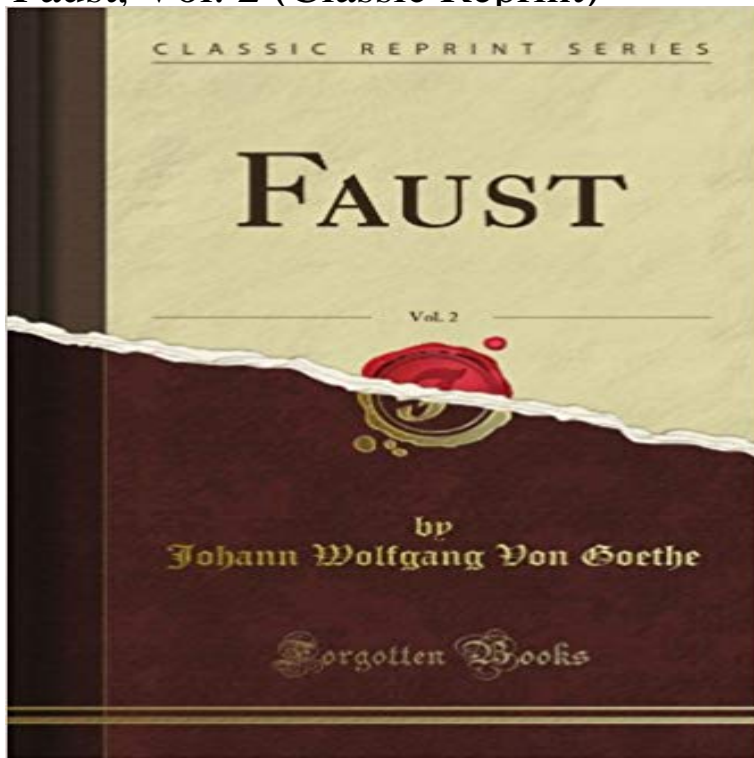


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The guiding principles of this edition of Faust are sufficiently explained in the preface to the First Part. In this volume, as in the first, I have given much space to genetic considerations, my conviction being that these studies, far from being a hindrance, are the greatest of helps toward the right understanding and the full enjoyment of the poem as a work of art; and that they are also the best of safeguards against subjective vagaries of interpretation. One who regards Faust as if it had come into the world ready-made, who looks at it always from the logical point of view and is indifferent about its poetic unity, will invariably miss its poetic Eigenart and end by giving us himself instead of Goethe. One may learn much, I have myself learned much, from the philological exponents; but they need to be taken cautiously, with the antidote ever at hand. I fear it does not strengthen the case for the Second Part to claim for it, as did Bayard Taylor, a higher intellectual character, if a lower dramatic and poetical value, than the First Part. Both parts must stand or fall as poetry. And they are going to stand. There is no longer room for doubt on that point. In editing the Second Part I have wished to make friends for it, but I have thought that I could do the best not by praising it or arguing for it, but simply by showing how it came to be what it is, giving necessary explanations and leaving the rest to the reader. (Typographical errors above are due to OCR software and do not occur in the book.) About the Publisher: Forgotten Books is a publisher of historical writings, such as: Philosophy, Classics, Science, Religion, History, Folklore and Mythology. Forgotten Books Classic Reprint Series utilizes the latest technology to regenerate facsimiles of historically important writings. Careful attention has been made to accurately preserve the original format of each page.

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