes. The cosmic way is to recognize this common mistake and accept oneself as a part of Nature. This is the only way to the hill of roses, the world of universal brotherhood. Ariel's idea of community is based on Spinoza's idea of infinite substance.

By their blind egoism, natural impulses create their own hell. Hence to get out of this hell is to be redeemed. This type of redemption is achieved by Gretchen, when she is pronounced as "saved" at the end of Part One. Most commentators have taken her salvation as Christian because she prays to the Father to save her just before this pronouncement and because she is a pious Christian. But there is no indication that the message of salvation is coming from the Christian God. There is no intercession of the Christian Church or the use of its sacraments for the sake of her salvation. It may be better to understand her salvation in terms of Ariel's sense of community, because it is secured by her connection with her family, her only community. From the beginning to the end of Faust's visit to her jail cell, her thought keeps shifting between herself and her family. When he is about to unlock the jail door, he can hear her song of a little dead child, who talks about having been killed by the mother and eaten by the father. Her thought is with her dead child. When Faust enters her room, she mistakes him for a jailor who has come to take her to the execution. She cries that she is still too young to die and begs him to spare her life. Her thought has come back from her dead child to herself. But when she realizes that she will be taken away from her cell, she begs to hold and nurse her baby for the last time. Her thought has gone out to her child again. When she recognizes Faust as her lover, who has come to rescue her, she exclaims, "It is you! You have come to save me. / I am saved!" (*Faust* 4473-74). Her thought and feeling are back with her own salvation. When he takes off her chains and she becomes free to go, she is besieged with the sense of irredeemable guilt for having killed her mother and drowned her child. Then holding his hand, she says that there is blood on it. She is recalling his murder

of her brother. Her thought is again back with her family. Her thought shifts endlessly between herself and her family

When Faust begs her to leave the past behind, she replies, “No, you must outlive us.” He can save himself, but she refuses to be saved without her family. This is the basic difference between the homeless monster and the little girl devoted to her family. Then she lays out her plan for the graves of her mother, her brother, her baby, and herself—all next to one another. She is looking forward to the graveyard, where she can be reunited with her beloved family. The graveyard will be her hill of roses, where she will be saved in her reunion with her family. When Faust tells her to follow him for freedom, she says,

If the grave is there,
If death awaits, then let it come!
From here to the bed of eternal rest,
But not a single step further.
(*Faust* 4538-40, my translation)

The graveyard is the only hill of roses left for Gretchen. She can see no point in running away with Faust because he is going to take her away from her only community. She has nothing to gain and everything to lose by escaping from her execution. She only asks Faust to save his child. She can still see the poor baby struggling to come out of the water. She cries, “Save! Save!” She is repeating the agony of Mater Dolorosa, who had to suffer at the crucifixion of her son. Only a short while ago, Gretchen shared her maternal sorrow at her shrine. The Virgin Mother is the symbol of maternal love that held together the holy family and the universal family of all humanity. Now Gretchen sees her own mother sitting on a rock shaking her head. She says that the mother slept too long to let them have their happiness. It is the basic instinct of a mother to sacrifice herself for the happiness of her children. Maternal instinct is the only countervailing force against the egoistic passions. It is the foundation of family and community, Ariel’s hill of roses.

When Faust reminds her that they must run away because the day is breaking, she says that her day of wedding has turned into her day of death. But Faust has never set the wedding, nor had the intention of marrying Gretchen. She is thinking of her wedding because it is the sacrament for bringing man and woman together for the formation of a family.

Waking out of this momentary illusion, she foresees the scene of her execution and the world that will become silent like a grave thereafter. The day is breaking and Mephisto can wait no longer. He appears before her cell and tells them that both of them are lost. When she hears his voice, she is horrified at his appearance. She screams to Faust to send him away. Mephisto is an abominable horror to her because he represents the egoistic drive that crushes the family and tears apart the communal bond of human beings. He is the most ruthless homeless monster in the whole world. Gretchen finally appeals to the Father in heaven for her salvation. It is important to note that she talks to the Father rather than God or the Lord in Heaven. She is appealing to his parental instinct, which is as protective as maternal instinct. By calling upon the Father and his heavenly host, she is taking her petition to the divine family. Thus her redemption is linked first to her own family and then to the divine family. Just before her salvation is announced, Mephisto says, "She is judged!" But this verdict is incomplete. It does not say whether the judgment is for her condemnation or redemption. The voice from above says, "Is saved!" This announcement is also incomplete because there is no subject for the sentence. By combining these two incomplete sentences, we can get the complete pronouncement: "She is judged and saved!" The voice from above completes Mephisto's incomplete pronouncement.

Faust came to the prison with the scheme of saving Gretchen from execution. But that scheme is again the assertion of egoistic impulses. Hence the proffered salvation will be her further condemnation. Gretchen can no longer see any value in those egoistic impulses and schemes because those impulses have wrecked her life and her family. She can no longer feel her old love for Faust; she can only see blood on his hand. By her tragic experience, she has transcended her egoistic self and is now reaching out for a larger self. She longs to be united with her dead mother, child, and brother even if it can be done only in the graveyard. At the same time, she detests the presence of Faust and Mephisto, who have ripped her away from her mother, child, and brother. Here lies her redemption in the Spinozan sense. It no longer matters for her whether she is in jail or out of it because her larger self is everywhere. Nor does it matter whether she is to be executed or not because her larger self is eternal. This point will be demonstrated at the end of Part Two.

reason for him to be concerned with the cognitive mode in the opening scene of Part Two. Whereas the sun in this scene is too blazing for his gaze, in “Outside the City Gate” he gazed on it for a long time until it set in the evening sky. The sun’s metaphorical significance has changed. In the earlier scene, the sun was a symbol of the cognitive subject: she was the goddess who could see the entire earth from the mountaintop to the bottom of oceans. In “Pleasant Region”, the sun is a symbol of not the subject, but the object of Faust’s perception and experience. But what sort of experience is intimated by the sun and its blinding radiance? This is the critical question for understanding the central theme of Part Two, which is set in its opening section.

When Faust turns his gaze away from the blinding sunlight, he says that the same thing happens with our yearning hope when it reaches out for the highest goal.

Then breaks out from those eternal grounds
 An excessive flame, we stand confounded;
 We wanted to light the torch of life,
 A sea of fire engulfs us, but what a fire!
 Is it love? Is it hate? Its burning encircles us
 With pain and joy monstrously alternating,
 So that we look once more toward the earth,
 To seek our shelter under the veil of our youthful days.

(*Faust* 4707-14, my translation)

Faust is talking about love and hate, joy and pain. He is relating the metaphor of the sun to his emotional experience rather than his intellectual aspiration. Did he ever seek the infinite for his emotional experience as he did for his intellectual experience? Stuart Atkins says that he did in making his pact with Mephisto (*Goethe’s Faust*, 104).

Henceforth my heart, cured of its thirst for knowledge,
 will welcome pain and suffering
 and I’m resolved my inmost being
 shall share in what’s the lot of all mankind,
 that I shall understand their heights and depths,
 shall fill my heart with their joys and griefs,
 and so expand my self to theirs
 and, like them, suffer shipwreck too.

(*Faust* 1768-75, trans. Stuart Atkins)

This is what Faust said when Mephisto offered pleasure as his service. Indeed, he decided to experience all instead of knowing all. He said that he was not merely seeking pleasure, but thirsting for the full spectrum of human experience. As we note in the last chapter, Faust was not abandoning his superhuman aspiration, but only reorienting it from heaven to earth. He decided to become a Titan on the earth instead of flying away from it. This is what it means to experience the All instead of knowing the All.

Faust aspired to experience the All in "Forest and Cavern", where he felt a sentimental union with Mother Nature and the universal brotherhood with all her creatures. But Mephisto saw through the superficiality of his sentimental approach and ridiculed his pretension of merging with the All (*Faust* 3282-90). The devil's needling made Faust realize that he had to seek a physical union (breast to breast) with Gretchen for a full-fledge encounter with Mother Nature. So he overcame his pre-coital fear and trembling and went through his seduction of the poor little girl with his full knowledge that he would destroy her like a waterfall falling upon a little hut. His affair with Gretchen was a titanic ploy in his direct encounter with the frightful Earth Spirit. But it began as a simple love affair; he just wanted to light a torch of life. But he was soon engulfed in a sea of fire, whose power is now represented by the blazing radiance of the sun. Through the Gretchen experience, Faust has learned that he cannot cope with the sun directly. But its blazing radiance can become a beautiful rainbow when it is reflected on the waterfall. The sun stands for the primal energy of Nature that arises from her eternal depths. Her primal energy is also the ultimate source for the passions that Faust experienced in the Gretchen tragedy. In "Forest and Cavern", he compared his overwhelming passion to the torrent of a waterfall. He concludes his soliloquy in "Pleasant Region" by using the same metaphor for a different signification. Whereas he saw the waterfall shattering Gretchen's cottage in "Forest and Cavern", its shattering streams produce a rainbow in "Pleasant Region". In the land of Ariel and the nature spirits, the torrent of a waterfall has been transformed from a destructive force into a constructive one.

The rainbow is an analogue of Ariel's rose hill, his symbol of community. Just as the hill of roses is formed by many roses, each of which

draws its energy from Nature, so the rainbow is formed by countless water drops, each of which reflects the blazing sunlight. The reflection of sunlight on the rainbow does not represent the indirect way of understanding the ultimate reality, as many commentators have said. It stands as the symbol of transforming the fiery primal energy into the communal existence of human beings. Recovering from his fatigue and sleep, Faust says to the Earth, "You rouse and stir a mighty resolve, / To strive forward to the highest existence" (*Faust* 4684-85). The highest level of existence is the communal existence. In "Forest and Cavern" of Part One, Faust said that human beings are granted nothing perfect (*Faust* 3240). This dictum may appear to go against the mighty resolve to strive for the highest level of existence. But the distinction between perfection and imperfection can obtain on any level of existence. In Part One, Faust tried to achieve perfection in the lowest level of existence, namely, the level of egoistic satisfaction. In Part Two, he will try to ascend to the highest level even if he may not achieve perfection there. Thus he drastically reorients his striving from the lowest to the highest level and calls it "the mighty resolve." This is the consequence of the Gretchen tragedy.

At the end of Part One, Gretchen could find her hill of roses only in the graveyard after her wreckage under the waterfall, but Ariel is opening Faust's eyes for the rainbow forming right on top of the waterfall's shattering streams. This is his understanding of how to achieve the highest existence. Its successful achievement is assured by the ending of the elfin chorus: "All can be achieved by the noble minds / That understand and quickly seize the opportunity" (*Faust* 4664-65). The vision of a rainbow or a rose hill can be realized only if Faust can reorient his existence from an individual to a communal mode. One raindrop cannot make a rainbow; one rose cannot make a hill of roses. A rainbow and a hill of roses are symbols of many individuals coming together in a community. In Part One, Faust lived his life as a lone individual without any communal bonds. He had no family and no social ties. Even in dealing with Gretchen, he never intended to marry her and to start a family. He was solely concerned with the gratification of his individual passions. Such a person with no social bonds is either a god or a monster, according to Aristotle. Indeed, Faust behaved sometimes like a god and sometimes like a monster. In a reflective moment in "Forest and Cavern", he called himself "the homeless monster without purpose and rest" (*Faust* 3348-

49). Under the spell of love, even Gretchen behaved like Faust in spite of her strong family ties. She looked after her baby sister with maternal devotion during her own mother's long illness. Maternal instinct is the strongest blood tie that holds together a family. For her love of Faust, however, she brutally severed all her blood ties by killing her mother and baby. This is the heart of her tragedy. She longed to recover those severed ties by being buried together with the other members of her family in the same graveyard. Even Faust now recognizes the importance of social connections. He can see it in the rainbow. But he can realize Ariel's ideal only in the context of a community, whether it is a family or an empire. This is what is meant by his initiation into the great world in Part Two. The distinction between the small and the great world is not determined merely by their sizes. The small world is the domain of individual desires; the great world is the domain of communal bonds.

One can enter a community only by recognizing one's finitude. An infinite being needs no community because it is sufficient to itself. But to be finite means to be dependent on others. In Part One, Faust behaved as though he were an infinite being. He aspired for infinite knowledge and indulged himself in infinite passions. In "Forest and Cavern", Mephisto said to him in teasing that he was puffing himself up to be a god (*Faust* 3285). His infinite approach to life resulted in the Gretchen tragedy. Through this tragic experience, he may have recognized his own finitude. By the end of "Pleasant Region", Stuart Atkins thinks, "Now he accepts human finiteness not merely gracefully . . . but with heroic confidence in man's power to place himself in a harmonious relationship with the larger design of infinite God-Nature" (*Goethe's Faust*, 104). Faust's transition from the infinite to the finite mode of human existence is indicated by Ariel. He sang of the trail to the hill of roses at the end of "Walpurgis Night Dream". The light comedy could have been written without him, because it is a parody of *A Midsummer Night's Dream*. But Goethe has imported him from *The Tempest* because he has the power to bring together free individuals in a harmonious community. For the same reason, Goethe installs him to sing the opening song for Part Two. Ariel is the spirit who can show the trail to the rose hill and the rainbow. By this theatrical device, the poet indicates the connection between the end of Part One and the beginning of Part Two.

The difference between the finite and the infinite mode is dramatically demonstrated by the difference between the opening scene of Part One and that of Part Two. In the opening scene of Part One, Faust was totally isolated from Nature. In fact, his total isolation induced him to behave like a god and a monster. In desperation, he longed to be connected to Nature and plunged into the world of sensuality. That was indeed the most effective way for reviving his connection with Nature. But it was a shattering experience, like being suddenly hooked up to a high-voltage live wire. His shattered self is nurtured and restored by Mother Nature in the opening scene of Part Two. He has fully secured his connection with Nature. Thus he has fulfilled his driving passion to be one with Nature by the opening of Part Two. John Williams calls Faust's renewal by Nature the Antaeus experience after the giant who draws his invincible force from the earth (*Goethe's Faust*, 124). Antaeus was a giant and son of Earth, who could not be defeated in wrestling as long as he was standing on the ground. But Heracles crushed him to death by lifting him high and separating him from his mother Earth. Faust is now reborn as an Antaeus. This scene of rebirth resembles the revival scene of Nature in the Easter festival. But Faust was only an observer who could not fully participate in the Easter festival. He was still ruing over his humiliation by the Earth Spirit. In "Forest and Cavern", he felt a sentimental communion with the sublime Spirit, but he was still insulated from the raging storm outside the cave. For the first time in "Pleasant Region", he is fully at peace with Mother Nature. But he does not call upon the Earth Spirit. Instead, he greets the Earth and thanks her for his new vitality. The Earth is the tangible manifestation of the great Spirit. He is now dealing with the rainbow rather than the blazing sun. Thus he begins his life anew as an Antaeus with Ariel's assistance. He now realizes that his union with Mother Nature cannot be complete without his union with her offspring. This is the dialectical thrust for the transition from the small to the great world, which Mephisto promised Faust.

Order out of Chaos

When Mephisto appears in the imperial palace, the Holy Roman Empire is on the brink of disintegration. Though there is no hot war in sight, the

*image
not
available*

catch one" (*Faust* 5196-98, my translation). The way to catch a suitor is no different from the way to catch a buyer by laying out the flowers or the fruits. The producers and sellers also attract parasites and drunkards, who have no productive resources to fulfill their own needs. They are followed by three Graces to talk about giving and receiving gracefully, but their lines are shortest because there is little room for graceful giving and receiving in the market economy. Then come the three Fates: The market economy is always subject to their power of good and bad fortunes. They are followed by the Furies, who look like doves but sting like snakes. They poison the relation between lovers by slander, ruin the marital relation by perpetual disaffection, and even make the sexual partners kill each other with vengeance.

With the Furies, the allegorical theme of the Masquerade seems to shift from the economic relation to the erotic relation. But as I said earlier, the partnership in sex is basically similar to the partnership in trade. The Furies can poison business relations in the same way they wreck erotic relations. The Fates and the Furies are followed by Fear and Hope, the two emotional responses to the Fates and the Furies. But they are chained by Prudence, who calls them the two greatest foes of humankind. By his mastery of Fear and Hope, Prudence has secured his victory. His entrance is a triumphant procession with the Goddess of Victory. But the Goddess is derided by the nasty backbiting slanderer, Zoilo-Thersites. A huge business success always invites cheap downgrading. When the malicious critic is slashed by the Herald, it turns into an adder and a bat. One is venomous and the other is blind. The slanderous backbiting expresses the venomous blindness.

Then Faust appears as Plutus on a chariot with two companions. One of them is the Boy Charioteer, who guides the chariot, and the other is the Starveling, who turns out to be Greed played by Mephisto. Plutus is the god of wealth and his treasure chest is on the chariot. The Boy Charioteer identifies himself as lavishness and poetry and as a poet. As Plutus's peer, he says, he can afford to be lavish because he is rich beyond measure. He boastfully says that he enlivens and adorns Plutus's dance and banquet and that he provides what Plutus lacks (*Faust* 5576-79). He has been taken as the symbol of poetry and his relation to Plutus as the relation of a poet to a rich patron. Since the poet received economic support from his patron, their relation belongs to the imperial eco-

nomic system that is represented by the Masquerade. But the Charioteer represents something more important than poetry. I propose that his relation to Plutus can be better understood if it is seen in reference to Plato's allegory of the chariot in *Phaedrus* (253c-e). This is the chariot that Faust alluded to in his suicide speech in the opening scene of Part One. Plato compares the tripartite soul to a chariot of two winged horses driven by a charioteer. One horse is white and the other is black. The white steed is good; the black steed is bad. The white steed represents the spirited element of the soul; the black steed represents the appetite and greed. The white steed is honorable and upright and naturally aspires to fly up for the vision of beautiful Platonic Forms. But the black steed is ugly and unruly and resists the charioteer's command because it is naturally compelled to fly downward for earthly pleasure and wealth. When the black steed is too strong and too unruly for the charioteer's control, the chariot will crash to the ground. When the black steed is under the control of the charioteer, the white steed can take the chariot on its heavenly flight. The direction of the chariot's journey is determined by the struggle of these two steeds. Their struggle is the same as the struggle of Faust's two souls, which in turn reflects Goethe's own Platonic view of human existence trapped between the two worlds of heaven and earth, which we quoted in the opening of chapter 1.

The chariot of Plutus may be Goethe's adaptation of Plato's chariot. In that case, the Boy Charioteer and the Starveling correspond to the white and the dark steeds in Plato's allegory. They want to guide the chariot of Plutus in two opposite directions. Plutus is the god of wealth. But he is also Pluto, the god of the underworld. Just before the Masquerade, Mephisto attributed the immense subterranean wealth to the hidden operations of the eternally ruling Nature (*Faust* 4985-92). Hence Plutus and Pluto are the same god of the inexhaustible wealth of the earth, which is the economic expression of the primal power and energy, the essence of Nature. There are two ways of seeking the boundless treasure of Nature. One of them is represented by the Boy Charioteer, who seeks beauty. The other way is represented by the Starveling and Greed, who seeks wealth. The natural products are beautiful as manifested by the flowers and fruits when they are brought to the market. But they become ugly when they are converted to economic wealth by haggling and cheating. This sequence from the beautiful products of Nature to the ugly eco-

conomic wealth is represented by the sequence from the Boy Charioteer to Greed (Mephisto). The Boy Charioteer guides the chariot of Plutus and announces their arrival in the pageant, while Mephisto-Greed is crouching as the emaciated Starveling behind the Charioteer. Only after the departure of the Charioteer from the Masquerade, Mephisto-Greed gets into his act. Beauty as the Boy Charioteer's immeasurable wealth is clearly different from economic wealth. Stuart Atkins calls the former the spiritual things and the latter the material things (*Goethe's Faust*, 125). But "the spiritual things" has nothing to do with the spirit; it simply means beautiful things. When the Boy Charioteer hands out his gifts to the market crowd, those beautiful gifts take wing and fly away, or turn into wriggling beetles and wanton butterflies in their hands (*Faust* 5595-609). The Herald calls it "the new tricks of the rogue," who bestows as gold what merely glitters. This is what happens to beautiful things when the greedy grab them for gold.

When the Charioteer is about to leave, Plutus tells him, "You are the spirit of my spirit. / You always act in accordance with my thought" (*Faust* 5623-24). Plutus has the same spiritual rapport with the Charioteer that the Platonic charioteer has with his white steed. Plutus ends his farewell speech by calling the Charioteer "My beloved son, with whom I am well pleased" (*Faust* 5629). The relation of Plutus to the Charioteer is similar to the relation of God the Father to His Son, who sits at the right hand of the Father. So is the relation of the Platonic charioteer to his white steed. Plutus also says to the Charioteer, "You are richer than my own self. / To reward your service, I cherish your green branches more than all my crowns" (*Faust* 5625-27). The Charioteer is richer than Plutus because he possesses the heavenly wealth of beauty rather than the earthly wealth. This point comes out in his talk to the crowd about the great gifts he just handed out: They kindle flames on some heads, some of them skip from one head to another, and some of them even flare up. But, he says, most of them become feeble and die out. Disgruntled with this speech, the Women denounce the Charioteer as a charlatan and become abusive even with the Starveling perched as the Fool behind the Charioteer. The Starveling threatens the Women and introduces himself as Greed. When they are about to get into a fight with Greed, they are scared away by the dragons, who are pulling the chariot and spewing fire through their scaly jaws. Then Plutus descends from the chariot and the

dragons bring down the chest of gold with Greed still crouching on it. Plutus says that the unloading of the treasure chest is to relieve the Boy Charioteer of the heavy weight. Now that he is free, Plutus tells him, he can go off to solitude and create his own world of beauty and goodness. With this blessing, the Boy Charioteer leaves with his lightened chariot. Before his departure, he clearly sets out the difference between the treasure of beauty and the treasure of wealth. The votaries of Plutus can have abundance and live in idleness, but his votaries can gain glorious winnings and never rest at ease. The Boy Charioteer says that people are often torn between these two courses of life. Plato illustrated these two alternative ways of living with his allegory of the heavenly chariot, and Faust expressed their conflict in his speech on his two souls.

Right after the departure of the Charioteer, Plutus opens his treasure chest by smiting its locks with the Herald's rod, and the molten gold breaks out and its seething heat almost melts down all the treasures in the chest. The crowd frantically tries to grab the precious objects that are burning in the golden fire. All of them go crazy because they want to become rich even at the risk of getting scorched by the sparks of the fire that is now spreading on the ground. The Herald calls them dolts, who are too greedy to tell the difference between illusory and real gold. Plutus brings them under control by brandishing his flaming sword. Greed-Mephisto kneads the soft gold into a phallic shape and shocks the women in the crowd. His obscene play is to show that the greed for gold is fundamentally the same earthly passion as the lust for sex. We earlier noted that the trading relation between the seller and the buyer is the same as the mating relation between male and female. Both of them are the relation of demand and supply, need and fulfillment, which operates as the basic principle of all natural desires and their satisfaction. These natural desires are represented by the Fauns, the Satyr, the Gnomes, the Giants and the Nymphs, who appear after the appearance of Plutus and his chariot. They constitute the parade of the Great Pan, the God of all Nature, who is called the All of the World and played by the Emperor. The Gnomes guide him to Plutus's gold chest, which is now called the fire fountain. When he stoops to see the inside of the fire fountain, his beard drops and catches fire. The beard turns into flame and sets fire to his crown and his torso. The ensuing conflagration engulfs the entire palace in a sea of fire. Thus the Masquerade ends in the panic of a fiery explo-

sion, which is subdued by Faust-Plutus when he produces soothing rain and moisture by his magic.

While the Emperor is led to the fire fountain, the fire is described as boiling up from the deepest chasm and sinking back to the bottom (*Faust* 5922-25). This is the same fire that scorched and scared the crowd when Plutus opened his treasure chest. The Emperor is getting burned the same way the crowd was. In the next section ("Pleasure Garden"), Faust asks for the Emperor's forgiveness for the fiery accident he had to go through in the Masquerade. To his surprise, the Emperor would love to have more pranks like that. Then he describes what he saw in the fire fountain as follows:

There I was suddenly inside a realm of fire—
almost like Pluto, was what came to mind—
and saw a floor of coal-black rock
that glowed with tiny flares. From various abysses
myriads of savage flames swirled up
and merged as one to form a vault of fire
whose lofty cupola, the tongues of all these flames,
was always taking shapes that never stayed the same.

(*Faust* 5989-96, trans. Stuart Atkins)

The Emperor associates the fire with Pluto, the god of the underworld. The fire represents the primal energy of Nature and Mephisto's underground gold. The Emperor's description of the fire fountain is reminiscent of Faust's description of the rainbow at the end of "Pleasant Region". The lofty cupola of fire is formed by a countless number of flames, just as the rainbow is formed by a countless number of shining water drops. Furthermore, the vault of fire represents the same primal energy of Nature as the blazing sunlight does. The central theme of Act 1 is the problem of how to control the fiery primal energy. The vault of fire violates Ariel's spirit of community that is embodied in the rainbow because it is the sizzling cauldron of individual greed. But it is momentarily satisfied by the sudden prosperity that has been ushered in by Mephisto's paper currency.

The Emperor cannot believe that people value paper currency just like true gold. Paper money is as illusory as the make-believe precious objects that the crowd had taken as seriously as the real treasure in the

Demiurge creates cosmos out of chaos. This is another trace of Platonic influence on Act 1 of Part Two. We have already noted the Platonic influence in the Boy Charioteer.

Though the Mothers are as terrifying to Faust as the Earth Spirit, their awesome roles are different. Whereas the Mothers are situated beyond space and time, the Earth Spirit works the cosmic loom within the limit of space and time. The Earth Spirit is the principle of immanent power; the Mothers are its transcendent source. Harold Jantz says that the Mothers reside in the disembodied realm of images and that the forms they create are immaterial, that is, they involve no matter (*The Mothers in Faust*, 62). But that is highly unlikely. The concept of disembodied forms is ambiguous. It may mean the forms without living bodies or the forms free of all material elements. The former is meant when those forms are called "the forms of life without life" (*Faust* 6430). They are only phantoms of living beings such as Helen or Paris. But those phantoms cannot be immaterial. If they were, they would be invisible. So we had better assume that Chaos is the domain of formless matter and that the Mothers are creating forms out of this formless matter. This notion of Chaos is in tune with the description of the Primal Darkness and matter that Mephisto gave in Faust's study just before signing the pact. This brings the creative process of the Mothers even closer to that of Plato's Demiurge. But the forms created by the Demiurge or the Mothers are not the same as the Forms in Platonic Heaven. The Platonic Forms are truly immaterial and never created. Moreover, they are the universal forms that transcend the individual objects and phenomena. On the other hand, the Mothers create the individual forms, that is, the phantoms of such individuals as Helen and Paris. These lifeless forms evidently gain their life and power when they are dispatched to the domain of the Earth Spirit.

Faust makes his fearful trip to the Mothers and brings the phantoms of Helen and Paris for display in the imperial court. The show of Helen and Paris is designed as the counterpart to the Masquerade. The latter was Mephisto's show of fabulous wealth. The former is the show of stunning beauty. When Helen steps on the stage, the Astrologer says, "Who sees her is entranced, / who possesses her is highly blessed" (*Faust* 6485-86). Then Faust gives his paean of her beauty, in which he says that his inmost mind is deeply flooded by the fountain of beauty and that the lovely form in the magic mirror that once enthralled him is only

a pale copy of this ravishing beauty. He concludes the paean: "To you I dedicate the movement of all my power, / The substance of my passion, / My drive, love, adoration, and madness" (*Faust* 6498-500). As Charles Passage points out, the Astrologer's statement and Faust's paean restate what Socrates says about the vision of the Form of Beauty in *Phaedrus* 249c-e (His translation of *Faust*, 225). Socrates says that the Form of Beauty is the fountain of all beautiful things and that the vision of this fountain is the source of rapture, love, and madness. In Faust's paean, the Form of Beauty is replaced by the beauty of Helen. We have already compared the Boy Charioteer to the white steed of Plato's chariot in the heavenly flight to the beautiful Platonic Forms. When the Boy Charioteer was leaving the Masquerade, he was headed to solitude. When Faust travels to the Mothers for the beautiful forms of Helen and Paris, he says that they reside in eternal solitude. He replaces the Boy Charioteer in his descent to the Mothers. Mephisto played the role of the black steed in the Masquerade. That was the first leg of the chariot ride. Its second leg belongs to the white steed, who was represented by the Charioteer. If Mephisto is Faust's lower self, the Charioteer is his higher self. Faust called him his beloved son. Faust has absorbed the role of the Charioteer for the second leg of his chariot ride. Without this Faust-Charioteer link, the Charioteer would disappear into Nothingness after his brief appearance in the Masquerade. That sort of disappearance makes no sense for the thematic development of the play. It is my thesis that Faust does not only begin the second leg of the chariot ride in his descent to the Mothers, but will continue it in the Classical Walpurgis Night of Act 2 and in his castle of Arcardia in Act 3. This is his chariot ride for heavenly beauty with the white steed.

In the Platonic fable, one has to ascend to see the beautiful Forms. But one has to descend to them in Faust's world because it is the Spinozan world, the infinite Nature, whose ultimate source is its Nothingness, Chaos. This is Goethe's naturalization of Platonism. The Mothers blend into the Nothingness of Chaos. They never appear as individuals. They are referred to in the plural form of the noun 'mother', but that is dictated by the grammatical rule of German language that requires 'mother' to take either the singular or the plural form. The singular form cannot be used because it implies an individual. So Goethe uses the plural form. But he gives no indication of how many Mothers there are. It is impossi-

ble to tell whether they are really one or many. Chaos is too amorphous to admit any numerical distinctions. On the other hand, the Earth Spirit is presented as one individual because she operates in the concrete world of space and time. Both the Mothers and the Earth Spirit are rooted in the Primal Darkness, but they operate on different levels of Nature. But the same subterranean realm is involved in the two shows of Act 1, the show of wealth and the show of beauty. While Faust's show of beauty has brought forth beautiful forms from the Mothers, Mephisto's show of affluence has revealed the subterranean fire as the fountain of all material wealth. Mysteriously, however, the beautiful forms and the fiery primal energy come from the same Chaos, the Darkness of Nature, and both of them return to Nothingness. The show of beauty ends with a fiery explosion. When Paris grabs Helen for abduction, Faust rushes to take her away from his grip. This is followed by an explosion that knocks down Faust unconscious and the beautiful forms of Helen and Paris are dissolved to Nothingness. The beautiful forms are made of the same fire that has gone into the making of precious objects and other economic goods, which will also be returned to Nothingness in due course. Just as the Emperor and his Masquerade were caught in the conflagration because of their greed, so Faust is clobbered by the fiery explosion because of his lust for Helen. He had made the same mistake in the Gretchen tragedy. He has not yet learned Ariel's lesson given in the opening scene of Act 1. He has not taken a meaningful step to become a member of the great world. He is back to Square One. So Mephisto takes him back to his old study, where he was initially trapped in his lonely existence and where he will start his journey of development all over again.

The Voyage of Evolution

Act 1 demonstrated that the primal energy of Mother Nature is fiery and explosive. Hence its central question was: "How can the fiery primal energy be ordered?" It can be ordered only by being molded into beautiful forms. "How can the fiery energy be embodied in beautiful forms?" This will be the central question of Act 2. This question was metaphorically stated in Act 1: "How can the blinding sunlight become the beautiful rainbow?" The ultimate question is: "How can order arise out of Chaos?"

This question is Goethe's reformulation of Plato's central question in the *Timaeus*, where the Demiurge creates an orderly world out of chaotic matter. Goethe tries to answer this question with his theory of evolution in the Classical Walpurgis Night: Order emerges in the evolution of chaotic primal energy.

In the opening scene of Act 2, when Mephisto takes the unconscious Faust to his old study, he finds it as it was left by Faust except for two things. The young student whom Mephisto had teased, as Professor wearing Faust's gown, has now matured. Whereas he approached the old professor with awe and reverence, he now faces the same old man with contempt and arrogance. He claims to see through the teacher's shallow game. He has grown up. There is a clear sense of progress in Faust's old study, which prefigures the sense of immense evolution in the Classical Walpurgis Night. Another surprise is Wagner's scientific invention. He has created Homunculus, an artificial human being, which can be seen as a shining light in a vial. It is a human being without a body. By scientifically creating it in a laboratory, Wagner has replicated the work of the Mothers. Homunculus has been a controversial topic. In his talk with Eckermann, Goethe is supposed to have said that Homunculus is virtually the same as the Leibnizian entelechy or monad, according to John Williams (*Goethe's Faust*, 144). Leibniz's idea of a monad is his theory of the soul. It is said to be the spiritual atom in analogy to the physical atom. Because the monad is completely immaterial, it is different from Homunculus, a physical entity that has been synthetically constructed by the crystallization of matter. The former is immortal and eternal because it is immaterial. But the latter is subject to the process of construction and destruction because it is material. Nevertheless, they perform the same soul-function of animating the body. It may be better to compare Homunculus to the forms of life created out of Chaos by the Mothers. Those forms are lifeless. Likewise, Homunculus lacks real life because it is without a body. Both the forms of life and Homunculus are generated in the matrix of the physical world. Therefore they belong to the natural world of Spinoza's substance and Goethe's Mother Nature, whereas the Leibnizian monads belong to the supernatural world of God.

Although Homunculus has no body, he is intellectually precocious. He can read what is going on in the mind of Faust, who has not yet recovered his consciousness. He says that Faust is dreaming of Leda's mat-

ing with Zeus in the form of a swan, which will lead to the birth of Helen. So he is still obsessed with Helen. For a cure of his consuming passion, Homunculus proposes to Mephisto that they take him to the Classical Walpurgis Night, which is taking place that night. By this educational trip, Faust will get to know better ancient Greece, the world of Helen. The Classical Walpurgis Night opens with an ancient witch, Erichtho, who appears in darkness and describes the eerie scene of the fateful battle between Pompey and Caesar in Pharsalus. She laments over the perpetual struggle of power,

How often it has been repeated! And it must
recur eternally. Each wants to rule alone
and, holding power gained through power, neither yields
it to the other. — Those not competent rule
their own unruly selves, with eager arrogance
seek to impose their will upon their neighbor's will.

(*Faust* 7012-17, trans. Stuart Atkins)

Like a meteor, Mephisto and Homunculus land on this ancient battlefield and bring the still unconscious Faust to begin their voyage of evolution. Why should they begin it on the Pharsalian fields? Harold Jantz says that Pharsalus is located in Thessaly, which is “both the cradle and the grave of classical civilization” (*The Form of Faust*, 161). But Erichtho’s soliloquy says nothing about the birth or the death of classical civilization. It is focused on the perpetual power struggle. She goes on to say that it is eternally repeated because power always meets some greater power. We can connect this theme of eternal struggle to the theme of fiery primal energy introduced in Act 1. The battle of Pompey and Caesar is a dramatic illustration of the subterranean power exploding on the surface of the earth. In fact, we will see that the Classical Walpurgis Night is a pageant of endless wars and power struggles, which demonstrates Spinoza’s conception of Nature and her essence as power. This theme of power announced by Erichtho will be the central theme of evolution in the Classical Walpurgis Night, because natural evolution is the working of Nature’s power to generate beautiful forms out of Chaos.

As soon as Faust wakes up, he asks for Helen. But he is amazed to find himself in ancient Greece. Faust and his company are greeted by ancient monsters—the Griffins, the Giant Ants, the Sphinxes, and the

exemplify the primal fiery power. Seismos has expanded Erichtho's theme of power and war to the cosmic cycle of fiery power, subterranean gold, and universal war. It takes this process of perpetual war to sustain the long evolution of living things out of the primal fiery energy.

Unlike Faust, Mephisto has no burning ambition of his own in this journey along the Peneus. His mission is to be a helpful companion for Faust and Homunculus. After his separation from them, he appears on the plain before Seismos's mountain and runs into the Lamiae, who try to entice him. They are joined by an Empusa, who announces herself as his cousin. He suddenly realizes that he is in the world of his kin. But the Lamiae tell him that the Empusa's ugly face scares away whatever looks beautiful and lovely. That shows that Mephisto has a deep kinship with Ugliness, while Faust feels his kinship with Beauty. We should not forget that Faust corresponds to the white steed of Plato's chariot and Mephisto to its black steed and that the white steed is pursuing beauty while the black steed is attached to material wealth. The Lamiae look lovely and delicate enough to engage Mephisto's attention. When he manages to catch them, however, these vampires change into broomsticks, lizards, thyrsus wands, and puffballs. This episode is only Mephisto's initial introduction to ugly creatures. He runs into the ultimate ugliness when he meets the Phorkyads. Horrified at these repulsive creatures, he says, "We wouldn't have them by the doors / Of our hells' most appalling floors" (*Faust* 7976-77, trans. Charles Passage). The three Phorkyads live in a dark cave and share only one eye and one tooth. By closing one of his own eyes, he pretends to be like them and says, "Here I stand, Chaos's well-beloved son." They respond, "We are indisputably daughters of Chaos" (*Faust* 8028). The Phorkyads are his siblings, children of the Primal Darkness. Mephisto identified himself as a part of the Primal Darkness when he appeared to Faust for the first time. Mephisto suddenly finds himself in his native home although he initially felt uncomfortable with the ancient Greek world. Even the ugly mythical beasts, Griffins and Sphinxes, are close kin to the Phorkyads and himself.

The dark cave of Phorkyads, where neither the sun nor the moon shines, is called a temple. It is similar to Manto's temple in its proximity to the Primal Darkness or Chaos. They live in solitude and silence just like the Mothers. But unlike the Mothers, the Phorkyads do not create forms. On the contrary, they are the most primitive forms of life to

emerge from Chaos. They are the daughters of Phorcis, the old man of the sea. Life begins in the deep water of the sea. Those creatures of the Primal Depth are as ugly as Mephisto because their primitive forms are very close to the formlessness of Chaos. Beauty lies in form and ugliness in formlessness. When Mephisto mimics the Phorkyads, he says that he will be called hermaphrodite. That is even a more primitive form on the scale of natural evolution because it precedes sexual differentiation. In his poetic assessment of Mephisto's ugliness, John Williams says, "As a figure of sublime ugliness, he will represent the negative polarity to Helen's sublime beauty" (*Goethe's Faust*, 153). But the concept of polarity or contrast is not the right way to understand the relation between the beauty of Helen and the ugliness of Mephisto. In Faust's world, beauty arises by the creation of complex forms, which will require the evolution of formless matter. But the evolution of beautiful forms begins with ugly, primitive forms. When Mephisto joins the Phorkyads and makes a new triad by adding one eye and one tooth to their one eye and one tooth, the Phorkyads say, "What beauty in our new-formed triad lies! / We sisters now have two teeth and two eyes" (*Faust* 8030-31, trans. Charles Passage). The additional eye and tooth have created a more complex form than their original one eye and one tooth, thereby enhancing their beauty. The horrible ugliness of Mephisto and the Phorkyads is not merely a negative polarity to Helen's sublime beauty. It is really the positive base for building the ladder of beauty that will support the beauty of Galatea on its top. Helen's sublime beauty is an offshoot of Galatea's, which will emerge as the outcome of the marine pageant, the apex of natural evolution in the ocean. This marine evolution, which begins in the darkest depth of the ocean, has replaced Goethe's original plan to send Faust with Manto's help down to Hades and secure the release of Helen with the permission of Persephone.

Spirit in Search of Body

Between his visits with the Lamiae and the Phorkyads, Mephisto is re-joined by Homunculus, who is still seeking his own evolution. They listen to the discussion between Anaxagoras and Thales. Anaxagoras is a vulcanist, champion of fire. He holds that the Plutonian fire is the crea-

tive force of Nature. Thales is a neptunist, champion of water. When he says that all living things evolve in water, Homunculus expresses his own eagerness to evolve. Thales describes the orderly process of Nature:

Nature, and Nature's living fluxes,
have never counted days and nights and hours.
She fashions forms according to set rules,
and even when they're huge, there is no violence.

(*Faust* 7861-64, trans. Stuart Atkins)

Against this peaceful view of Nature, the vulcanist tries to vindicate his violent view by pointing at the mountain just created by Seismos and the teeming Myrmidons of Pygmies, Ants, and Dactyls busily working on it. When he offers to crown Homunculus as king over this army of midgets, the neptunist advises against it and recounts the terrible war between the Cranes and the Pygmies. This story of the horrible war frightens the vulcanist. Anaxagoras, who has praised the subterranean powers till now, becomes conscious of the threat of power from above, the triple goddess Moon (Dina, Luna, and Hecate). He feels that the Moon comes nearer and nearer, suddenly becomes dark, and finally explodes with the shower of flares and sparks. The vulcanist now believes that he has caused this disaster and throws himself to the ground and asks the goddess for forgiveness. That is the end of his debate with Thales.

Thales and Homunculus move on, leaving Anaxagoras behind. Does it mean that the neptunist won the debate? That is unlikely. The idea of Plutonian fire was already introduced in the Mardi Gras Masquerade, and Anaxagoras is only restating it as the thesis of his vulcanism. We also noted that the Plutonian fire is the force behind the perpetual war and power struggle of not only humans but also all other animals. The forces of Nature are not so peaceful and gradual as Thales has depicted. Nature is full of violence, as Anaxagoras claims, because it is the cauldron of explosive power. There is no way to refute the idea of the fiery primal power, but that does not refute Thales's idea that water is the source of life. Seismos may look like the father of life, when the mountain thrown up by him is immediately teeming with a mass of creatures and the Pygmies praise the reproductive power of Mother Earth. Though their reproduction attests to the subterranean power of Mother Nature, living things cannot be generated and nourished by Seismos's violent power alone.

Water is the source of life and its evolution. Neptunism and vulcanism describe two sides of the same Nature's creative power. When Thales dismisses Anaxagoras as a victim of his own lunatic fantasy about the moon hurtling down to the earth, Homunculus tries to retrieve the hardy grain of truth in his fantasy by pointing at the abrupt change that has taken place on the Pygmies' mountain and saying that it may have been produced by the meteor just fallen from the moon. While defending Anaxagoras, he still sticks to Thales for his own evolution. He accepts both neptunism and vulcanism in his understanding of natural forces.

For our understanding of the relation between neptunism and vulcanism, we should remember that Poseidon is the god of not only the ocean, but also the earthquake. Therefore, Seismos is an agent of Poseidon, whose power is none other than the power of Pluto, which arises from Chaos, the Primal Darkness. Likewise, the triple goddess of Luna, Diana, and Hecate, who is invoked by Seismos at his frightful hour, is the epiphany of the Primal Darkness. Just as Plutus brought up the Plutonian fire from the underground during the darkness at the Masquerade of Act 1, so the power of Poseidon is on display under the moonlight in the Classical Walpurgis Night. When the Sirens were praising the life-generating power of water on the banks of the upper Peneus, they were frightened by Seismos's violent upheaval and ran away to the Aegean Sea (*Faust* 7501). They are now in the rocky inlets of the Aegean Sea and send their prayer to Luna, as Anaxagoras did. Again like him, they refer to the Thessalian witches, recalling Erichtho's theme of perpetual violence, which arises from the Plutonian fire. The Nereids and the Tritons also run away from the stormy waves of Seismos's quakes. But the sea water cannot be a refuge from Seismos. His violent force not only afflicts the land, but also permeates the ocean because he is an agent of Poseidon. His violent power is indispensable to the life of all marine creatures, which have to fight for their survival and reproduction. Thus vulcanism is an essential complement to neptunism; one cannot operate without the other for the genesis and maintenance of life. No doubt, water is essential for nurturing life, but it can also be destructive. In the opening scene of Act 1, a waterfall produced a beautiful rainbow. In "Forest and Cavern" of Part One, the same waterfall was used to describe the destructive force of Faust's erotic passion. The same natural element of water can be an agent of both neptunism and vulcanism.

When the Nereids and the Tritons appear, the Sirens tell them to prove that they are more than fish, and they will do so by fetching the Cabiri. In the meantime, Thales brings Homunculus to Nereus for advice. But the ancient sea god is enraged at the approach of human beings and denounces them as those creatures who strive to be like gods but are forever doomed to be no more than what they are (*Faust* 8094-97). He ruefully recounts his advice wasted on humans like Paris and Ulysses. Against his advice, Paris got entangled with Helen and brought disaster to Troy, and Ulysses got trapped by Circe and lost his way to his home in Ithaca. Father of beautiful daughters, Nereus knows that the evolution of beauty has enflamed human passions and perpetuated wars. The fiery primal energy may take on beautiful forms by evolution, but it has only intensified its violence as manifested in the Trojan War. This is what Nereus has in mind in his contemptuous remark on Paris and Ulysses. He does not want to spoil his mood by giving advice to Homunculus because he is waiting for the annual visit from his daughter Galatea with her marine pageant. So he sends away Thales and Homunculus to Proteus. After their departure, the Nereids and the Tritons come back with Cabiri on a great tortoise shell. They are the most primitive forms of deity, who look so misshaped that Homunculus says they look like poorly formed clay pots. Like the ugly Phorkyads, these unsightly primitive gods may belong to the most basic level of life. But they are more mysterious than the Phorkyads. The Sirens sing:

They are gods! Uniquely strange,
They continuously beget themselves,
And never know what they really are.

(*Faust* 8075-77, my translation)

This is the secret of their evolution. The principle of evolution is the principle of self-generation and self-transformation. It is impossible to tell what a living being is at any given moment because it is in the continuous process of self-transformation. This principle of perpetual transformation is not limited to the Cabiri because it is the basic principle of all evolution. The Cabiri only instantiate this universal principle more dramatically than any other living beings.

Though only three of the Cabiri are brought, there are a few more. The one who has refused to come is said to do the thinking for those

eventually becomes the beauty of the sun at the end of its evolution. That is why Apollo stands on the top of the ladder of beauty and radiates its beauty all over the world. By transforming himself into a dolphin, Proteus offers to take Homunculus on his back to his wedding with the ocean. Thales bids farewell to him by wishing his evolution through eternal norms and countless forms until he becomes fully human. Proteus assures Homunculus that he will have complete freedom for his evolution in all directions and on all levels in open waters.

When the moon is surrounded by a great ring of doves, Nereus tells Thales that the doves will escort Galatea's sea-borne conch. She is a lunar heroine and arrives under the moon at zenith. She is an elemental nymph, who has evolved out of the elements in the ocean. She rides on the scallop-shell chariot of Aphrodite, which is pulled by the Psylli and Marsi, a priestly caste of Cyprus, the home of Aphrodite. They are never disturbed by natural disasters or social upheavals. They are protected by the power of Eros, which rules over the ocean. Galatea's appearance is the procession of Eros. But she cannot stop for her father Nereus even for a moment because Eros can never come to rest. Because the ocean is the world of Eros, it can generate the perpetually changing forms of life. As she passes by, Thales offers his paean to the ocean:

All things have their beginning in water!!
 Water sustains all things that exist;
 May you, Oceanus, rule us forever!
 (*Faust* 8435-47, trans. Stuart Atkins)

While Galatea's conch is receding in the distance, Nereus can still see it like a shining star, which he calls the beacon of love. Under this beacon, Homunculus can see grace and beauty everywhere. When he smashes his vial against Galatea's shell, it explodes as a flame of love. John Gearey says that this event is described in the imagery of orgasm: The vial of Homunculus throbs with pulses of love, glows, flashes, and finally spills its content by smashing itself against the shell of Galatea suggestive of the female sexual organ (*Goethe's Other Faust*, 103). By this marine copulation, Homunculus will gain his body and start on a long journey of his own evolution. From afar, Thales can almost hear the loud groans of its travail. Even love takes violence in the violent world of Poseidon. But the fire of love transfigures the waves; the whole ocean is

engulfed in eddies of fire. Thus fire and water are united in the bond of love. The Sirens say, "Let Eros now rule, the creator of all!" (*Faust* 8479). The Plutonian fire is the fire of Eros. That erotic fire was the essence of Homunculus, which showed itself as a burning light in the vial. It is now merged with the ocean in the copulation of fire with water. The ocean is the cooling system for the primal fire. The Sirens sing "Hail to Water! Hail to Fire!" Even air and earth are not left out of this union. It is the power of Eros that brings them all together for the genesis of life. Thus the Classical Walpurgis Night ends with the celebration of Eros and her reproductive power. This is the Platonic theme from the *Symposium*, Plato's earlier dialogue on love than his *Phaedrus*.

I said earlier that Plutus's chariot in the Mardi Gras Masquerade was an adaptation of Plato's chariot of Eros, which flies on two winged steeds, one black and one white. We noted that the Boy Charioteer corresponded to the white steed and Greed-Mephisto to the black steed. After the departure of the Boy Charioteer, Greed-Mephisto took charge of Plutus's chariot and turned it into an obscene show of wealth. The Boy Charioteer has gone to his solitude for beauty. His journey to the land of beauty has been played out in the Classical Walpurgis Night. The Masquerade has shown the conversion of the primal fiery energy to economic wealth; the Classical Walpurgis Night has shown the evolution of beautiful forms from the same primal energy. The former is the black steed's flight down to the land of wealth; the latter is the white steed's flight to the sea of heavenly beauty, in which Plutus's chariot has taken the new form as Galatea's conch. Both of them are the flights of Eros. For the flight of beauty, the Charioteer has been replaced by Faust. Mephisto has played different roles in these two flights. He is the principal figure for the earthly flight, but plays the supporting role for the marine journey, in which he associates only with the most primitive forms of life, which has initiated the long journey of evolution. By this journey, the primal fiery power becomes beautiful. This long process of evolution is Goethe's modification of Spinoza's conception of Mother Nature. The fiery primal energy can be taken as Goethe's poetic metaphor for Spinoza's idea that power is the very essence of Nature. But the evolution of this primal power was beyond Spinoza's understanding. In Goethe's scheme of Nature, a long history of evolution lies behind not only the beauty of living beings, but also the material wealth of human beings. In the Mardi Gras

Masquerade, agricultural produce and market prosperity come from the evolved products of Mother Nature. Thus beauty and wealth are two ways of realizing her primal energy.

The Marriage of Faust and Helen

Faust's journey in search of beauty does not end with Act 2 of Part Two, but will be consummated in Act 3 with his marriage to Helen and their life together in Arcadia. In the opening scene of Act 3, Helen of Troy has returned to Sparta after the Trojan War. Her beauty may be a product of marine evolution, but her involvement in war is a process in human history. Her appearance will mark the second stage in Faust's journey to the land of beauty. The first stage was biological; the second stage will be historical. Helen's beauty is the culmination of the long evolution in the Classical Walpurgis Night, in which Faust had the vision of Leda and the swan, whose mating led to Helen's birth. But her beauty is associated with the lofty sun, who stands on the top of the ladder of beauty as we noted earlier. Hence her beauty is different from the beauty of Galatea, which was displayed in the domain of Luna, the Goddess of Darkness. But there is a persistent reminder that Helen's beauty has evolved from the Phorkyads in the dark cave. She is threatened by the invisible presence of Orcus (*Faust* 8762, 8815, 8836). He is the Roman god of underground and corresponds to the Greek Pluto and Hades. Moreover, Helen is intimidated and manipulated by the Phorkyad-Mephisto, who plays the old stewardess of Menelaus's palace. Nevertheless, the beauty that has evolved under water has finally emerged on land like the sun. But the land belongs to the Pharsalian fields, the perpetual battleground. We already noted that even the ocean of Poseidon was not peaceful but turbulent. What looks like a peaceful ocean is really a watery Pharsalian field. Helen herself was the cause and victim of the Trojan War. When she returns to Sparta ahead of Menelaus, she is not even sure whether she is there as the queen, a prize of war, a captive, or even a victim to be sacrificed on the altar. By exploiting this uncertainty and her consequent anxiety, the Phorkyad-Mephisto persuades her to flee to Faust's castle for protection. In the next scene, Faust receives Helen and elevates her to

his consort and co-regent. In Arcadia, he finally achieves perfect happiness with Helen.

When Faust gains his bliss in Arcadia, many commentators say, Mephisto has finally won the wager on his soul. Faust had told Mephisto that the devil could place him in fetters if he ever says to any single moment, "Please stay for a while, you are so fair" (*Faust* 1700). That supreme moment appears to have arrived in line 9418, according to John Williams, because "Faust has effectively, if not literally, bid the passing moment stay" (*Goethe's Faust*, 172). But line 9418 does not sing the beauty of any moment: "Existence is duty, even if it were for a moment." Faust makes this statement to Helen, who is bewildered over her lightning dislocation from ancient Sparta to Faust's medieval castle. He first tells her not to be overly concerned with her unusual fate and then says the quoted line. He is encouraging the disoriented woman to accept her fate in stride. Nor is he himself ecstatically happy. He is still trembling with the excitement of finding Helen in his own palace, and he is not even sure whether this excitement is real or only a dream (*Faust* 9414). Eudo Mason says that the supreme moment of Faust's happiness comes a little earlier than line 9418 (*Faust* 325). He locates it in lines 9381-82: "Now the mind looks neither forwards nor backwards, / The present alone is our happiness" (Mason's own translation). Although this statement is made in a descriptive mode, its real tone is advisory. Faust is urging Helen to be involved with the present and not worry about the past and the future instead of being distressed over her abrupt transposition. "The present alone is our happiness" really means "We should seek our happiness in the present alone."

Faust's happiness comes later when he settles down with Helen in Arcadia, whose universal harmony admits no distinction between the god Apollo and shepherds. He lives with them and passes for one. Faust sings a beautiful idyll of Arcadia. As far as his own happiness is concerned, he talks about it only in the last two quatrains,

Nor shall a fortress hold you bound!
For us and for our bliss henceforth
In youthful strength still closes round
Arcadia, Sparta's neighbor to the north.

Lured to dwell in that blessed land,

You flee to brightest destiny,
 Change we these thrones for bowers and
 For happiness Arcadian-free!

(*Faust* 9566-73, trans. Charles Passage)

In these two quatrains, Faust's happiness is still projected to the future tense. The joint happiness of Faust and Helen finally comes with the arrival of their child Euphorion. When the child says to them that the joy of children is the joy of their parents, Helen says that Love brings a worthy pair together to make humans happy and then creates a precious Three for their divine bliss. Faust responds to this exchange,

All things are then found:
 I am yours and you are mine;
 And so we stand bound together
 It should never be otherwise!

(*Faust*, 9703-6, my own translation)

This is clearly the supreme moment, which Mephisto must have been waiting for. Faust's happiness is even stronger than the one he had stipulated in the wager, namely, only a single moment so beautiful that he would ask it to stay for a while. He now wishes his present bliss not simply to stay for a while, but to last forever without any change. Why then does not Mephisto step in at this moment and collect his wager? There is no need for him to do so. The endless Arcadian bliss would amount to placing Faust irrevocably in Mephisto's fetters because he would have lost his perpetually striving soul for eternity. Without that Faustian soul, Faust would never be truly free and alive. When he made the wager, he said that he would be a slave the moment he were enthralled to ease and comfort and that it did not matter whose slave he was.

The Faustian spirit is dead in Arcadia until it is revived with the birth of Euphorion in the final scene. By asserting his aggressive Faustian will, he endangers the unity of his family that Helen has cherished together with her child. She tells him that he belongs to his family and that he is destroying the threefold unity of mine, yours, and his. The Chorus says, "Their unity, I fear / Will soon dissolve" (*Faust* 9735-36). This prophecy is fulfilled with his tragic death. But what does Euphorion stand for? He has been taken by many to represent Byron largely under the influence of

scared Helen and magically transported her to Faust's castle. He imposed his will on her through Mephisto's devilish maneuver. She will also vanish into thin air after the death of her son. So these three events appear to be rolled into Euphorion's wild affair with the Young Girl.

We have not yet accounted for the most baffling feature of that episode: While bursting into flame and rising out of sight, the Young Girl tells Euphorion: "Follow me into the thin air, / Follow me into the chilly tomb" (*Faust* 9808-9). This incident is the most obvious obstacle to identifying Euphorion with Lord Byron. The British aristocrat was indeed wild and strange in his sexual behavior, and he even had an incestuous relation with his sister. But none of his erotic affairs ended with anything that remotely resembles the disappearance of the Young Girl, especially her enigmatic command to Euphorion to follow into the thin air and into the chilly tomb. Her command is enigmatic, first of all, because she appears to be in no position to issue such a command to him. The Young Girl is only a stranger that Euphorion has brought to the dance. But she can gain the stature to issue the command if she stands for both Gretchen and Helen and if Euphorion stands for Faust. The phantom of Helen burst into flame in the imperial court and the real Helen vanished into air in Arcadia. The latter could have said, "Follow me into the thin air." After her disappearance, in fact, Faust follows her by riding on her robe to the summit of a high mountain at the opening of Act 4. When Gretchen died, she could or would have said to Faust, "Follow me into the chilly tomb." Before her death, he had sworn his eternal love to her and told Mephisto that he was determined to share her tragic fate. When he came to rescue her from prison, she refused to run away with him. She was determined to join her family in the graveyard. She even laid out her burial plan. If he had been faithful to his love and oath, he should have followed her to her chilly tomb. Instead, he wanted to save his own skin. So he urged her to follow him to freedom. Her natural, though unspoken, response must have been: "Follow me to my tomb if you really love me and want to remain faithful to your own word." The Young Girl's farewell message to Euphorion is enigmatic because it combines the messages of two women in Faust's love life. It contains two conflicting commands that cannot be jointly obeyed. It is impossible to follow her into the thin air and into the chilly tomb at the same time. This is the enigmatic feature of her commands. But this enigma disappears as soon as

the two commands are understood to have come from two separate women on two separate occasions.

After his love affair with the Young Girl, Euphorion cannot endure peaceful mountains and forests. He becomes militant and hungers for war and climbs high mountains as a warrior in brazen armor and wielding weapons. This event prefigures Faust's appearance on high mountains in the opening scene of Act 4 to wage a perilous war for the Emperor. By then, like Euphorion, Faust has outgrown his erotic life. Finally, Euphorion dares to fly from a high mountain and crashes to his death. He is a daredevil, who is not afraid of death. The Chorus compares him to Icarus, who defied Nature and dared to be like Apollo. When Euphorion was a boy, he was called a miniature Apollo. Now that he has grown up, he tries to behave like the real Apollo. He has changed from an incipient superman to a full-grown one. Faust began his career as an incipient superman, whom the Earth Spirit mocked by calling him "superman." In Act 5, he will defy the Earth Spirit by his daring attempt to control the power of Nature. This defiance will crush him to death just as Euphorion is killed by his defiance of natural forces. The connection of these two events appears to be suggested by Euphorion. Just before his daring attempt to fly without wings, he says that he is responding to the thunderous waves on the sea (*Faust* 9884-86). In his reclamation project, Faust will try to conquer the waves of the sea.

Those who identify Euphorion with Byron take his death as the poet's death in the war of independence for Greece. But Euphorion dies not in a war, but on his way to it. Prior to his departure for the war, he spells out his spirit of fighting,

Those this land bore,
From danger to danger,
Have stood free and courageous
In lavishing their blood.

(*Faust*, 9843-46, my translation)

The spirit of freedom and courage expressed in these four lines is exactly the same militant spirit that Faust hopes will animate the people of his future utopia in defending their existence against all hostile forces. But Faust will die before realizing his utopia; likewise Euphorion is killed before getting to his war. In the dirge on Euphorion's death, the Chorus

praises his high lineage. This is also taken as evidence for his identification with Byron, whose background was aristocratic. But Euphorion is also a scion of illustrious parents, a German feudal lord and a Spartan queen. His parents are equally illustrious even when they are taken to stand for medieval German culture and ancient Greek culture. When Euphorion falls to the ground and dies, the stage description says, "One believes to recognize a well-known figure in the corpse" (*Faust* 9900-03). This well-known figure is identified as Byron by almost every English translator of *Faust*. But this identification is too hasty. Euphorion does not have to be Byron to be well-known. He can also be a well-known figure as a replica of Faust or as an emblem of the Renaissance culture. There is no textual evidence that can go against my symbolic identification of Euphorion.

In one respect, Faust's blissful union with Helen of Troy is different from his ecstasy with Gretchen. As we earlier noted, Faust approached Gretchen like a monster. He never thought of marrying her and having a family with her. He was driven by his lust alone. He was the same selfish monster when he tried to take Helen away from Paris's abduction in Act 1. In that regard, Helen was not any better. She was the seductress who provoked Paris's attention in that scene. She broke up her own family in Sparta to follow Paris to Troy, just as Gretchen did for her love of Faust. But Faust and Helen have changed in Arcadia; they are now celebrating the togetherness of their family with their son. They are devoted to each other and to their son. This was inconceivable with the Faust of Part One or with the Helen of the Trojan War. When Helen and Faust celebrate their union with each other and with their son, the Chorus marvels how touching it is to see their togetherness. Faust has realized the ideal community that Ariel espoused at the end of "Walpurgis Night's Dream" and at the opening of Act 1. This was what he called the highest level of human existence, which turned out to be the summit of beauty at the end of the long Platonic journey he had undertaken in place of the Boy Charioteer. In the Platonic scale, the beauty of a community far outweighs the beauty of individuals (*Symposium* 210cd). But the beautiful bliss of his family is shattered by Euphorion's tragic death. Faust strove to be an Antaeus, but his son dared to be an Icarus. So there are two modes of existence—Antaeus and Icarus. These two modes have developed out of the two warring souls in Faust's heart. He had resolved their conflict by his

decision to be a complete earthling. But there are two ways of being an earthling: by submitting to or defying the power of the Earth. One is to be an Antaeus; the other is to be an Icarus. Euphorion does not want to fly away from the Earth as his father once dreamed of doing it. He wants to fly over it.

There is one thing truly baffling about Faust's Arcadia. It shows no trace of Christianity. How then can it be taken as a replica of medieval Germany, which was steeped in Christianity? It may be said that Arcadia is untouched by Christianity because Faust is not a Christian. But the Faust of Arcadia is meant to be not the Faust of the Renaissance, who was definitely an atheist, but a feudal lord of medieval Germans, which had lived in Christian faith over a thousand years. There may be only one way to connect Faust's Arcadia to medieval Christianity. That is to take Arcadia as the paradise of illusion that has been created by the Christian devil Mephisto's deceitful manipulation. When Arcadia is dissolved, Panthalis attributes the magic enchantment to the Thessalian hag's spell. She cannot mean Erichtho because this Thessalian witch left the Pharsalian fields when she was scared by the arrival of Mephisto and his company by air. After his landing there, he took over the Thessalian field of magic and started casting his spell that has eventually taken Faust through the Classical Walpurgis Night and to Arcadia, where he has spun out Faust's idyllic life with Helen in the guise of a Phorkyad. Under this devilish spell, Faust has run away from the real world to Arcadia. In this regard, Faust's Arcadia is a replica of medieval Christianity as the age of romance, when people ran away from the real world to the world of fantasy. The peaceful union of "a precious Three" that is praised by Helen is only an unreal romance and wishful fantasy. It alludes to the blissful union of the Holy Trinity and the Holy Family (Jesus Christ with his parents). When the union of her family is about to be broken by Euphorion, Helen says to him, "Are we then / Nothing to you? / Is the lovely bond only a dream?" (*Faust* 9881-83). The blissful union of the Holy Trinity and the Holy Family may have been only a dream, which can be maintained only by running away from the real world. By this poetic device, Goethe may be expressing his own version of the Hegelian thesis that medieval Christianity was a protracted alienation of human beings from the natural world and an escape to the world of fantasy.

Euphorion is the self-asserting individual who shatters the Arcadian bliss. He stands for the Renaissance individualistic ethos that breaks up the medieval communal dream. But this individualistic ethos is not born for the first time in the Renaissance, but revived from ancient Greek legacy. This point is highlighted by Nereus's lament over the Homeric heroes and Helen's old world of warfare and piracy. The real world is a Pharsalian field of perpetual war that cannot sustain a perfect harmony of individuals. Euphorion dies in his return to this field of perpetual war. Therefore his death is the dissolution of Ariel's dream of perfect harmony. But it cannot be the end of the world. On the contrary, it will be a return to the real world. The Chorus ends their dirge with a clear sense of new life and new beginning:

Now strike up new songs once more,
be no longer deeply bowed:
earth will engender songs again
as it always has before.

(Faust 9935-38, trans. Stuart Atkins)

This sense of renewal is further highlighted by Helen's return to Hades, the world of the dead, from which she can come out only in fantasy. The members of the Chorus return to Nature as its elements and resume the function of nourishing all living things, which will be celebrated in the revelry of Dionysus, the god of perpetual death and renewal, whose exuberant force of life rules the real world of Nature and makes life survive even the perpetual killing in the endless wars.

story stands on the premise that Nature has been created by God. Faust is countering the devil's version of creationism with his thesis of naturalism, that is, Nature is self-grounded and takes pleasure in self-creation.

Mephisto does not easily give up his chaotic view of Nature. He insists that he has witnessed the eruption of mountains and floods from the Abyss and that his theory can explain the colossal upheaval and violence of the world better than Faust's theory. Faust admits that the devil's theory is interesting. Setting aside this debate, he voices his suspicion that Faust can find nothing desirable in the whole world. But he replies that a great idea has just occurred to him and demands Mephisto to guess what it is. Mephisto's guess includes beautiful women, a gorgeous palace, and all the luxuries and pleasures in the world. But Faust dismisses all of them as too trivial for his consideration. Now Mephisto says that Faust must be nursing the sublimely daring ambition to fly up to the moon. Faust rejects that one, too, and says that the earthly sphere still offers room for great deeds. He wants to win dominion and possession by subduing the raging sea. He is vexed with its surging waves because their unbridled arrogance tramples laws and justice. He takes special offense with the barrenness and the wastefulness of the sea:

Up to uncounted shores it finds access,
 Barren itself and bringing barrenness;
 It swells and surges, rolls and overwhelms
 The desolation of those wasted realms.
 There wave on wave on blind-willed wave, one after one,
 Rules and withdraws—and nothing has been done.
 This could drive me to sheer despair, to sense
 Unpurposed strength of untamed elements!
 My spirit ventures to outfly its sphere:
 Here I would fight, achieve my triumph here.

(*Faust* 10213-21, trans. Charles Passage)

This is a declaration of war against the elements of Nature. Only a short while ago, Faust protested to Mephisto that Nature was orderly and perfect. All of a sudden, now he says that she is wild and chaotic. The charge of barrenness against the sea is even harder to justify. In the Classical Walpurgis Night, he celebrated the fecundity of the sea. He may be trumping up these charges to justify his declaration of war against the Earth Spirit. His defiant posture against Mother Earth shows how much

he has changed since the Gretchen tragedy. He was then chiefly obsessed with his sensuous passions and sought Mephisto's help for their satisfaction. Assuming that he is dealing with the same Faust, Mephisto has just offered all the pleasures of the world. But those things can no longer engage Faust's interests because he has developed his new lust for power. This is the dramatic transformation in his character—as dramatic as the transformation of the intellectual Faust to the sensuous Faust in Part One.

This radical change in Faust's character should be understood as a decisive step in the development of his original project to be one with Mother Nature. When he summoned the Earth Spirit by his magic, he was humiliated by her overbearing posture. Thereafter, he renounced his superhuman aspiration for divine knowledge and tried to be a faithful earthling by throwing himself into the sensuous world. In "Forest and Cavern", he felt a sentimental union with the sublime Spirit. But that was a deceptive appearance. As Mephisto ridiculed, the son of Earth was only getting dissolved in his own swoon. Mephisto reminded him that he had left Gretchen in tears and despair. With her in that condition, he could have no real union with the Earth Spirit because Gretchen was the sensuous medium for the projected union. So he accepted the harsh reality that he could fully engage Mother Nature only by destroying the little girl like a cataract falling upon a little cottage. Thus he went back to Gretchen and lived out the terrible tragedy. In Arcadia, where he enjoyed the beauty and harmony of Mother Nature, Faust fared much better with Helen than he had done with Gretchen. He was happy to be an Antaeus. This was the progress he made in his reconciliation with Mother Nature after the Gretchen tragedy. But the progress was only in fantasy. It was as illusory as the sentimental union he had experienced with Mother Nature in the cavern. His exit from Arcadia performed the same function as his exit from the cavern. On both occasions, he was getting out of the world of sentimental fantasy to the harsh world of reality to realize in the real world what he had only dreamed in fantasy. When he landed on the mountaintop, he was preparing himself to face Mother Nature without illusion. As a part of this preparation, he engaged himself in the debate on the ultimate character of Nature. This time, however, he is determined to approach Nature with a radically different posture. In the Gretchen tragedy, he surrendered himself as a helpless instrument for the powerful natural forces. He was only a slave. But he was a master in Arcadia,

where he had enjoyed the dominion and possession of his fief as a feudal lord. Now he wants to seek the same dominion and possession in the real world. This is his new project.

This new project requires a vast tract of land and sea. But Mephisto has a devilish scheme to obtain it. The Empire is thrown into turmoil by the Anti-Emperor's uprising, and Mephisto helps the Emperor win the war against the Anti-Emperor and his rebels. As a reward for this critical service, Faust is granted a vast tract of land under the sea water by an imperial decree. By reclaiming this land, he will become the absolute ruler of his own realm. But this is not simply a reclamation project. This is Faust's project to reclaim the Earth Spirit as his third woman after Gretchen and Helen. He had gained his dominion and possession of Helen as the feudal lord in Arcadia. He had also enjoyed the same power and control over Gretchen. She was willing to do whatever he desired. But these two women were only his proxies for the Earth Spirit. Gretchen awakened his shriveled sensuality and revived his connection with Mother Nature. His encounter with Helen gave him a far more extensive exposure to the natural world. He came to know her not simply as a sensuous woman, but as the high point in the long evolution of Mother Nature on both the biological and cultural levels. But these two protracted affairs are only the stepping stones for Faust's encounter with the third woman, the ultimate one. As a matter of fact, she is the original woman, the Earth Spirit, whom he had confronted well before Gretchen and Helen. He was then seeking the breasts of the Earth Spirit like an infant. But he is now forcibly grasping those breasts as Euphorion did with the wild girl in Arcadia of Act 3. In the last chapter, I interpreted Euphorion as an allegorical replica of Faust. Faust's forcible approach to the Earth Spirit is to subdue her tempestuous seas and open up her unruly land for his use. In the reclamation project, Faust is not trying to be a real estate developer and proprietor as some commentators have claimed. Nor is he trying to acquire a massive piece of land and build a gorgeous palace for luxury and glory. That was the sort of temptation Mephisto offered at the opening of Act 4. But Faust spurned it because he was scheming for a far more awesome project. He was burning with the ambition to settle the old score with his original woman.

Because Faust summoned the Earth Spirit with the arrogance of a magus and lord, she humiliated him and addressed him as "superman" in

derision. In spite of his superhuman pretense, she told him that he was only an earthworm. But he is now prepared to approach her as the real lord over her wild territory and elemental forces. By this defiant move, he can avenge the humiliation he had suffered from the overbearing Earth Spirit. He will transform himself from one of her abject earthworms to her mighty master. Then he can bring himself up to the title of superman that she had contemptuously thrust on his head like a crown of thorns. In announcing his war against the raging seas, Faust does not say that he is trying to settle the score with the Earth Spirit. But his hidden intent is revealed by the description of the sea he wants to subdue:

It surged and swelled, mounted up more and more,
Then checked, and split its waves tempestuously,
Venting its rage upon the flat, wide shore.

(*Faust* 10199-201, trans. David Luke)

When the Earth Spirit appeared to Faust, she described herself in a similar imagery of the sea:

In life like a flood, in deeds like a storm
I surge to and fro,
Up and down I flow!

(*Faust* 501-3, trans. David Luke)

The description of the sea is more savage than the self-description of the Earth Spirit. But she behaved as frightfully as the raging sea and scared him to no end. Instead of in fear and trembling, he now wants to face her with courage and in confidence.

By securing his mastery over Nature, Faust can really become a superman. Along with his reclamation project, he also builds a gorgeous palace, from which he wants to enjoy his dominion and possession. But he is annoyed by the presence of the cottage of an old couple, Baucis and Philemon, and their old chapel, which had been there even before his arrival. Act 5 opens with the moving scene where the old couple is visited by a man (the Wanderer) who was rescued from the sea by them a long time ago. On his return to the cottage, he gratefully talks about their kindness and gentleness. He wants to kneel and pray once more, gazing on the boundless ocean. His humble posture to the ocean makes a dramatic contrast with Faust's arrogant posture to subdue the same ocean. In

fact, Philemon tells the Wanderer how the fierce seashore has recently been turned into a paradise. He describes the massive construction of ditches and dams. He says that the ocean's sovereign rights have been curbed to make green fields, gardens, woods, villages all around, and a huge harbor for sailing ships. He tells the visitor that the man in charge of the construction project was proclaimed as the feudal lord of the whole coast by the Emperor. But Baucis expresses her sinister impression of the construction. In the daytime, the workmen hacked and shoveled all in vain. But there was a dam the following day. She suspects that they used magic and even human sacrifices. She says that the man in charge is a godless man who covets her cottage and grove. But her husband says that the man has offered a new house built on the reclaimed land in exchange for their cottage. But his wife would not move to the lowland reclaimed from the sea. With this resistant note, they go to their chapel to ring the bell and pray to God.

Just then Lynceus announces the return of Mephisto's fleet back to the harbor from a profitable trip under the setting sun. But Faust does not care about the good news because he is driven crazy by the ringing of the bell in the old chapel. He curses the bell. This is the unbearable vexation in his boundless kingdom because it reminds him that his great estate is not completely his own. The brown hut and the crumbling chapel are spoiling his dominion and possession. At that point, Mephisto comes to Faust and reports the result of his expedition with the three Mighty Men. They went off with two ships and came back with twenty loaded with treasures, which they gained by the trinity of war, trade, and piracy in the lawless world of the ocean. But Faust does not say a word of thanks for their service because he is still seething with his vexation. Mephisto tries to cheer him up by pointing out his extraordinary power and possessions. But Faust pours out his vexation with the old cottage. He is throwing a temper tantrum like a little kid, and this is coming from a very old man who is ruling over a vast territory from a gorgeous palace. Mephisto is highly amused with this childish outburst and says in a mocking tone,

And yet that damned ding-dong-ding-dong,
Casting its damp pall on serenest evening skies,
Intrudes itself upon whatever happens
From first immersion to interment,
As if, between that ding and dong,

the old couple was the mistake of Mephisto and his crew rather than of Faust's own. But that does not explain why Faust was so petty in being upset with their cottage. Another theory is to say that the tragedy of the old couple allegorically represents the ravaging impact of nineteenth-century industrialization. John Williams says, "They [Philemon and Baucis] serve the exposition of the fifth act, and in quite specific terms may well represent a pre-industrial idyll, even a whole class of peasant small holders forced from their land by the Agricultural and Industrial Revolutions" (*Goethe's Faust*, 198). In support of this thesis, he further claims that Faust's grandiose palace is not that of a feudal lord but that of a nineteenth-century merchant prince or industrial baron. He also says that Faust has become the paradigm of a mercantile entrepreneur of nineteenth-century Europe. But he ignores the available textual evidence. Philemon says that Faust was proclaimed as the feudal lord of the whole coast by the Emperor. He was given the land as a feudal fief. There is no textual indication that his palace is any different from the old feudal palace. Even more important, Faust is neither a capitalist, nor an entrepreneur. He neither builds nor runs factories for the production of goods. In Act 4, he participated in a war, a typical profession of a feudal lord. In Act 5, he acts as a feudal lord of the Renaissance. He hires workmen for the reclamation project. But that does not make him a capitalist. It was a common practice in the Renaissance. Neither does Mephisto's fleet show any clear sign of nineteenth-century capitalism. His naval crew performs the same activities as those of the merchants of Renaissance Italy, namely, war, trade, and piracy. Faust has been transformed from a magus of the Renaissance to a feudal lord of the Empire. But he still operates in the social milieu of Renaissance Europe.

Largely under the influence of Nietzsche, some commentators have tried to turn the lowest point of Faust's career into its highest point. In his ruthless destruction of Philemon and Baucis, they hold, Faust is expressing his will to power to the fullest. This is his greatness that stands beyond good and evil and proves him to be truly a superman. This cruel view of Faust may be closer to the truth than any other competing views. Let us go back to Faust's ultimate motive. He was determined to establish his dominion and possession over his reclaimed land. But he was upset because his dominion and possession were impaired by the cottage of the old couple and the ringing of their bell. That seems to show his

pettiness. But there is another way of understanding it. This is to take it as the syndrome of his absolute perfectionism. In "Forest and Cavern", he was willing to accept the harsh fact that nothing could be perfect in this world. That was the concession he was making to the sublime Earth Spirit. He had to make it because he was then facing the mighty Spirit as a humble suppliant. But he had abandoned that old humility when he declared his war against the Earth Spirit. Now he has the courage not only to conquer the elemental forces of Nature, but also to secure his dominion over them in the most perfect form. Any imperfection in this endeavor will be the imperfection in his conquest of Nature. Faust says that even the shadow of the old cottage on his estate is a thorn to his foot and to his eye (*Faust* 11160). His absolute perfectionism cannot tolerate even the intrusion of a shadow. This is his perfectionist complex, a neurosis common to all tyrants who can allow nothing against their will to power. Adolf Hitler suffered from this neurosis and used to throw his temper tantrum like Faust whenever something went against his will.

Driven by his perfectionist complex, Faust feels that his dominion and possession cannot be perfected until his territory is transformed into a perfect paradise on his own terms. Only then may he feel that he has substantiated and validated the superhuman posture he had taken against the Earth Spirit. The ultimate target for Faust's will to power may not be the old couple, but the mighty Earth Spirit. He may be still trying to recover from the humiliation he had suffered under her overbearing treatment a long time ago. He may look upon the old couple as his irritants because they deal with Mother Nature with reverence and humility in opposition to his insolence and defiance. That automatically places them in the formidable camp of his declared opposition and tempts him to use brutal force against them. I have tried to link Faust's harsh treatment of Philemon and Baucis to his earlier humiliation by the Earth Spirit to strengthen the case for the Nietzschean commentators. In my view, everything that happens in Act 5 up to Faust's death is a continuation and escalation of the war of love that he launched against the third woman in his life in Act 4. Without such linkage, his treatment of the old couple can show him only as a petty tyrant. Even the Nietzscheans would find it too shameful to glorify the will to power of such a petty despot. That cannot be the highest point in his career as many Nietzscheans claim. If it were, Goethe would have ended his career in that despotic posture. But

his despotic arrogance only sets him up on a plane just high enough for the greatest challenge in his life and for the consequent peripeteia in the next scene when the four grey women materialize from the smoldering fire of the burned-down cottage and move over to Faust's heavily guarded palace.

Showdown with Care

The four crones are called Want, Debt, Care, and Need. But Faust's wealth is his fortress against their invasion except for that of Care. In this regard, the allegorical meaning of Debt has been controversial. The German word *Schuld* means guilt as well as debt. Some commentators have insisted that it should be translated as Guilt rather than Debt. Emil Staiger says that to take *Schuld* as Debt gives the word a trivial meaning because its meaning is almost identical with that of Want (*Goethe* 3:435). This contention is largely based on misunderstanding of the distinction between Want and Debt. Want belongs to the present; Debt comes from the past. It is possible to have Want without Debt. You may want or lack a house, though you may have no debt. The liability of Debt can be more serious than that of Want. One can be thrown into jail for defaulting the payment of a debt. You do not have to go to jail for wanting or lacking a house. To be debt-free is one of the most important conditions of financial health. To be sure, Want and Debt are closely linked in the life of the poor. But their proximity is not any closer than that of Want and Need. For these reasons, the crone called *Schuld* should be understood as Debt. Her entry into Faust's house is blocked by his wealth; Guilt cannot be blocked out by the wall of wealth.

Those who want to take *Schuld* as Guilt have their own reason. Since those crones are coming over from the cottage that was just burned down by Faust, they must include Guilt. Faust should be assaulted by the sense of guilt for the terrible deed. How can they explain the fact that she cannot get into Faust's house? Eudo Mason offers one explanation in terms of Faust's personality: "The point of *Schuld* having to withdraw is not that Faust is free from guilt—he most certainly is not—but that he refuses to *admit* his guilt, that he is incapable of seeing and feeling himself as guilty, or, in other words, that he is incapable of repentance"

(*Goethe's Faust*, 336). Mason says that Faust has been immune to the sense of guilt all his life. He disclaimed his responsibility for the fate of Philemon and Baucis by thrusting all the blame on Mephisto and his men. He did the same thing for the Gretchen tragedy by shifting his responsibility to Mephisto. Mason is making Faust into a Nietzschean monster. To be incapable of feeling guilt is to be a monster. But this picture of Faust goes against Goethe's text. When Faust hears Lynceus's announcement of the terrible news on the cottage, he says that his inmost being is vexed with the impatient deed of his men (*Faust* 11340-41). That is clearly a sign of his guilt. In "Forest and Cavern", he agonized over the tragic impact of his seduction on Gretchen. He went to her jail to set her free. None of these things could have been done without the sense of guilt. To paint him as a monster totally immune to the sense of guilt creates one technical problem for the development of Faust as a tragic hero. Aristotle says that neither a perfectly good person nor an extremely evil one is fit to be a tragic hero. The tragic fate of the former is simply offensive; that of the latter cannot move us to either fear or pity (*Poetics* 1142b33-1143a5). There can be no peripeteia for either of them. A perfectly good person does not need one; a terribly wicked person cannot make one. For the sake of Faust's impending peripeteia, we had better refrain from demonizing Faust.

If *Frau Schuld* is not Guilt, how can we account for Faust's sense of guilt? The sense of guilt is included in Care. She is not just one of the four crones; she is their master. The other three belong to her jurisdiction. To suffer from Want, Debt, or Need is to be subject to Care. Surely, the terrible sense of guilt cannot lie outside her province. When Faust was vexed with her power in the earliest stage of his career, he said that Care can wear many different masks: house and home, wife and child, fire and water, dagger and poison, and many other countless sources of worries and anxieties. He also said that she builds her nest deep in the heart. (*Faust* 644-51). These two points are now declared by Care herself when she comes into Faust's house and announces her arrival: Even if no ear hears her, she roars in the heart, and she wields her vengeful, ever-changing forms (*Faust* 11424-27). Because Care builds her nest deep in the heart, there is no fortress to keep her out. If she is in Faust's heart, the sense of guilt must be there, too. Eudo Mason says, "Care is the most rudimentary form of conscience, which even a Faust cannot escape"

(*Goethe's Faust*, 336). There is no reason why Care should be limited to the most rudimentary form of conscience. All forms of conscience and even bad conscience belong to Care insofar as they command the power to torment the human heart. After describing her all-embracing power that no one can avoid on land or sea, Care asks Faust, "Have you never known Care?" In response to this question, he makes his famous confession, which falls into two parts. In the first part, he says to Care,

I have but raced on through the world;
I seized on every pleasure by the hair;
What did not satisfy, I let go by,
And what eluded me, I let it be.
I have but craved, accomplished my delight,
Then wished anew, and so with main and might
Stormed through my life; first grandly and with passion,
But now more wisely, in more prudent fashion.

(*Faust* 11433-40, trans. Charles Passage)

This is a surprisingly modest description of how Faust has coped with Care throughout his life. With might and main, he has tried to gain whatever he has craved, without pining over what has eluded his grasp, and forever renewing his pleasure. When he was young, he operated with passion. Now that he is older, he is doing it with prudence. But he never says that he has tried to defy the power of Care. On the contrary, he has tried to live with it. In the second part of his confession, he says,

I know enough about the world of men,
The prospect yonder is beyond our ken;
A fool is he who that way blinks his eyes
And fancies kindred beings in the skies.
Let him stand firm here and here look around:
This world is not mute if the man is sound.
Why need he stray off to eternity!
What he knows here is certainty.
So let him walk along his earthly day:
If spirits haunt him, let him go his way,
Find joy and torment in his forward stride,
And at each moment be unsatisfied.

(*Faust* 111441-52, trans. Charles Passage)

lions of people. He is rejecting his previous spirit of egoistic antagonism and exploitation and replacing it with the communal spirit of mutual care and respect that once sustained the community of Philemon, Baucis, and the Wanderer. This tiny community is the model for Faust's utopian vision. This is why his final vision is a dramatic reversal. I am going against the standard Faust scholarship in spiritually linking Faust's reversal to Philemon's little community. It has been customary to treat them as two unrelated events. In this regard, the eminent scholar Emil Staiger is most representative. He recognizes no link even between the fiery destruction of the old couple's cottage and the assault on Faust by Care, although the latter event takes place much closer to the former event than his dying monologue does. Staiger holds that the two scenes of the cottage and the showdown between Faust and Care were written at different times and based on thematic ideas that had nothing to do with each other. Their close juxtaposition is never meant to be taken for any thematic connection by the author (*Goethe* 3:434-35). But I want to say not only that this view is extremely faulty, but also that its opposite extreme is the truth. In my view, the Wanderer's return to the humble cottage of Baucis and Philemon is placed at the opening of Act 5 in order to set the thematic tone for the development of the entire Act. It performs the same thematic function that is assigned to many opening scenes in *Faust*. There is a consistent pattern in the construction of those scenes: All of them begin with impressive soliloquies. Faust's opening soliloquy sets the thematic tone for Part One. Ariel's soliloquy does the same for Part Two. Helen's opening soliloquy sets the thematic stage for Act 3, and Faust's opening soliloquy does the same for Act 4. There is no such soliloquy only for the opening of Act 2. Hence it may appear to be an exception to this general pattern. But it is not. The central event of Act 2 is the Classical Walpurgis Night, and its thematic stage is set by Erichtho's soliloquy shortly after the opening of Act 4. This is a variation of the general pattern rather than an exception.

True to the familiar pattern, Act 5 opens with a monologue of the Wanderer, who is recollecting his rescue from drowning in the sea by Philemon and Baucis. But this monologue turns into his dialogue with the old couple as soon as he finds them. A dialogue is a sign of a community, whereas a monologue is a sign of solitude. A community is larger and less intimate than a family. Whereas a family is a network of

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