

Faust Part I

Goethe's Faust reworks the late-medieval myth of Dr Faust, a brilliant scholar so disillusioned he resolves to make a contract or wager with the devil, Mephistopheles. The devil will do all he asks on Earth and seek to grant him a moment in life so glorious that he will wish it to last for ever. But if Faust does bid the moment stay, he falls to Mephisto and must serve him after death. In this first part of Goethe's great work the embittered thinker and Mephistopheles enter into their agreement, and soon Faust is living a life beyond his study and – in rejuvenated form – winning the love of the charming and beautiful Gretchen. But in this compelling tragedy of arrogance, unfulfilled desire and self-delusion, Faust, served by the devil, heads inexorably towards destruction.

Enduring legend of the old philosopher who sells his soul to the devil in exchange for knowledge and power, profoundly retold in poetic form by one of the giants of literature.

Egmont: a tragedy in five acts (by Goethe).

The narrative of Faust begins in Heaven. While angels worship The Lord for his creation, Mephistopheles, the Devil, complains about the state of affairs in the world. Mankind is corrupt, he claims, and he revels in the evil and disaster that he is able to cause. Mephistopheles makes a bet with The Lord that he will be able to turn one of his servants, Dr. Faust, over to sin and evil. The Lord agrees, claiming that Faust will remain a loyal follower. The play introduces Faust while he sits in his study in despair over his life. He has been a scholar and an alchemist, and he feels as though he has come to the end of all knowledge. Books and chemistry can no longer define his life for him, and he longs to live a life in harmony with Nature and with the universe. He summons a Spirit to come and be with him, but this only reinforces the fact that he is human and not spirit and therefore cannot share the Spirit's higher knowledge. In his despair, Faust brews a poison to commit suicide. Just as he is about to take the poison, a chorus of angels appears announcing Easter day and stops him from completing the act. Faust, tempted by Mephistopheles, continues his journey through ancient Greek mythology and finds himself smitten with Helen of Troy.

Autograph manuscript signed. English translation from Goethe's Faust, part I, scene I, Chorus of Angels.

Goethe is the most famous German author, and the poetic drama Faust, Part I (1808) is his best-known work, one that stands in the company of other leading canonical works of European literature such as Dante's Inferno and Shakespeare's Hamlet. This is the first new translation into English since David Constantine's 2005 version. Why another translation when there are several currently in print? To invoke Goethe's own authority when speaking of his favorite author, Shakespeare, Goethe asserts that so much has already been said about the poet-dramatist "that it would seem there's nothing left to say," but adds, "yet it is the peculiar attribute of the spirit that it constantly motivates the spirit." Goethe's great dramatic poem continues to speak to us in new ways as we and our world continually change, and thus a new or updated translation is always necessary to bring to light Faust's almost inexhaustible, mysterious, and enchanting poetic and cultural power. Eugene Stelzig's new translation renders the text of the play in clear and crisp English for a contemporary undergraduate audience while at the same time maintaining its leading poetic features, including the use of rhyme. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press. This sparkling new translation of FAUST: PART TWO now affords English-language readers much of the pleasure found by readers of the original German. Award-winning translator Martin Greenberg casts Goethe's verse in a natural, vigorous, lucid English that preserves Goethe's poetic effects while accurately rendering the sense of the original lines. Translated, with an Introduction and Notes by John R. Williams. Goethe's Faust is a classic of European literature. Based on the fable of the man who traded his soul for superhuman powers and knowledge, it became the life's work of Germany's greatest poet. Beginning with an intriguing wager between God and Satan, it charts the life of a deeply flawed individual and his struggle against the nihilism of his diabolical companion Mephistopheles. Part One presents Faust's pact with the Devil and the harrowing tragedy of his love affair with the young Gretchen. Part Two shows Faust's experience in the world of public affairs, including his encounter with Helen of Troy, the emblem of classical beauty and culture. The whole is a symbolic and panoramic commentary on the human condition and on modern European history and civilisation. This new translation of both parts of Faust preserves the poetic character of the original, its tragic pathos and hilarious comedy. In addition, John Williams has translated the Urfaust, a fascinating glimpse into the young Goethe's imagination, and a selection from the draft scenarios for the Walpurgis Night witches' sabbath - material so ribald and blasphemous that Goethe did not dare publish it.

Faust Parts I & II - Goethe. A translation into English by A. S. Kline with illustrations by Eugne Delacroix. Goethe's two-part dramatic work, Faust, based on a traditional theme, and finally completed in 1831, is an exploration of that restless intellectual and emotional urge which found its fullest expression in the European Romantic movement, to which Goethe was an early and major contributor. Part I of the work outlines a pact Faust makes with the devil, Mephistopheles, and encompasses the tragedy of Gretchen, whom Faust seduces. Part II, developed over a long period of Goethe's later life, reflects Goethe's own transition from a predominantly Romantic to a wider world-view and explores more extensive themes, including the values of the Classical past, as it moves towards the work's resolution. The protagonist, Faust, is presented in a complex manner, and Goethe's treatment of the subject matter raises ethical and spiritual issues, many of which are not resolved within the drama itself. Goethe's stress is on Faust's striving towards the good, and on the nature of human error, rather than on the traditional Christian view of sin and redemption, and the play's opening sections and its conclusion can be seen as humanist allegory or metaphor rather than an expression of orthodox religious belief. It is left to the reader to draw their own conclusion about Faust's everyman character, and the extent to which he earns his ultimate spiritual salvation. The play had an enormous influence on later German thought and literature, and together with his lyric poetry has ensured Goethe's place among the great European writers. Published by Poetry in Translation.

Presents Goethe's masterpiece about a troubled man who sells his soul to the devil

Faust is the protagonist of a classic German legend. He is a scholar who is highly successful yet dissatisfied with his life, so he makes a pact with the Devil, exchanging his soul for unlimited knowledge and worldly pleasures. The Faust legend has been the basis for many literary, artistic, cinematic, and musical works that have reinterpreted it through the ages. Faust and the adjective Faustian imply a situation in which an ambitious person surrenders moral integrity in order to achieve power and success for a delimited term. The Faust of early books - as well as the ballads, dramas, movies, and puppet-plays which grew out of them - is

irrevocably damned because he prefers human to divine knowledge; "he laid the Holy Scriptures behind the door and under the bench, refused to be called doctor of Theology, but preferred to be styled doctor of Medicine". Plays and comic puppet theatre loosely based on this legend were popular throughout Germany in the 16th century, often reducing Faust and Mephistopheles to figures of vulgar fun. The story was popularised in England by Christopher Marlowe, who gave it a classic treatment in his play, *The Tragical History of Doctor Faustus*. In Goethe's reworking of the story two hundred years later, Faust becomes a dissatisfied intellectual who yearns for "more than earthly meat and drink" in his life. - Amazon (summary for a later edition of this title).

The legend of Faust grew up in the sixteenth century, a time of transition between medieval and modern culture in Germany. Johann Wolfgang von Goethe (1749-1832) adopted the story of the wandering conjuror who accepts Mephistopheles's offer of a pact, selling his soul for the devil's greater knowledge; over a period of 60 years he produced one of the greatest dramatic and poetic masterpieces of European literature. David Luke's recent translation, specially commissioned for The World's Classics series, has all the virtues of previous classic translations of Faust, and none of their shortcomings. Cast in rhymed verse, following the original, it preserves the essence of Goethe's meaning without sacrifice to archaism or over-modern idiom. It is as near an 'equivalent' rendering of the German as has been achieved. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Loosely connected with Part One and the German legend of Faust, Part Two is a dramatic epic rather than a strictly constructed drama. It is conceived as an act of homage to classical Greek culture and inspired above all by the world of story-telling and myth at the heart of the Greek tradition, as well as owing some of its material to the Arabian Nights tales. The restless and ruthless hero, advised by his cynical demon-companion Mephistopheles, visits classical Greece in search of the beautiful Helen of Troy. Returning to modern times, he seeks to crown his career by gaining control of the elements, and at his death is carried up into the unknown regions, still in pursuit of the 'Eternal Feminine'. David Luke's translation of Part One won the European Poetry Translation Prize. Here he again imitates the varied verse-forms of the original, and provides a highly readable - and actable - translation, supported by an introduction, full notes, and an index of classical mythology. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more. Offers a survey of early Faust stories and a detailed reading of Faust Part One.

The story of a man's wager with the Devil.

Considered by many as Johann Goethe's magnum opus, "Faust" has a peculiar history of composition and publication. What began as a project in Goethe's youth, at the age of twenty, in 1769, "Faust" would not fully be completed until 1831 very near the end of the author's life. Based on the German legend of Johann Georg Faust, a magician of the German Renaissance who reportedly gained his mystical powers by selling his immortal soul to the devil, the Faustian legend has forever come to symbolize the inherent peril in dealing with unscrupulous characters and supernatural forces. Presented here in this volume is the first part of "Faust," which begins with a prologue in heaven in which we find god challenging the devil that he cannot lead astray one of his favorite scholars, Dr. Faust. The devil, known in the play as Mephistopheles, accepts the challenge and so begins the struggle of Faust between the allure of supernatural power and the fate of his soul. Despite numerous adaptations, Goethe's "Faust" stands out as arguably the most famous version of this legend. Only Christopher Marlowe's "Dr. Faustus" can be claimed to rival it for that position. This edition is printed on premium acid-free paper, is translated by Anna Swanwick, and includes an introduction by F. H. Hedge.

The second part of Goethe's masterpiece opens with Faust struggling to recover from the death of his beloved Gretchen. The quick-witted demon Mephistopheles soon persuades him to look beyond his sorrow and enter the world of politics and power, but the great scholar is still eager for new sensations, and asks Mephistopheles to reveal Helen of Troy to him in a vision. Overwhelmed by her beauty, Faust demands she be brought back from the underworld - but even this fails to bring him contentment, and his appetite for knowledge remains unsated. Completed a few months before Goethe's death, this rich and allusive work weaves together a wealth of diverse philosophical ideas and influences, reworking the medieval myth of Dr Faustus and speculating upon the search for truth in the Age of Enlightenment.

Faust, Part I Penguin

Excerpt from *The Harvard Classics*, Vol. 19: Johann Wolfgang Von Goethe, *Faust, Part I*; Egmont; Hermann and Dorothea; Christopher Marlowe, *Doctor Faustus*; With Introductions and Notes Fain would I please the public, win their thanks; They live and let live, hence it is but meet. The posts are now erected, and the planks, And all look forward to a festal treat. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

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*. 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. 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.

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