

Faust: Part I

Johann Wolfgang von Goethe's poetic drama Faust, A Tragedy is his best-known work and a classic of world literature. Stelzig's beautiful new translation shines new light on Faust's almost inexhaustible, mysterious, and enchanting poetic and cultural power.

Faust, tempted by Mephistopheles, continues his journey through ancient Greek mythology and finds himself smitten with Helen of Troy.

Faust is Goethe's most famous work and considered by many to be one of the greatest works of German literature.

Part One & Two: The Tragic Tale of an Over-Ambitious Man

Part 1. A New American Version Based on the Translation of C. F. MacIntyre

Part 1: Large Print

Goethe's Faust, Part I. the German Text, with English Notes and Introductory Remarks. for the Use of Students of Modern Literature
Faust: Part Two

This is a new translation of Faust, Part Two by David Luke, whose translation of Faust, Part I was the winner of the European Poetry Translation Prize. Here, Luke expertly imitates the varied verse-forms of the original, and provides a highly readable and actable translation which includes an introduction, full notes, and an index of classical mythology.

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. Faust is considered by many to be Goethe's magnum opus and the greatest work of German literature. This edition is unique through the computer-based colorization of August von Kreling's illustrations, which were originally created in black and white.

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Faust: Part One

A Tragedy
Part I, a Tragedy
(Annotated Edition)
Iphigenia In Tauris

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

Originally published between 1909 and 1917 under the name "Harvard Classics," this stupendous 51-volume set-a collection of the greatest writings from literature, philosophy, history, and mythology-was assembled by American academic CHARLES WILLIAM ELIOT (1834-1926), Harvard University's longest-serving president. Also known as "Dr. Eliot's Five Foot Shelf," it represented Eliot's belief that a basic liberal education could be gleaned by reading from an anthology of works that could fit on five feet of bookshelf. Volume XIX features important plays that continue to inspire modern works of literature: [Faust, Part I, the 1808 deal-with-the-Devil morality play by German writer JOHANN WOLFGANG VON GOETHE (1749-1832), as well as his 1788 tragedy Egmont and his 1797 verse novelette of the French Revolution, Hermann and Dorothea [Dr. Faustus, by English dramatist CHRISTOPHER MARLOWE (1564-1593), the earlier take on the Faust legend, which remains one of the finest examples of Elizabethan drama

Based on the fable of a man who traded his soul for superhuman powers and knowledge, this text became the life work of Germany's greatest poet, Goethe. It is the dramatic poem that charts the life of a deeply flawed individual and his fight against despair and the nihilism of the Mephistopheles.

Faust. Part I. Illustrated

Faust. Part I. The German text, with English notes and introductory remarks. For the use of students of modern literature

Part I & II: (Annotated) (Special Edition) (Complete Edition)

Faust [part 1]. Translated Into English in the Original Metres

Faust in Plain and Simple English

Faust is Goethe's magnum opus and considered by many to be one of the greatest works of German literature. The story takes place in multiple settings, the first of which is heaven. Mephistopheles makes a bet with God – he says that he can lure God's favorite human being – Faust, who is striving to learn everything that can be known, away from righteous pursuits. Faust makes an arrangement with the devil – the devil will do everything that Faust wants while he is here on Earth, and in exchange Faust will serve the devil in Hell. In Faust, Goethe focuses on social phenomena such as psychology, history and politics, in addition to mystical and philosophical topics. In contrast to Faust Part One, in Part Two, the focus 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. This edition brings to you the complete Faust (Part One and Two) for your complete reading pleasure along with the lesser known Coleridge translation. This meticulously edited collection is formatted for your eReader with a functional and detailed table of contents: Faust - Faust (Part One) - Faust (Part Two) - Faustus (Translated by Samuel Taylor Coleridge) Criticisms: Life of Johann Wolfgang Goethe (James Sime) Goethe: The Writer (Ralph Waldo Emerson) Byron and Goethe (Giuseppe Mazzini) The Faust-Legend and Goethe's 'Faust' (H. B. Cotterill)

Offers a survey of early Faust stories and a detailed reading of Faust Part One.

Iphigenia In Tauris: Translated By Anna Swanwick This book is a result of an effort made by us towards making a contribution to the preservation and repair of original classic literature. In an attempt to preserve, improve and recreate the original content, we have worked towards: 1. Type-setting & Reformatting: The complete work has been re-designed via professional layout, formatting and type-setting tools to re-create the same edition with rich typography, graphics, high quality images, and

table elements, giving our readers the feel of holding a 'fresh and newly' reprinted and/or revised edition, as opposed to other scanned & printed (Optical Character Recognition - OCR) reproductions. 2. Correction of imperfections: As the work was re-created from the scratch, therefore, it was vetted to rectify certain conventional norms with regard to typographical mistakes, hyphenations, punctuations, blurred images, missing content/pages, and/or other related subject matters, upon our consideration. Every attempt was made to rectify the imperfections related to omitted constructs in the original edition via other references. However, a few of such imperfections which could not be rectified due to intentional/unintentional omission of content in the original edition, were inherited and preserved from the original work to maintain the authenticity and construct, relevant to the work. We believe that this work holds historical, cultural and/or intellectual importance in the literary works community, therefore despite the oddities, we accounted the work for print as a part of our continuing effort towards preservation of literary work and our contribution towards the development of the society as a whole, driven by our beliefs. We are grateful to our readers for putting their faith in us and accepting our imperfections with regard to preservation of the historical content. HAPPY READING!

Goethe's Faust; part II; translated from the German, partly in the metres of the original, and partly in prose. With other poems, original and translated; by L. J. Bernays

Faust, Part One

{Faust

Part I; an English translation

The Stefan Classics: Faust, Part I - a Tragedy by Johann Wolfgang von Goethe

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.

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.

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.

First Part of the Tragedy: (A Modern Translation and the Original Version)

Faust

Johann Wolfgang Von Goethe

Henry Crabb Robinson in Germany

Goethe's Faust

A tragedy by Johann Wolfgang von Goethe

Henry Crabb Robinson (1775-1867) spent five years in Germany (1800-1805) and became deeply informed about its Romantic literature and philosophy, then at its height in that country. In the course of his enthusiastic embrace of the German language and culture Robinson built up an intellectual and literary capital that he would draw on for the rest of his long life. The main thrust of this critical and biographical study is to demonstrate that Robinson is an important nineteenth-century life writer, and that his autobiographical writings, a large portion of which are still in manuscript, deserve to be taken seriously by students and scholars of autobiography, and to be published in a new edition. Since to date no one has focused on Robinson the life writer, this study of Robinson's German years draws on his published letters, diaries, and reminiscences as well as some manuscript material. Although Robinson is mostly remembered for having cultivated the acquaintance of many of the leading writers of his time in Germany and England, when he died he left behind what may well be the most extensive life writing collection by a nineteenth-century English individual. The most ample selection from the manuscript collection is still Thomas Sadler's Diaries, Reminiscences, and Correspondence of Henry Crabb Robinson (1869). His biographer Edith Morley has also published several collections, including an important selection of his letters from Germany (1929), and Hertha Marquardt, in her exhaustive study of Robinson's personal and intellectual relationship with Germany, includes selections from previously unpublished correspondence and journals. The labors of Sadler, Morley, and Marquardt have in fact made available a large selection of Robinson's work that has substantial literary, historical, and autobiographical value and that justifies the assumption of this study that it is high time that we recognize Robinson not only as a valuable

source of firsthand information about other nineteenth-century writers, but also as a versatile and gifted life writer in his own right. His accomplishments in this area are varied and impressive, and especially so during his transformative years in Germany. The book will be of interest to students of autobiography and life writing as well as specialists in Romantic literature and Anglo-German literary relations. The book includes sections on Robinson and nineteenth-century autobiography, on the different stages of Robinson's five years in Germany, including his initial stay in Frankfurt; his personal friendships and first meeting with literary lions; his days as a Jena student and aspiring "literator"; his contacts with Weimar; and his role as a philosophical informant for Mme de Stael on her visit there; his return to England and the failure of his hopes of achieving the professional literary career that he had dreamed about in Germany.

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.

Part 2

Faust Part I

Translated By Anna Swanwick

The First Part of the Tragedy ; with the Unpublished Scenarios for the Walpurgis Night and the Urfaust

You've heard the term "Sell Your Soul to the Devil." It sounds very rock and roll, right? Wrong! It actually comes from Goethe's Faust--a tragic work about a man who sells his soul. The themes and plot of Faust seems right out of a modern horror novel--if you can understand it! Unlike most archaic translations of Faust, BookCaps puts a fresh spin on Goethe's classic by using language modern readers won't struggle to make sense of. The original English text is also presented in the book, along with a comparable version of both text. We all need refreshers every now and then. Whether you are a student trying to cram for that big final, or someone just trying to understand a book more, BookCaps can help. We are a small, but growing company, and are adding titles every month.

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.

FaustPenguin UK

Goethe's Faust, Part I.

Part I

Goethe: Faust Part One

The Second Part of Goethe's Faust

Faust, Part I, Egmont and Hermann, Dorothea, Dr Faustus

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.

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.

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.

Faust, Part I, Egmont, Hermann and Dorothea; Christopher Marlowe: Doctor Faustus

Faust. Part I ; Egmont ; Hermann and Dorothea

Faust: Introduction. Faust, Part I. Faust, Part II

The Five Foot Shelf of Classics, Vol. XIX (in 51 Volumes)

The German Text, with English Notes and Introductory Remarks. For the Use of Students of Modern Literature