

FAUST.

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FAUST:

A DRAMATIC POEM,

BY

GOETHE.

TRANSLATED INTO ENGLISH PROSE, WITH REMARKS ON  
FORMER TRANSLATIONS, AND NOTES,

BY

A. HAYWARD, ESQ.

*Second Edition,*

TO WHICH IS APPENDED AN ABSTRACT OF THE CONTINUATION, WITH AN ACCOUNT  
OF THE STORY OF FAUST AND THE VARIOUS PRODUCTIONS IN LITERATURE  
AND ART FOUNDED ON IT.

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PREFACE

TO

THE SECOND EDITION

OF

THE TRANSLATION.

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IN this Edition much of the matter has been re-arranged, the notes are augmented by about a third, and an Appendix, of some length, has been annexed. The translation itself was found to require only a few verbal corrections; yet even as regards the translation, I lay the work before the public with much more confidence than formerly, both on account of the trying ordeal it has passed through, and the many advantages I have enjoyed in revising it.

It is singular (and to the student of German literature at once cheering and delightful) to see the interest which Germans of the cultivated class take in the fame of their great authors, and most particularly of Goethe. They seem willing to undergo every sort of labour to convey to foreigners a just impression of his excellences; and many German gentlemen, personally unknown to me, have voluntarily undertaken the irksome task of verifying the translation word for word by the original, and obligingly forwarded to me the results of the comparison. The amateurs of German literature in this country, also, partake of the same spirit of

enthusiasm, and I have received many valuable suggestions in consequence. Another fertile source of improvement has been afforded me by the numerous critical notices, in English and foreign journals, of my work.\*

Besides these advantages, I have recently paid another visit to Germany, during which I had the pleasure of talking over the puzzling parts of the poem with some of the most eminent living writers and artists, and some of Goethe's most intimate friends and connections. Amongst those, for instance, whom I have to thank for the kindest and most flattering reception, are Tieck, von Chamisso,† Franz Horn, the Baron de la Motte Fouqué, Dr. Hitzig,‡ Retzsch, and Madame de Goethe. M. Varnhagen von Ense, and Dr. Eckermann of Weimar (names associated by more than one relation with Goethe's), whom I unfortunately missed seeing, have each favoured me with suggestions or notes. I think, therefore, I may now venture to say, that the notes to this edition contain the sum of all that can be asserted

\* My German friends will find that I have retained a few expressions objected to by them, but they must do me the justice to remember that they are at least as likely to err from not knowing the full force of an English idiom, as I am from not knowing the full force of a German one. A judicious writer (signing himself J. M.) who reviewed me in the *Révue Encyclopédique*, has truly remarked on this subject: "Vous pouvez savoir toutes les langues de l'univers, mais vous ne sentirez jamais également bien la langue poétique de deux nations." I believe few will dispute Dryden's proposition, that, "if a deficiency is to be allowed in either, it is in the original."

† The real author of Peter Schlémil, most unaccountably attributed by the English translator to De la Motte Fouqué. Both these distinguished men have so many other titles to celebrity, as to make it a matter of indifference, as regards them, which has the credit of this tale.

‡ President of the Literary Society of Berlin. Goethe's donation to this Society, formed under his auspices, was an elegantly-bound copy of Carlyle's Life of Schiller.