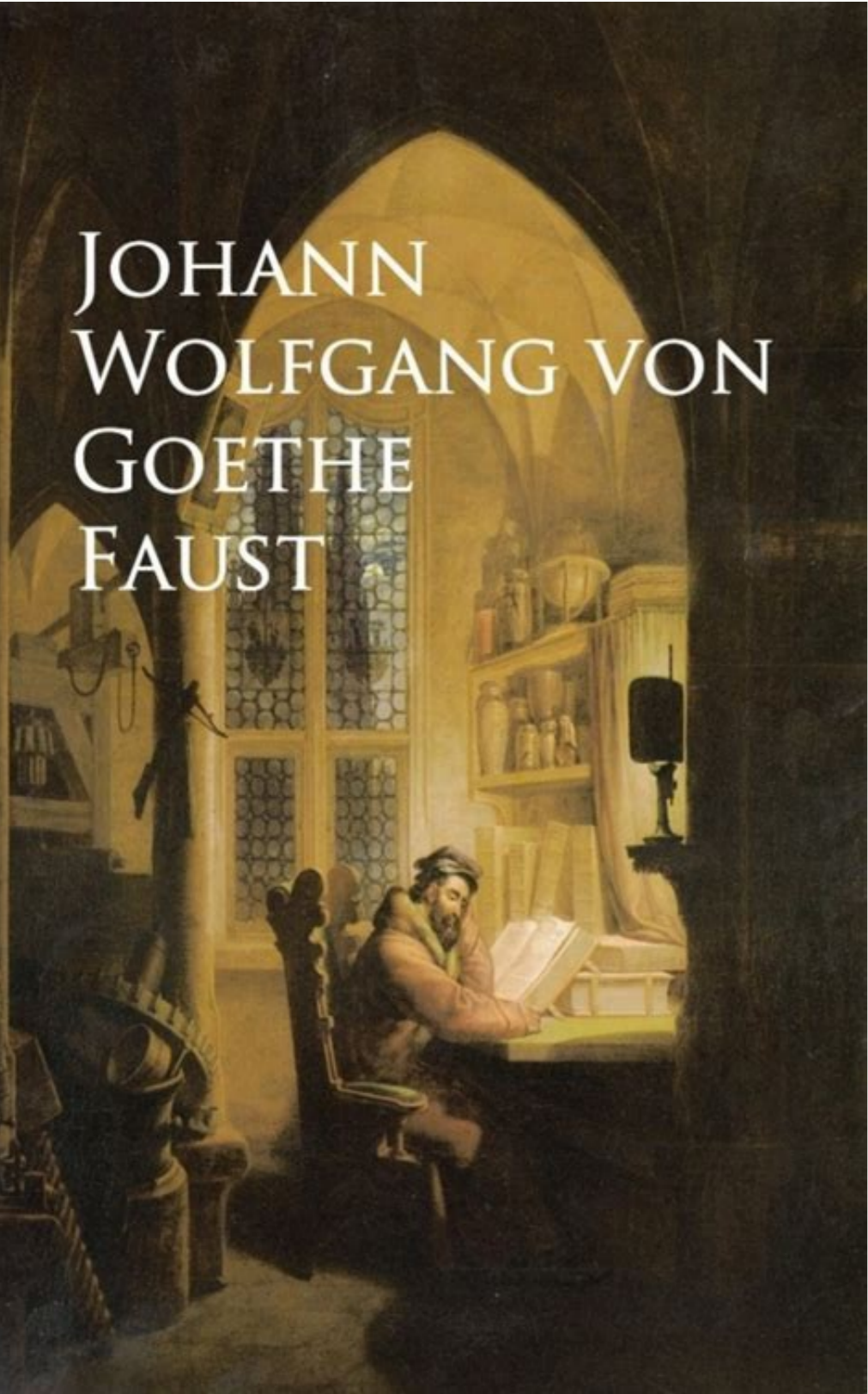
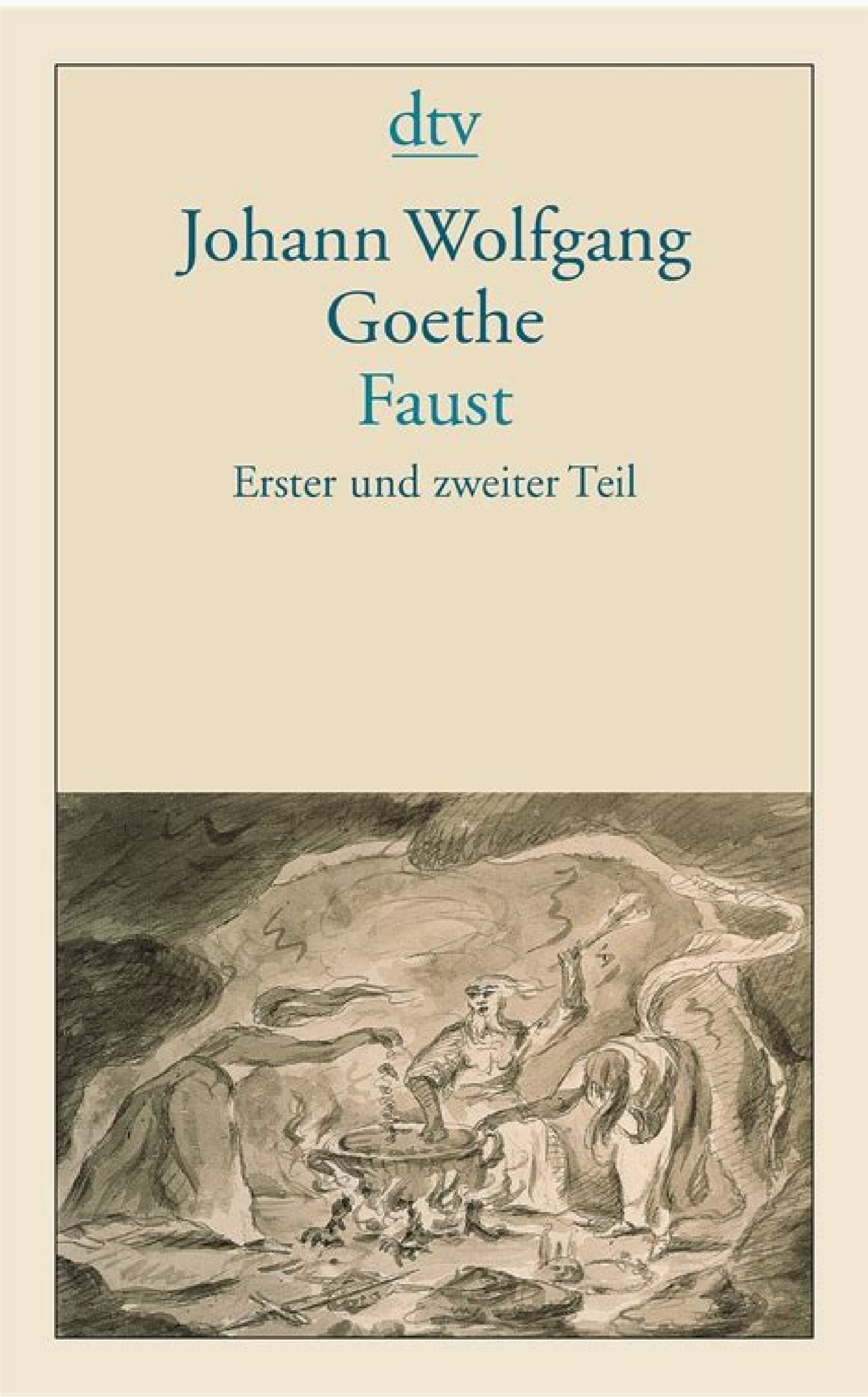
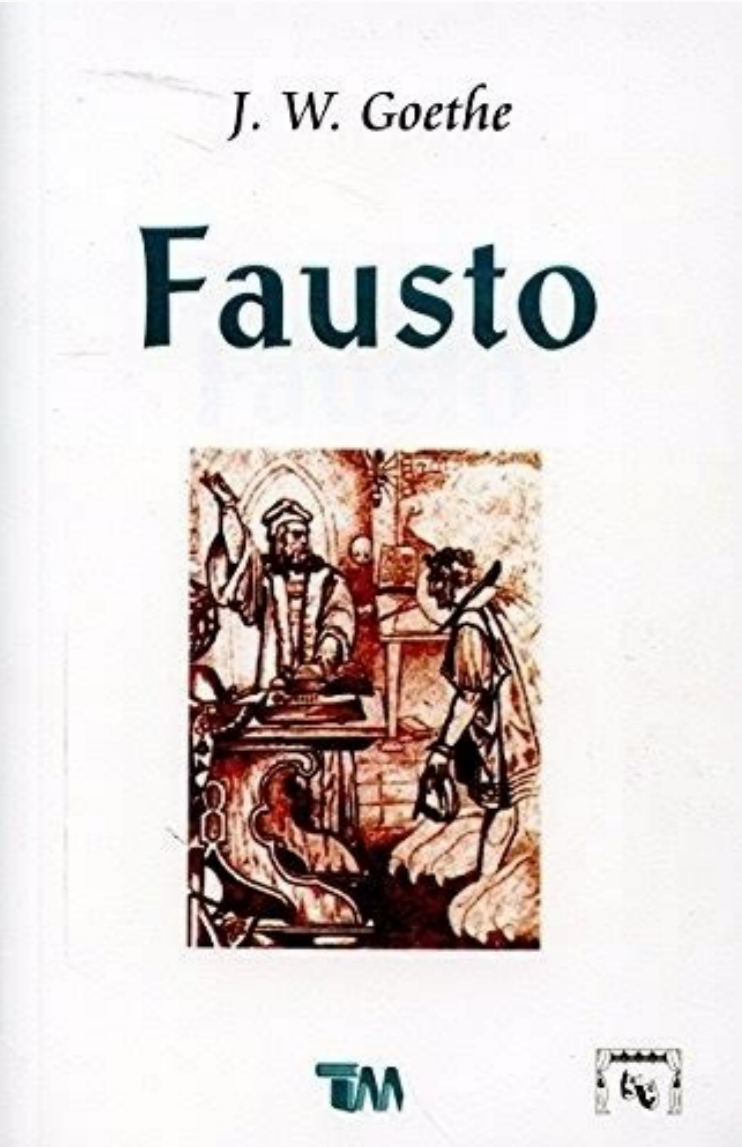
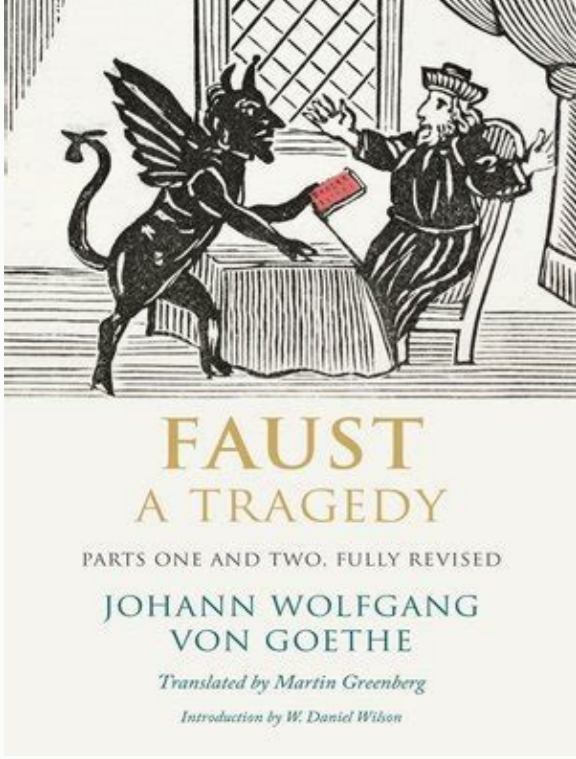


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Play by Johann Wolfgang von Goethe This article is about the 19th-century work by Johann Wolfgang von Goethe. For other uses, see Faust (disambiguation). Sculpture of Mephistopheles bewitching the students in the scene "Auerbachs Keller" from Faust, at the entrance of what is today the restaurant Auerbachs Keller in Leipzig Anton Kaulbach: Faust and Mephisto Faust is a tragic play in two parts by Johann Wolfgang von Goethe, usually known in English as Faust, Part One and Faust, Part Two. Nearly all of Part One and the majority of Part Two are written in rhymed verse. Although rarely staged in its entirety, it is the play with the largest audience numbers on German-language stages. Faust is considered by many to be Goethe's magnum opus and the greatest work of German literature.[1] The earliest forms of the work, known as the Urfaust, were developed between 1772 and 1775; however, the details of that development are not entirely clear. Urfaust has twenty-two scenes, one in prose, two largely prose and the remaining 1,441 lines in rhymed verse. The manuscript is lost, but a copy was discovered in 1886.[2] The first appearance of the work in print was Faust, a Fragment, published in 1790. Goethe completed a preliminary version of what is now known as Part One in 1806. Its publication in 1808 was followed by the revised 1828–29 edition, the last to be edited by Goethe himself. Goethe finished writing Faust, Part Two in 1831; it was published posthumously the following year. In contrast to Faust, Part One, the focus here is no longer on the soul of Faust, which has been sold to the devil, but rather on social phenomena such as psychology, history and politics, in addition to mystical and philosophical topics. The second part formed the principal occupation of Goethe's last years. Nomenclature The original 1808 German title page of Goethe's play read simply: "Faust. / Eine Tragödie" ("Faust. / A Tragedy"). The addition of "erster Teil" (in English, "Part One") was retrospectively applied by publishers when the sequel was published in 1832 with a title page which read: "Faust. / Der Tragödie zweiter Teil" ("Faust. / The Tragedy's Second Part"). The two plays have been published in English under a number of titles, and are usually referred to as Faust, Parts One and Two. Faust, Part One Faust I, first edition, 1808 Main article: Faust, Part One The principal characters of Faust Part One include: Heinrich Faust, a scholar, sometimes said to be based on Johann Georg Faust, or on Jacob Bidermann's dramatized account of the Legend of the Doctor of Paris, Cenodoxus; see also Faust Mephistopheles, the Devil Gretchen, Faust's love (short for Margarete; Goethe uses both forms) Marthe Schwerdtlein, Gretchen's neighbour Valentin, Gretchen's brother Wagner, Faust's attendant Faust, Part One takes place in multiple settings, the first of which is Heaven. Mephistopheles(Satan) makes a bet with God: he says that he can lure God's favourite human being (Faust), who is striving to learn everything that can be known, away from righteous pursuits. The next scene takes place in Faust's study where Faust, despairing at the vanity of scientific, humanistic, and religious learning, turns to magic for the showering of infinite knowledge. He suspects, however, that his attempts are failing. Frustrated, he ponders suicide, but rejects it as he hears the echo of nearby Easter celebrations begin. He goes for a walk with his assistant Wagner and is followed home by a stray poodle. In Faust's study, the poodle transforms into Mephistopheles. He proposes a wager to Faust: If Mephistopheles can grant Faust a moment of transcendence on Earth, a moment that he wishes to remain forever, then he will instantly die and serve the Devil in Hell. Faust does not believe that Mephistopheles can accomplish this and accepts the wager. When Mephistopheles tells Faust to sign the pact with blood, Faust complains that Mephistopheles does not trust Faust's word of honor. In the end, Mephistopheles wins the argument and Faust signs the contract with a drop of his own blood. Faust has a few excursions and then meets Margarete (also known as Gretchen). He is attracted to her and with jewelry and help from a neighbor, Marthe, Mephistopheles draws Gretchen into Faust's arms. With Mephistopheles' aid, Faust seduces Gretchen. Gretchen's mother dies from a sleeping potion, administered by Gretchen to obtain privacy so that Faust could visit her. Gretchen discovers she is pregnant. Gretchen's brother condemns Faust, challenges him and falls dead at the hands of Faust and Mephistopheles. Gretchen drowns her illegitimate child and is convicted of the murder. Faust tries to save Gretchen from death by attempting to free her from prison. Finding that she refuses to escape, Faust and Mephistopheles flee the dungeon, while voices from Heaven announce that Gretchen shall be saved – "Sie ist gerettet" – this differs from the harsher ending of Urfaust – "Sie ist gerichtet!" – "she is condemned." Faust, Part Two Faust II, first edition, 1832 Cover of the first edition of Faust Part Two, 1832 1876 Faust, large edition (51×38cm) Main article: Faust, Part Two Rich in classical allusion, in Part Two the romantic story of the first Faust is put aside, and Faust wakes in a field of fairies to initiate a new cycle of adventures and purpose. The piece consists of five acts (relatively isolated episodes) each representing a different theme. Ultimately, Faust goes to Heaven, for he loses only half of the bet. Angels, who arrive as messengers of divine mercy, declare at the end of Act V: "He who strives on and lives to strive / Can earn redemption still" (V, 11936–7). Relationship between the parts Throughout Part One, Faust remains unsatisfied; the ultimate conclusion of the tragedy and the outcome of the wagers are only revealed in Faust, Part Two. The first part represents the "small world" and takes place in Faust's own local, temporal milieu. In contrast, Part Two takes place in the "wide world" or macrocosmos. Translations In 1821, a partial English verse translation of Faust (Part One) was published anonymously by the London publisher Thomas Bossey and Sons, with illustrations by the German engraver Moritz Retzsch. This translation was attributed to the English poet Samuel Taylor Coleridge by Frederick Burwick and James C. McKusick in their 2007 Oxford University Press edition, Faustus: From the German of Goethe, Translated by Samuel Taylor Coleridge.[3] In a letter dated 4 September 1820, Goethe wrote to his son August that Coleridge was translating Faust.[4] However, this attribution is controversial: Roger Paulin, William St. Clair, and Elinor Shaffer provide a lengthy rebuttal to Burwick and McKusick, offering evidence including Coleridge's repeated denials that he had ever translated Faustus and arguing that Goethe's letter to his son was based on misinformation from a third party.[5] Coleridge's fellow Romantic Percy Bysshe Shelley produced admired[6] fragments of a translation first publishing Part One Scene II in The Liberal magazine in 1822, with "Scene I" (in the original, the "Prologue in Heaven") being published in the first edition of his Posthumous Poems by Mary Shelley in 1824.[7] In 1828, at the age of twenty, Gérard de Nerval published a French translation of Goethe's Faust. In 1850, Anna Swanwick released an English translation of Part One. In 1878, she published a translation of Part Two. Her translation is considered among the best.[8] In 1870–71, Bayard Taylor published an English translation in the original metres. Calvin Thomas: Part One (1892) and Part Two (1897) for D. C. Heath. Alice Raphael: Part One (1930) for Jonathan Cape.[9] Guo Moruo; Part One (1928) and Part Two (1947) into Chinese.[10] Philosopher Walter Kaufmann was also known for an English translation of Faust, presenting Part One in its entirety, with selections from Part Two, and omitted scenes extensively summarized. Kaufmann's version preserves Goethe's metres and rhyme schemes, but objected to translating all of Part Two into English, believing that "To let Goethe speak English is one thing; to transpose into English his attempt to imitate Greek poetry in German is another." [6] Phillip Wayne: Part One (1949) and Part Two (1959) for Penguin Books.[11] Louis MacNeice: In 1949, the BBC commissioned an abridged translation for radio. It was published in 1952. In August 1950, Boris Pasternak's Russian translation of the first part led him to be attacked in the Soviet literary journal Novy Mir. The attack read in part, ... "[6] Phillip Wayne: Part One (1949) and Part Two (1959) for Penguin Books.[11] Louis MacNeice: In 1949, the BBC commissioned an abridged translation for radio. It was published in 1952. In August 1950, Boris Pasternak's Russian translation of the first part led him to be attacked in the Soviet literary journal Novy Mir. The attack read in part, ... "[6] Phillip Wayne: Part One (1949) and Part Two (1959) for Penguin Books.[11] Louis MacNeice: In 1949, the BBC commissioned an abridged translation for radio. It was published in 1952. In August 1950, Boris Pasternak's Russian translation of the first part led him to be attacked in the Soviet literary journal Novy mir. The attack read in part, ... he introduces an aesthetic and individualist flavor into the text... attributes a reactionary idea to Goethe... distorts the social and philosophical meaning... [12] In response, Pasternak wrote to Ariadna Efron, the exiled daughter of Marina Tsvetaeva: There was some alarm when my Faust was torn to pieces in Novy mir on the basis that supposedly the gods, angels, witches, spirits, the madness of poor Gretchen and everything "irrational" was rendered too well, whereas Goethe's progressive ideas (which ones?) were left in the shade and unattended.[13] Peter Salm: Faust, First Part (1962) for Bantam Books.[14] Randall Jarrell: Part One (1976) for Farrar, Straus and Giroux. Walter Arndt: Faust: A Tragedy (1976) for W. W. Norton & Company. Stuart Atkins: Faust I & II. Volume 2. Goethe's Collected Works (1994) for Princeton University Press.[15] David Luke: Part One (1987) and Part Two (1994) for Oxford University Press. Martin Greenberg : Part One (1992) and Part Two (1998) for Yale University Press. He has been credited with capturing the poetic feel of the original.[16] John R. Williams: Part One (1999) and Part Two (2007) for Wordsworth Editions [17] David Constantine: Part One (2005) and Part Two (2009) for Penguin Books.[18] Zsuzsanna Ozsváth and Frederick Turner: Part One (2020) for Deep Vellum Books, with illustrations by Fowzia Karim.[19] Historic productions Part One May 24, 1819: Premiere of selected scenes. Castle Monbijou, Berlin January 29, 1829: Premiere of the complete Part One. Braunschweig In 1885, the Irish dramatist W. G. Wills loosely adapted the first part of Faust for a production starring Henry Irving as Mephistopheles and Ellen Terry as Margarete at the Lyceum Theatre, London. In 1908, Stephen Phillips and J. Comyns Carr freely adapted the first part of Faust for a production at Her Majesty's Theatre. It starred Henry Ainley as Faust, Herbert Beerbohm Tree as Mephistopheles and Marie Lohr as Margarete. 1960: Deutsches Schauspielhaus, Hamburg: Directed by Peter Gorski, and produced by Gustaf Gründgens (who also played Mephistopheles), with Will Quadflieg (Faust), Ella Büchi (Gretchen), Elisabeth Flickenschildt (Marthe), Max Eckard (Valentin), Eduard Marks (Wagner), Uwe Friedrichsen (Student). The film of this performance was very successful. 1989: Fragments from Part One. Piccolo Teatro di Milano: Director Giorgio Strehler, scenographer Josef Svoboda October 26, 2006: Teatro Comunale Modena, Italy: Directed by Eimuntas Nekrošius; complete playing length (with intervals): 4½ hours Part Two 2003 of Ingmar Thilo; with Antonios Sfaialis (Faust), Raphaela Zick (Mephisto), Ulrike Dostal (Helena), Max Friedmann (Lynceus), and others 2005 Michael Thalheimer at the Deutsches Theater, Berlin, with a.o. Ingo Hülsmann, Sven Lehmann, Nina Hoss and Inge Keller 1990: Fragments from Part Two. Piccolo Teatro di Milano: Director Giorgio Strehler, scenographer Josef Svoboda Entire piece 1938: World premiere of both parts, unabridged, at the Goetheanum in Dornach, Switzerland July 22–23, 2000: The Expo 2000 Hanover performance: Directed by Peter Stein; both parts in their complete version, with Christian Nickel and Bruno Ganz (the young and the old Faust), Johann Adam Oest (Mephistopheles), Dorothee Hartinger, Corinna Kirchhoff and Elke Petri. Complete playing length (with intervals): 21 hours In music and film In 1814 Franz Schubert set a text from Faust Part I, scene 18 as "Gretchen am Spinnrade" (D 118; Op. 2). It was his first setting of a text by Goethe. Later Lieder by Schubert based on Faust: D 126, 367, 440 and 504.[20] Robert Schumann's secular oratorio Scenes from Goethe's Faust (1844–1853) Hector Berlioz's "légende dramatique" La damnation de Faust (1846) Franz Liszt's Faust-Symphony (1857) Charles Gounod's opera Faust (1859) Arrigo Boito's opera Mefistofele (1868: 1875) The second movement of Mahler's Symphony No. 8 (1906) sets the text of the final scene of part II of Goethe's Faust. Ferruccio Busoni's opera Doktor Faust (1916) F. W. Murnau's film Faust (1926) is based on older versions of the legend as well as Goethe's version. Peter Gorski directed Gustaf Gründgens in the 1960 film, Faust. Randy Newman's musical Faust (1993) Jan Svanckmajer's film Faust (1994) American metal band Kamelot's CDs Epica (2003) and The Black Halo (2005) are based on Faust. Alexander Sokurov's film Faust (2011) American band Agalloch's Faustian Echoes EP is directly based on Goethe's work and contains direct quotations from it. Philipp Humm's modern art film The Last Faust (2019) is directly based on Goethe's Faust and is the first film made on Faust part I and part II.[21] See also Books portal Literature portal Deals with the Devil in popular culture Lawsuits against the Devil Mephistopheles and Margareta, sculpture Verse drama and dramatic verse Woland, character in Bulgakov's novel The Master and Margarita Works based on Faust Notes ↑ Portor, Laura Spencer (1917). The Greatest Books in the World: Interpretative Studies. Chautauqua, New York: Chautauqua Press. p. 82. ↑ Goethe's Plays, by Johann Wolfgang von Goethe, translated into English with Introductions by Charles E. 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