Goethe's *Faust I*

Goethe's *Faust I*:

The Making and Impact of a Contemporary Performance

Edited by

Heinz-Uwe Haus and David W. Lovell

Cambridge
Scholars
Publishing

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This book first published 2016

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

ISBN (10): 1-4438-9727-2
ISBN (13): 978-1-4438-9727-3

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PREFACE

In March 2014 the University of Delaware's Resident Ensemble Players (REP) staged the first Part of Goethe's *Faust*, adapted and directed by Heinz-Uwe Haus, which forms the centrepiece and *raison d'être* of this book. Both the performance and the book were the products of many hands, and we wish to acknowledge and thank those who contributed for their willingness, advice and thoughtfulness. Most of them are featured within the book itself, by word and image, but we are particularly pleased to note here the support of the University of Delaware through its Theatre Department and its renowned Resident Ensemble Players (REP). Heading the Department is Professor Sanford (Sandy) Robbins, who is Producing Artistic Director of the REP. Sandy was generous in his support of Haus's ambitious project, and kind in offering the hospitality of his Department to Lovell in March of 2014, and subsequent years, as this book took shape. Lovell would also like to thank UNSW Australia for its flexibility in facilitating the travels that have made this book possible in spite of his other commitments.

We also thank the editors of two journals in which a number of chapters of this book originally appeared: *Carmina Balcanica, Review of South-East European Spirituality and Culture*, in which the essays by Stefan Höjelid and Odile Popescu first appeared; and *Lumina Lina. Gracious Light, Review of Romanian Spirituality and Culture*, in which the essays by Frederick S. Lapisardi and Günther Rüther first appeared.

This book cements—if such were ever needed—a collaboration and friendship between the two editors that spans more than 25 years, many continents, and many projects.

—The Editors

CHAPTER ONE

INTRODUCTION: A CONTEMPORARY PERFORMANCE OF GOETHE'S *FAUST I*

DAVID W. LOVELL

In March 2014 the University of Delaware's Resident Ensemble Players (REP) staged the first Part of Goethe's *Faust*, adapted and directed by Heinz-Uwe Haus. The production was the crowning moment of many weeks of rehearsal and stagecraft, many months of careful scripting, and many years of reflection on the part of Haus about how to bring the central themes of Goethe's venerable masterpiece to a contemporary American audience. While forming a key part of the German theatrical canon, Goethe's *Faust* is less familiar to English-speaking audiences, and its length is forbidding to aspiring producers and directors. How brave, then, that the REP took the risk to mount this production! The volume before you is a testament to the thought and effort that went into the play, and to the actors and designers that brought Haus's vision to the stage. It tracks the creative process of Haus's adaptation of the play and his attempts to elicit responses from his international networks to his question: how is Goethe's *Faust* relevant today? It brings together comments from stage and costume designers as they brought their own creativity and understanding of the audience to bear on the play. We present a brief record of the production itself, through the outstanding photography of Bill Browning. And then the book moves on to the reactions the production has elicited amongst some of its audience.

The importance of Goethe's *Faust*

Goethe's *Faust* is important in at least two fundamental senses, both of which are in tension with each other when staging this drama today. To begin, *Faust* is perhaps the single most important work of Johann Wolfgang von Goethe (1749-1832), who is perhaps the single most important figure in German letters. Traditionalists and purists alike object to the cutting of phrases, or characters, or scenes, much as adapting Shakespeare is sometimes seen as heretical. (Goethe himself would have had little truck with such people, not just because he was a very practical theatre director himself, facing all the pressures that directors do, or because he constantly changed the text of *Faust* for much of his adult life, but because staging the entire play—Parts One and Two—in their unexpurgated richness would require a performance beyond the resources of theatre companies facing normal practicalities and the stamina of the usual audiences.) In the second place, *Faust* is a work of immediate and enduring relevance to the human condition: to those who strive for knowledge, and especially understanding, and who see it constantly just outside their reach; to those who struggle with issues of right and wrong, of following one's heart against the restraints of social conventions; to those who recognize both the virtuous and the base in their own natures; to those who have a sense that their efforts, however much praised, are puny and even somewhat ridiculous. How, then, to pay appropriate homage to Goethe and also to convey these enduring themes to a contemporary, predominantly English-language audience who, moreover, are unlikely to be completely familiar with the epic structure of the play (as distinct from Faust's wager with the Devil, which is simply the device that unlocks the real substance of this drama)?

Walter Kaufmann declared that "What is truly astonishing about *Faust* is its modernity and, next to that, some timeless qualities." (Goethe 1962, 12) The matter of Faust's "ruthless striving" for knowledge and control had a rapid appeal amongst Germans in the nineteenth century and beyond, and it has even been seen as characteristic of modern culture more generally. Oswald Spengler (1926), for example, in *The Decline of the West*, first published in 1918, called Western civilization "the Faustian culture," because man had sold his soul to "technics;" he was seeking to reach the impossible. And it is not difficult to see Faustian themes emerge

nowadays in contrasts between humans' technological mastery and their inability to solve social problems, and especially—in accounts of global warming—in the paradox that the embrace of technology has become a threat to the very future of human life.

The starting-point for Haus is the notion that Goethe's themes are modern, not antiquarian. He explained that "Faust is all of us whose longing for happiness and fulfilment makes us restless and susceptible to temptation" (Haus 2014). And, to acknowledge the active collaboration that makes the University of Delaware's Resident Ensemble Players such a vital part of contemporary American theatre, questions about enduring themes are ones that the cast, the designers and the producer all had to confront. Their answers may not satisfy all, but in my view they succeeded in creating a connection with the audience that was provocative, thoughtful, and ultimately satisfying.

Haus's approach to Goethe's *Faust*

It is hardly surprising that Heinz-Uwe Haus, a director so deeply influenced by Bertolt Brecht, should take up the challenge of Goethe's *Faust*. After all, Brecht himself was profoundly impressed by Goethe's achievement, and his particular approach to presenting plays provides ways for an audience to engage with Goethe's insights.

Haus is no stranger to the challenges of interesting plays, nor to the sensibilities of American audiences. He comes with thirty years' experience in the United States, and a long list of successful productions in Delaware (where he is on the faculty of the University of Delaware's Theatre Department), in Vilanova University, New York University and elsewhere. Haus began his career at the *Deutsches Theater*, Berlin, and was a founding member of the East German Directing Institute and head of its Directing Department. His European directing experience extends to, and far beyond, the National Theatres of Athens, Ankara, Nicosia, and Weimar. Haus's Brechtian approach has been described elsewhere (Helmetag 2010), with particular emphasis on what he calls "physicalized" acting—a trademark of his craft—and on theatre as a community event. His underlying view, in accord with Brecht's, is that the director must

strive to move his or her audience to see the relevance of the theatre to their world.

First, however, must come the task of understanding the play, and making directorial decisions about what to emphasize and what to diminish or cut. Haus distributed a brief questionnaire to his colleagues around the world, seeking their views on the reasons for the renewed interest in Goethe's *Faust*, on the appeals of *Faust* to artists working in a wide range of theatrical frameworks, and on the new directions in reinterpreting *Faust* today. The responses—from dramaturgs, historians and political scientists among others—are revealing for their variety. The appeals of Goethe's *Faust* to a modern audience are connected by them to themes about Faust's ethic of service to others, the play's profound religious implications (including the grace of God), its anticipation of a more open approach to sexual morality, and Faust's striving to understand, make sense of, and control his world.

While Goethe's play cannot, and should not, be reduced to any of these themes (and while Goethe himself was well aware of the dangers of such simplifications), I myself am constantly drawn to Brecht's reflection that Goethe's *Faust* is "historically new" in the sense that an enduring feature of humanity—people's striving to control their lives and their environment—has now been brought to the very centre of their being. The modern world (the "bourgeois world", if you wish) fundamentally embodies this striving, with massive industries, vast cities and the endless movements of people in which nature (despite its occasional reminders through droughts, floods, tsunamis, earthquakes and so on) has become marginalized in everyday life. Ironically, the development of socialism itself—capitalism's supposed nemesis—is quintessentially modern in the sense that socialism aimed to extend human control not simply over nature but over human social relations themselves including especially economics which confronts its producers, human beings, like an alien force. For me, Goethe's *Faust* suggests (without denying the other insights mentioned earlier) the ultimate futility—indeed, the paradox—of such attempts at control. Twentieth-century communist experiments in the "command economy" quickly turned to despotism and misery, and market regulation in the capitalist world continues to be episodically upset by economic crises of more or less severity, and consequently more or less misery.

All Haus's correspondents, furthermore, were aware of the difficulties of translating Goethe's words to appeal to the modern, English-language ear. Their insights made their way into Haus's notes for the cast—one of the key steps in the rehearsal process—which are reproduced in this volume. But they also assisted in Haus's deployment of the various texts and translations of the play.

Goethe's *Faust*, as I have already noted, is performed far less often in English than in its original German. The existing translations, however, are more than serviceable, even though each has its own style. Haus's production draws on three translations: Howard Brenton's poetical adaptation (for the Royal Shakespeare Theatre); the well-known translation by the philosopher Walter Kaufmann in 1962; and Robert David MacDonald's performing version (for the Glasgow Citizens' Theatre Company). MacDonald's obituary in *The Scotsman* in May 2004 declared that "His translations of supposedly untranslatable and unperformable works, such as Goethe's *Faust*, opened up worlds for audiences." (*Scotsman* 2004) As a native German speaker with fluent English, Haus drew also on the German text as published in the *Hamburger Ausgabe* (edited by Erich Trunz and published in Munich in 1981), and ultimately created a text from all these sources that was comfortable for the actors to speak and for the audiences to apprehend readily, without pandering to the lowest common denominator.

By his own account, Haus had been considering the issues of adapting Goethe's *Faust* since at least 1982, when he had planned a recording of the play but withdrew when the East German authorities made it clear that certain scenes in particular—Prelude in the Theatre, and Walpurgis Night—were required to be constructed as propaganda for the regime. For that planned recording he made cuts and other changes inspired by Gustav Gründgens' productions (the 1954 Düsseldorf production on audio tape, and the 1956 Hamburg version on film).

The materials presented in the first two Parts of this book allow us to see into the creative process of Haus's adaptation of *Faust*. The performances themselves are presented—in Part III of this book—in photographs by the play's designer, Bill Browning. These marvelous images allow us to see the uncomplicated staging, the costumes, and the simple but powerful colours that were used during the performances to set

the scenes. Visually, Haus's *Faust* was spare but effective, as the reader can see.

The play's reception can be gauged in part from Part IV, which contains a number of different pieces, some of them presented later in 2014 at a conference of the International Society for the Study of European Ideas, in Porto, Portugal. The essay by Lovell raises questions about whether, and in what ways, Haus's production might be considered an "adaptation." The questions allow a range of answers depending on the robustness of the criteria used to denote theatrical "adaptation," though on most scales Haus's production would readily qualify.

More important is the range of responses and reflections inspired by this production, suggesting that it has achieved one of its major goals to engage and provoke a contemporary audience. On this count, there follows a number of essays and reviews, including an interview with the Director, that canvass some major contemporary issues and give us a greater understanding of Haus's interests and preoccupations as a "semi-detached" European intellectual working for much of every year in the United States. They include the possibility of Europe as an intercultural dialogue (an agreement about core values) being created or mediated through the theatre. They also include two appreciations of Haus's own English-language play, *The Hard Way Out*: Haus's take on America in the post-Iraq War period. But they also discuss issues of the "eternal verities" of human existence, and especially of love, drawing from Goethe's (and especially Haus's) treatment of Gretchen. In Haus's production, Gretchen emerges as a strong female role, even if this strength is not intellectualized or recognized by Gretchen herself.

The present volume might best be read in conjunction with other contemporaneous publications by Haus, notably *Die Macht und der Verlust der Seele. Anlauf—Schwarze Sonne—Hard Way. Trilogie der Suche nach einer neuen Welt. Drama und Kritik* (2014), and Jean Bodin's *Loreley: Faust-Brevier* (2014), both of which reveal much of Haus's reflections on the performance and on contemporary issues. Bodin's *Loreley*, according to the author, was an attempt "to determine situations, attitudes, and dramaturgical challenges during the rehearsal process of a recent production of *Faust I* by Heinz-Uwe Haus."

Conclusion

Goethe's *Faust* is in many respects a "big" play: its themes are deep and challenging; its shortening and adaptation for an English-speaking audience (even for the shorter Part I) is properly a labour of years, not simply months, especially because the story is relatively unfamiliar to such audiences; and its staging requires a dedication and commitment on the part of cast and designers, as well as directors and producers, that goes far beyond the ordinary. So for the Resident Ensemble Players in Newark, Delaware, the mounting of Goethe's *Faust* was a project that transcended business-as-usual. That the production itself was such a success was due to the many hands previously mentioned, but also to a respect and support for high culture and difference that can still be found today in the United States—much though we may lament that the accountants and bureaucrats have laid siege to it—and gives a glimpse into one of the sources of that country's greatness. The REP, of course, took a risk, both commercially and theatrically, but it was a risk worth taking, and a risk that "paid off." The fact that this production is known to intellectuals across the world, as this book attests, is due in part to Haus's indefatigable energy, but also to the impact of a big play in an increasingly interconnected world. Newark, Delaware was, for the period of this production, the epicentre of that world. One can only admire and congratulate the REP on its courage.

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Figure 1. Auerbach's Cellar. Production sketch by Jean Bodin.

CHAPTER TWO

BRECHT ON GOETHE'S *FAUST*

"What a story-line!"

"These characters!"

"Faust: what is historically new about him is his desire and his endeavour to develop himself and his talents, to assimilate all that can be wrested from nature and society."

"Mephisto and Gretchen [are] two of the finest characters ever written for the theater."

"In Gretchen real innocence is found: it presupposes her sensuality."

Bertolt Brecht (1898-1956)

CHAPTER THREE

HAUS ON GOETHE'S *FAUST*

Whether in Hollywood or on the stage, the subject of *Faust*, the centuries-old story about a pact with the devil, so as to gain wealth, fame, and knowledge, is able to fascinate us time and again. Above all, Goethe's magnificent *Faust*-drama (1808) has lost none of its power and relevance since its publication more than two hundred years ago. For Faust is not only the unapproachable scholar who wants to know the true essence of life; Faust is all of us whose longing for happiness and fulfillment makes us restless and temptable.

Heinz-Uwe Haus

PART I:

PRELIMINARY RESEARCH

CHAPTER FOUR

NOTES ON GOETHE'S *FAUST I*: WORKING MATERIAL FOR THE 2014 REP PRODUCTION

HEINZ-UWE HAUS

Awakening

The beginning is illegal, heretical, perilous—and eminently active. Not a trace of elegiac anguish. With the logical thoroughness of an academic and the self-indulgence of an anarchist, Faust surveys and passes judgment on the world he has known until now: the official academic world and its institutions, the society in which he has until now played a role. He even passes judgment on all his associates—none of whom can hold a candle to him—which we find believable when we later compare him with his colleague Wagner, who is not stupid, but a normal, intellectually gifted academic scholar. Here is a man burning all the bridges behind him and moving on to new frontiers. He will experience many things, but one thing is without doubt: he will never return to the narrow world of scholastic philosophy, dogmatic theology, speculative medicine and ossified jurisprudence. He is finished with the isolation of pure theory. But rejection is not freedom, and the three big attempts of this night end very differently than he wants. At dawn on Easter morning the man who had set out to seize all that the universe had to offer is left weeping with despair and uttering the words, "The earth has me again!"

The magnitude of the attempt is equivalent to the magnitude of the defeat. To get from "Am I a god?" to "I am like a worm" requires a great fall. The delights of the macrocosm soon show themselves to be delusory. The attempt to magically absorb and conquer infinite space and time is shattered from without. "You are like the spirit in your mind—not me!"

Faust cannot comprehend the equivocation in this rejection; not here and now. Being forced to earn his freedom and existence is the final word of wisdom.[1]

Drawing himself back up from the collapse of knowing himself as the "most miserable of the sons of earth" and restoring his Faustian self-awareness, he now counters the Earth Spirit's rejection with "all or nothing." Since "No dog can go on living like this," the euphoric programmatic suicide is the unavoidable alternative: negative self-actualization. But then he is wrenched back from this explosion turned into implosion on Easter morning by a simple, almost banal stirring of emotion: childhood memories.

But the suicide is theoretically carried out. The "all or nothing" stays with him, and he will die many such deaths. In this hour he is predisposed for the course of his life: he who does not fear death will also accept the devil.

Alternative

Easter stroll—Faust among the people—a happy resurrection? Even great sympathy toward his character cannot hide that he is distant and aloof from other people, and that their gratitude evokes only a despairing bad conscience in him. He can understand their joy in nature, given the burdens and limitations of their lives, but he can't relate to it. He remains a pained observer: where they dance, he dreams of flying, and already the protest and rebellion are there again. The failed magician will be easy prey for the poodle trailing flames.

The briefly opened door of the study closes again. The unappeased restlessness seeks the quiet of the evening in the cozy lamplight, but this is a strange self-deception: the catacombs of rebellion as a reading room for a devotional hour. But already in the first sentence of the New Testament, it isn't working. Faust, the dissatisfied, translates anew, "In the beginning was the Deed!" and immediately the poodle begins to whine. Mephisto,

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[1] The last word Wisdom ever has to say:
He only earns his Freedom and Existence,
Who's forced to win them freshly every day.
(*Faust II*, V:vi. The Great Outer Court of the Palace)

simultaneously disturbed and called, appears on the scene after staging a short, gimmicky introductory event: “Why all the fuss?” The action man, the practitioner, the man of the world offers his services, explaining, “Even the coarsest company will make you feel more human.” He has more of such banal proposals, and therein the solution to the riddle is hidden, though including the solution is unintended by him and not yet recognized by Faust. The solution is in the experience of living, and engaging in the sphere of human activity and individual fulfillment. But for the moment, there is no talk of this. Faust, who has nothing left to lose anyway, is deftly manipulated to a low point by Mephisto, in which he renounces not only faith, hope and charity, but also reason and knowledge, and then dedicates himself to frenzy and “the rush of incidents.” Instead of identification with the universe, identification with humanity—but the step into the real is oriented in a pessimistic direction: “And with it, one day meet my end.”

Mephisto’s error in the wager is after all very understandable. He is convinced that the experience that he offers, and as he understands it, must inevitably corrupt Faust. That is wholly the attitude of the philistine (“What is man, but half angel and half devil”), who doesn’t believe in how the experience can humanize.

But Faust is playing his own trump card at this moment: “As soon as I stop striving, I’m a slave.” With these—historically sensational—terms of the wager, he keeps their duel under purely earthly and human conditions. This is where he gets his chance—but no certain victory: active striving to see, to discover, to engage in endless desire. The wager is to be taken literally and contextually: it’s not only a question of “the moment” and the “Stay with me,” but also a question of knowing the difference between the “the right way and the wrong” that is mentioned in the prologue in Heaven. In the sense of this “double-entry bookkeeping,” Faust’s accounts are not settled until the end. The scales of judgment teeter between the two participants in the wager all the way to Philemon and Baucis, in *Faust* Part II. It’s not until the vision that we see a final decision, that the eternal striving has led upwards. At that point the argument about the moment becomes pointless.

When Faust exits, the student enters. Vague and yet energetic ambition encounters Mephisto’s cold analysis of the facts. This scene

illustrates Faust's account of his situation at the beginning. But where Faust rebelled, Mephisto shines with the escape he offers both the student and Faust: adapt to the dull misery of life, of which the highlight is poking around lingerie. Then he flies off with Faust on the magic cloak, and the "new course of life" begins in the academic neighborhood: Auerbach's Cellar. Faust, unused to this kind of academic life, is initially inhibited, then aloof. He experiences only the vulgar flipside of the milieu he has abandoned. This is only a confirmation of the break he has made from his life, and no new beginning. For Mephisto this episode represents no grand operation, but a botched start.

Observations on Plot, Form and Rhythm

After Auerbach's Cellar comes the first break—for us the intermission. After that there is a new tone, a leap into another level.

Note on the course of the plot: Faust exits his study (in the broad sense) and enters the world. He engages in lively and sensual activity, which shows the measure of this man, and changes him.

Aesthetically, this is the move from accentuated subjectivity of the first phase into a gradual objectification of Faust in the world. This objectification grows continually until the vision at the end of *Faust* Part II, in which he sees the potential of unifying subject and object, self and humanity, freedom and necessity.

Scenically this corresponds to the importance of the monologue. Everything is experienced with Faust, through Faust, everything is seen, shown and absorbed by him and for him. Empathy and identification are required. There's no true dialogue with living, corporeal partners like Wagner. And the actual dialogue partners (Earth Spirit, Mephisto) are more like counterpoints in a monologue than they are real partners. Mephisto, in his double role of both fantastic and highly terrestrial figure, leads the way into the second phase, from Faust's monologue world into his dialogue world, and this world appears to him in Gretchen, as Gretchen, and through her.

It is worth noting how, after the diversity of voices that follow in *Faust*, Part II (the scenes: Court of the Emperor, Classical Walpurgis Night, the Helen act and War), the monologue prevails again in the 5th act.

Faust's journey of experience and perception manifests itself in the height of subjectivity (blindness and monologue) and yet becomes one with the deepest objectivity. ("Upon free soil with a free people"—but NOT in the placid calm of an end—"surrounded by danger" one must conquer freedom every day …)

The rhythm of the first part is rapid. The joke becomes serious: "begin with the end of the world, and then slowly build up from there …" Here there is not only external tempo on top of the events, but also painstakingly subdued fervor in the moments of rest, in the lyrical mood, and above all, there are harsh, fast, often contrapuntal montages of scenes, and they culminate in the clamoring contradiction between the static, tender idyll of Gretchen's world and the dynamic passion of her bursting into love.

This internal and external tempo, the montages of contradictions—these are not only technique, but appropriate form for the revolutionary explosive power of the fable. This is a revolution taking place in Germany—on stage (and in philosophy).

Tragedy of Love

Mephisto's plan seems to be working. Faust, who had started out pessimistically, has received an education in the witch's kitchen: he has been civilized into a man of the world and prepped for sexual indulgence, he is ready to enter the world as a lecherous seducer. The encounter with Gretchen comes harshly on cue, "With that stuff in your belly, I guarantee, you'll find a Helen in every girl you see." This encounter is the first, best opportunity to show the frivolity of the "depraved man" (Brecht).

But the "depraved man" is Faust, and Gretchen is not the "first, best." Faust breaks into an unfamiliar, parochial, self-contained world. He discovers boundaries, he discovers beauty. Mephisto has awakened Faust's libido, but not killed his emotions: in sensuality he seeks beauty, in pleasure he seeks productivity, and in Gretchen he seeks the world. But even as he slips from Mephisto's grasp, he is driven squarely back into his arms through the unavoidable catastrophe.

Gretchen is not the world, and her love is itself a Faustian escape from her world of limiting convention, rigid dogma and narrow-minded

morality. This attempt to escape out into freedom fails because of what makes it great: the constraints on each of the lovers. In the most beautiful moments of their love, two individuals meet. Faust has no world to offer, as he is on a journey, and Gretchen's alternative is her world, in which she remains bound by a thousand societal shackles. Faust attempts to flee the unavoidable conflict: Forest and Cave. Using inner turmoil and self-deceit Mephisto forces him to make a decision about Gretchen, and Faust concludes: "[May] both of us hurry toward destruction." But she will be destroyed without him. Faust must choose between being disloyal to himself or to Gretchen. The decision is tragic, and no one can take the responsibility from him. It remains to be seen whether he is able to accept that responsibility.

Gretchen's major free decision is her surrender to Faust after their discussion on religion. It's not only a matter of sleeping with a man before marriage—she's giving herself to a man who is outside the framework of the laws of her world, and she's not asking about religion, law or security. Then the norms and institutions, codes, and ecclesiastical and bourgeois morality come at her, destroying her entire family. Mephisto entraps Faust in these norms (killing Valentine is a capital crime) and easily pushes him to betray Gretchen.

Mephisto has a scheme to continue to push Faust's unassuaged drives, and work against passionate emotion and regret. This plan centres on Walpurgis Night (in *Faust* Part II): the "eternal feminine draws us downward."[2] But the Witches' Sabbath, like everything else in this story, has two sides. On one hand it is a fantastic composition of the animalistic, equivocal, reactionary, and unproductive side of the human world, but on the other hand it shows the pagan and natural world in opposition to how the clerical and dogmatic institutions denounce nature and violate the senses. Mephisto maliciously invents generalizations on human behaviour and contemporary societal conditions that are verifiable through thousands of facts, and offers these inventions on the level of empiric evidence with cynical corollaries. He follows the dialectic law "everything that's been created deserves to be destroyed" with "better it had never been created."

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2 This quotation is from the end of *Faust* Part II; this is a deliberate alteration of the text. Originally, Goethe put "zieht uns hin**an**", "draws us upward/onward." I read it as "zieht uns hin**ab**": "draws us downward."

Faust is all too human enough to succumb to the temptations of the Walpurgis orgy. The memory of Gretchen calls to him and brings jarring dissonance to the scene: at this moment he's not an ascetic, but a man nearly flooded in sexuality. The contradiction is *in him*, however, since he produces the memory himself. His accusations against Mephisto are honest in his frantic despair, but they are not justified. Mephisto counters his reproaches with "Who ruined her, me or you?"

On magic horses Mephisto and Faust go by the place of execution on the way to Gretchen. The mood is gloomy, she's penned up in a cage, the place is not unlike a pigsty. But rescue through Mephisto's aid, by Faust, whose love is dying away in blood guilt and a new lust for life, is not possible for her. She had based her life on love, against God and against the world. And now that love is dead. ("Where has your love gone?") *That* has driven her to madness, and in insane despair she submits to the verdict of the world from which she tried to escape. Faust has been defeated and hauled away by Mephisto, and Gretchen has been dragged out to the blood court, but above them the voice of eternity—God, history—resonates with majestic coolness: "She is saved!" We call on you to hope—the legacy, not consolation of the one who has been sacrificed.

The usual Mephisto

It's time to leave the theatrical black, white and green demon behind us. Mephisto as devil belongs in the costume of folk tale: horns, talons, cloven foot, tail, shaggy fur, gruesomely comical. As an earthly being he wears normal human clothing and a normal human face. What kind of devil would he be if he couldn't conjure up a human appearance that inspired confidence? And what a statement!—discovering the devil in that which is "normal"! He never quite sheds being the Prince of Darkness, he must deal with the annoyances of daily life and human custom, he is happy when he is allowed to behave as he generally would in his line of work (Witch's Kitchen, Walpurgis Night), and has the mysterious and yet also ludicrous contradiction between his human appearance and his devilish magic tricks. All of these things give this figure theatrical dimensions, the appeal and wit in the combination of earthly partner and medieval spectre.