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XENIONS

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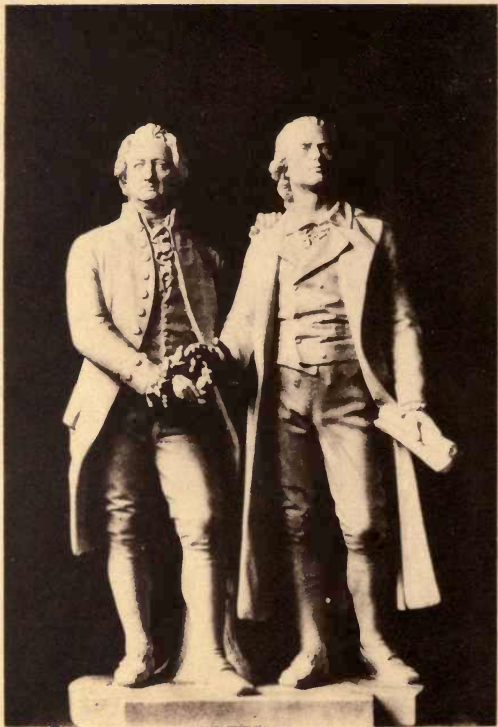
Weihnachten 1920



**GOETHE AND SCHILLER'S  
XENIONS**

GOETHE AND SCHILLER'S  
XENIONS





# GOETHE AND SCHILLER'S XENIONS

SELECTED AND TRANSLATED

Motto:

*Was ist nicht die Welt ein Spiel?  
Und nicht die Menschheit ein Spielwerk?*

BY

PAUL CARUS

SECOND EDITION

CHICAGO

LONDON

THE OPEN COURT PUBLISHING CO.

1915

GOETHE AND SCHILLER'S  
XENIORS

SELECTED AND TRANSLATED

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CHICAGO, ILL.

1915

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Paul Hensler and Friedrich Schlegel on the Xth  
Century

The History of the

### Motto:

*"Warum willst du dich von uns allen  
Und unserer Meinung entfernen?"  
Ich schreibe nicht euch zu gefallen;  
Ihr sollt was lernen.—Goethe.*

"Why keepest thou aloof? Why lonely  
Art from our views thou turning?"  
I do not write to please you only,  
You must be learning!

Motto:

"Wissen willt du dich von uns allen  
Und anderer Meinung enthalten?"  
Ich schreibe nicht auch zu gefallen,  
Ich will nur sagen — wahrlich —  
"Why keepst thou silent? Why loquax?  
Art from our views thou turning?"  
I do not write to please you only,  
You must be learning!



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## THE HISTORY OF THE XENIONS.

THE appearance of the Xenions, a collection of satirical epigrams in the German language of 1797, is a memorable event in the literature of Germany. With the end of the eighteenth century a new era

## THE HISTORY AND POETICAL FORM OF THE XENIONS.

was ushered in by the study of epigrams, which had been neglected for a long time in the study of natural sciences. Kant's *Critique of Pure Reason* produced new problems in philosophy; and Beethoven conceived his grand symphonies, which reflected the spirit of an all-comprehensive aspiration to the soul-stirring world of music. Now, as in ancient, moral, and social life, the world of letters was moved, and the two great impulses of the movement in the domain of poetry were Goethe and Schiller. The *Fanny Hill* movement appeared in 1797.

THE HISTORY AND POETICAL  
FORM OF THE XENIANS.



### The History of the Xenions.

THE appearance of the Xenions, a collection of satirical epigrams in the *Musen-Almanach* of 1797, is a memorable event in the literature of Germany. With the end of the eighteenth century a new era had commenced. The idea of evolution, first clearly pronounced by Caspar Friedrich Wolff in his theory of epigenesis,<sup>1</sup> pointed out new aims of investigation in the realm of natural sciences; Kant's *Critique of Pure Reason* propounded new problems in philosophy; and Beethoven conceived his grand sonatas, which reflected the spirit of an all-comprehensive aspiration in the soul-stirring notes of music. New ideals, religious, moral, and social, had dawned upon mankind, and the two great apostles of this movement in the domain of poetry were Goethe and Schiller.

<sup>1</sup> His *Theoria Generationis* appeared in 1759.

It is well known what good friends Goethe and Schiller were. After the two great poets had become personally acquainted they inspired, criticised, and corrected each other. Their common ideal became the firm basis of their mutual friendship, and the chief monument of their alliance is the collection of satirical distichs known as the Xenions.

Great though Schiller and Goethe were, they did not find sufficient support among those who should have been their first followers and disciples. The men of literary callings, who should be the priests of the holiest interests of humanity, were too envious fully to recognize and acknowledge the merit of these two great poet-thinkers. Moreover, the men of letters were chiefly enamoured of their own traditional methods of literary production and could not appreciate the purity, the grandeur, and the holiness of the new taste. They misunderstood the progressive spirit of the time, and to their puny minds the rise of the new era appeared as a mere disturbance of their traditional habits. They looked upon the twin giants of the world of thought as

usurpers, who from personal vanity and ambition tyrannized over all others, and whose impositions had either to be resisted, or silenced by shrugs.

On the one side, the orthodox and narrow-minded pietists considered Goethe and Schiller irreligious and un-Christian, and accused them of paganism. On the other side we find the two great poets opposed by such men as the shallow Nicolai, a man of good common sense but without any genius, a man who preached that stale kind of rationalism which consisted in both the suppression of all higher aspiration and the denial of spirituality in any sense. He railed at Goethe and Schiller as well as at Kant, Fichte, and other great minds of his time who went beyond his depth and were incomprehensible to him. The pious are characterized in the Xenions as enthusiasts and sentimentalists (*Schwärmer*) while the prosaic rationalists are called by the German student term "philistines" which denotes common-place people, and the pedantic Nicolai figures as the "arch-philistine."

Nicolai was a rich and influential publisher in Berlin; he was an author himself,

and a very prolific one too, but his writings are superficial and barren. On several occasions he criticised Goethe severely, and our great poets asserted that in fighting superstition he attacked poetry, and in attempting to suppress the belief in *spirits* he also tried to abolish *spirit*. So Goethe makes him say in the *Walpurgisnacht*:

“Ich sag’s Euch *Geistern* in’s Gesicht,  
Den *Geistes*-Despotismus leid ich nicht;  
Mein Geist kann ihn nicht exerciren.”

[I tell you, spirits, to your face,  
I give to spirit-despotism no place;  
My spirit cannot practise it at all.]

*Tr. by Bayard Taylor.*

The irritation of the literary dwarfs showed itself in malevolent reviews of Schiller’s literary enterprise, *Die Horen*.

Schiller wrote to Goethe June 15, 1795:

“I have thought for some time that it would be well to open a critical arena in *Die Horen*. Yet we should not give away our rights by formally inviting the public and the authors. The public would certainly be represented by the most miserable voices, and the authors, as we know from experience, would become very importunate.

My proposition is that we make the attack ourselves. In case the authors wish to defend themselves in *Die Horen*, they must submit to our conditions. And my advice is, not to begin with propositions, but to begin with deeds. There is no harm if we are denounced as ill-bred."

Several letters were exchanged on this subject, and Goethe wrote in a letter of December 23, 1795, to Schiller:

"We must cultivate the idea of making epigrams upon all journals; one distich for each magazine, in the manner of Martial's *Xenia*; and we must publish a collection of them in the *Musen-Almanach* of next year. Enclosed are some Xenions as a specimen."

Schiller answered at once, December 23, 1795:

"The idea of the Xenions is splendid and must be carried out. . . . What a wealth of material is offered by the Stolbergs, by Racknitz, Ramdohr, the metaphysical world with its *Me's* and *Not-Me's*, friend Nicolai, our sworn enemy, the Leipsic taste-mongers, Thümmel, with Göschen as his horse-groom, and others."

Thus the two poets decided to wage a destructive war against their common enemies, and to come down upon them in a literary thunderstorm. The poets planned a "poetical deviltry," as they called it, and named their satirical poetry "Xenions."

The word Xenion originally meant a gift presented by a host to a stranger who enjoys his hospitality. The Roman poet Martial called his book of satirical epigrams *Xenia*; and, as Goethe and Schiller intended to make similar epigrammatical thrusts at Nicolai and other offenders, they adopted Martial's expression and called their verses Xenions.<sup>2</sup> They agreed to publish all their Xenions together, and to regard them as their common property.

The first Xenions were very aggressive, but by and by they became more general and lost their personal character. There are among them many which are lofty and full of deep thought. It happened now and then that the authors of the Xenions hit the wrong man; but this, although to

<sup>2</sup> We prefer the Saxon form of the plural (*Xenions*) to the Latin form (*Xenia*), which is appropriate only as a name of Latin poetry.

be regretted, was more excusable than the abuse with which their adversaries retorted.

The Xenions raised a storm of indignation, as was to be expected, and Anti-Xenions were written by many of those who had been attacked. But while the tenor of the Xenions is lofty in spite of their personal character, and while we feel the high aims of Goethe and Schiller in their attempts to purify literature, the Anti-Xenions are *wholly* personal. They are rude, malicious and mean. They insinuate that the Xenions were prompted by vile motives; that Goethe and Schiller wanted more praise and flattery; that they were envious of the laurels of others and wanted to be the sole usurpers of Mount Parnassus. Schiller was called Kant's ape, and Goethe was reproached with his family relations.

The history of the Xenions is their justification. The Anti-Xenions are, in themselves alone, a wholesale condemnation of the opposition made to Goethe and Schiller.

Goethe wrote to Schiller concerning the reception which the Xenions found, on December 5, 1796:

"It is real fun to observe what has been



offensive to this kind of people, and also what they think has been offensive to us. How trivial, empty, and mean they consider the life of others, and how they direct their arrows against the outside of the works! How little do they know that a man who takes life seriously lives in an impregnable castle!"

Goethe and Schiller had wielded a vigorous and two-edged weapon in the Xenions. They had severely chastised their antagonists for incompetency; but now it devolved upon themselves to prove the right of their censorship, and they were conscious of this duty. Goethe wrote, November 15, 1706:

"After the bold venture of the Xenions, we must confine our labors strictly to great and worthy works of art. We must shame our adversaries by transmuting our Protean nature henceforth into noble and good forms."

Events proved that both Goethe and Schiller were not only willing but able to fulfil these intentions. Their antagonists have disappeared. Some of them would



now be entirely forgotten had not the two poets immortalized them in the Xenions.

Some Xenions are of mere transitory importance, especially such as contain allusions and criticisms that are lost to those who are not thoroughly versed in the history of the times, while others are gems of permanent value, reflecting in a few words flashes of the deepest wisdom, and they ought to be better known among English-speaking people. We have therefore extracted and translated those which we deem worthy of preservation for all time.

Goethe and Schiller's distichs, we are sorry to add, are not always very elegant, and sometimes lack in smoothness and correctness. The first half of their pentameters is often very weak, and many of the second parts are extremely awkward, as for instance in the distich on page 163, where we read:

... "Und warum  
kei'ne?" Aus Re'ligion'.

This excited the anger of Voss, the translator of Homer in the original meter of dactylic hexameters. Voss ridiculed Goethe and Schiller for their bad versi-

fication in a distich, which he intentionally made even worse than the worst of theirs, using the words with a wrong accentuation:

“In’ Weimar und’ in Jena’  
macht man’ Hexa’meter wie’ der;  
A’ber die Pen’tameter’  
sind’ doch noch ex’cellenter’!”

]In’ Weimar and’ in Jena’  
they make’ hexame’ters such as’ this  
But’ the Pen’tameters’  
are’ even more’ excellent’.]

In spite of some awkwardness and lack of elegance in diction, the Xenions became very popular in Germany on account of the profound ideas embodied in many of them. The shortcomings of their form have been forgotten on account of their intrinsic value, and there is perhaps no poetry quoted more frequently than these pithy aphorisms. They have become household words in Germany and deserve a place of honor in the literature of the world.

## The Elegiac Distich.

THE form of the Xenions is, like their Roman prototype, the elegiac distich.

The elegiac distich has rarely, if ever, been used in English poetry, although there is much classical beauty in its rhythm. It consists of alternate dactylic hexameters and pentameters which in ancient Greece were recited to the accompaniment of the flute, and went by the name of "elegies," the etymology of which has nothing to do (as has been assumed) with lamentations, but probably means flute-songs.

A meter in Greek prosody is comparable to the musical bar, while a foot is a rhythmic figure. Some meters, such as the iambic (— — —) and trochaic (— — —), consist of two feet, but the dactylic meters (— — —) consist of one foot only.<sup>1</sup> Accordingly a

<sup>1</sup>The name "dactyl" or "finger" (Greek δάκτυλος) indicates that, like a finger, it consists of one long and two short members.

trochaic trimeter consists of three meters or six feet; while six dactyls, the last one of which is always catalectic, are called a dactylic hexameter. Catalectic means "ending" or "terminating," signifying that every line is mutilated at the end. A catalectic meter lacks the last syllable, which, musically considered, is to be regarded as a pause so as to make a musical halt between the lines. According to another rule, the last syllable is always indifferent, i. e., it may be either long or short ( $\underline{\cup}$ ).

The dactylic (or, as it is also called, the heroic) hexameter is too long to be read in one breathing, so it is divided into two, sometimes into three parts, and the division is called a *caesura*, i. e., a cut or incision. This division of the line is irregular and we do not hesitate to say that to its irregularity the hexameter owes a peculiar charm, for it breaks the monotony of the dactylic rhythm.

The new start after the caesura will never be dactylic ( $-\cup\cup$ ) like the beginning of the line; it may be anapaestic ( $\cup\cup-$ ) or iambic ( $\cup-$ ); but not dactylic. The break should occur either after

an arsis (—) or after a trochee (—) so as to change the character of the latter part of the hexameter from a descending into an ascending meter. The former, the descending meter which begins with a long syllable, is halting and possesses an attitude of holding back, of dignity, of assertion, while the descending meter rushes forward from a short syllable to a long one; it is progressive, it rises. The latter indicates struggle while the former shows strength and the calmness of victory.

Every caesura has its own name in Greek and the most common caesura cuts the verse in the third meter between the arsis, the long accented syllable, and the thesis, i. e., the two short syllables or the one long unaccented syllable. Since in prosody two short syllables are equivalent to one long syllable, they are regarded as half a meter, and so this caesura is called penthemimeres (*πενθημιμερής*) which means the one after the fifth half-meter. It runs thus:

— — — — — || — — — — —

There is another caesura after the seventh

half-meter. It is called in Greek hephthemimeres (ἑφθήμερης) and runs thus:

— ◡ — ◡ — ◡ — ◡ — || — ◡ — ◡ — ◡ — ◡

Caesuras after the third and after the ninth half-meter are rarely used; they occur sometimes in Latin but the latter is regarded as inadmissible in Greek.

Almost as common as the penthemimeres is the caesura between the two short syllables in the third meter; and because it cuts off from the meter a trochee (thus — ◡ || ◡) it is called *κατὰ τρίτον τροχαῖον*, i. e., the caesura “after the third trochee.” It runs thus:

— ◡ — ◡ — ◡ — ◡ || — ◡ — ◡ — ◡ — ◡

Caesuras after the second trochee are rare and after the fourth are strictly forbidden in Greek metrics.

Finally we must mention the caesura after the end of the fourth measure, which is not uncommon in bucolic poetry, picturing the peaceful life of the ancient Greek cowboys, so different from the cowboys of the American Wild West, and it has therefore received the name, “bucolic

caesura." It is rare in heroic poems ; nevertheless it occurs sometimes and its occasional appearance is effective, for the combination of one dactyl with one trochee (— ∪ ∪ — ∪) gives a euphonious ring to the verse.

The heroic hexameter is best known to the English-reading public from Longfellow's *Evangeline*. It has not been a favorite with them mainly because of the awkwardness with which it has been handled and the boldness with which short syllables are frequently used to serve as long syllables. We may say that at present the German language has proved itself most apt in reproducing this classical measure, in which, however, the long syllable (*arsis*) is to be replaced by a decidedly accented syllable, while the place of a short syllable (*thesis*) is taken by an unaccented syllable. This makes it possible that the same word may, according to position, in one place serve as a short, in another as a long, syllable, while the prosody of the classical languages is more severe. There a syllable is either long or short, and a short syllable can only become long through subsequent conso-



nants, which is called "length through position."

We have to recognize the fact that Teutonic languages are qualitative while the classic languages are quantitative. This means that in the former the accent of the word is predominant and wrong accents render a word positively unintelligible, while in the latter the word-accent is of less account. It is of little consequence in English whether we pronounce "ěgg" or "aigg," but it makes a decided difference whether we say "in'fidel" or "infi'del." In modern French however, we may pronounce with propriety either "*la mai'son*" or "*la maison'*." And this character of the Teutonic languages which renders quality of accent so prominent in speech is the reason why they tend to brevity, for they contract words more and more until, as is the case in English, most of their forms are reduced to monosyllables. Thus the Gothic word *habededian* is contracted in Middle German into *habete*, (viz., *haben*—*tat* = "I did have"), in modern German into *hatte*, and in English into "had." The Teutonic languages neglect the unimportant and un-



accented portions of the word, and wherever they can be disposed of drop them entirely or fuse them into the main syllable.

Another reason why the hexameter is not liked in English is on account of the length of the verse. If the reader has first to search for the caesura, for the place where he can take breath, he feels discouraged at the long line that stretches before him like a road through the desert, and for this reason we deem it an improvement to print dactylic verses so as to begin a new line with the caesura. It renders the reading of the line easier in the measure, as the break in the verse is thus most easily taken in by the eye.

\* \* \*

Since we have been discussing metrical details at some length, we may be permitted to add a few comments on the iambic trimeter which in English is really nothing else but what is commonly known as blank verse. This verse is very generally misunderstood and we have nowhere seen it properly explained in English books on prosody.

The blank verse is the most common and best adapted form for dignified speech in both the dialogue and the monologue of the drama. We quote as a typical verse the first line of Hamlet's soliloquy:

"To be or not to be, that is the question."

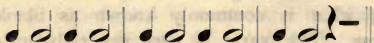
The meter is a catalectic iambic trimeter and there is only one rule of importance, viz., that at the beginning and after caesuras an iambus  $\cup$ - can be replaced by a trochee  $-$  $\cup$ . A scheme of the meter runs thus:

$\cup$ - $\cup$ - $\cup$ - |  $\cup$ - $\cup$ - $\cup$ - |  $\cup$ - $\cup$  ||

Or in musical script thus:



The last long syllable, sometimes even the whole last foot, is omitted or, more correctly, is replaced by a pause. We may write it thus:



This latter case, originally merely allowable, has become very frequent in English, because the English language is rich in

monosyllables so as to make it sometimes difficult to end the verse with an unaccented (i. e., a short) syllable, but this custom has produced the impression that the verse consists of five iambs, and among people but little versed in the rules of classical poetry who forget that an iambic meter consists of two feet, has given rise to the error that blank verse is an iambic pentameter. Strange to say this mistake is now perpetuated in almost all our text-books.

\* \* \*

After this digression on the iambic trimeter we shall make, in conclusion, a few comments on the dactylic pentameter.

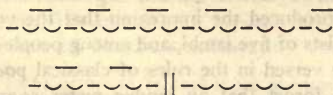
The pentameter, i. e., "a five-measure," is so called because it consists of twice two and a half dactylic meters thus:

— — — — —

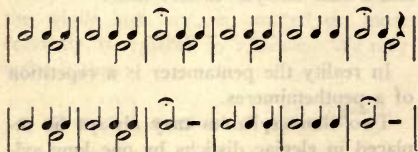
In reality the pentameter is a repetition of a penthemimeres.

Two short syllables may always be replaced in elegiac distichs by one long syllable, with the exception of the fifth meter of the hexameter and the latter half of the

pentameter. The schedule of a distich, accordingly, is thus:



Considering the fact that the measures of Greek prosody are comparable to musical bars in which time and not accent is the decisive element, we readily understand that the name "pentameter" is a misnomer, for the pentameter consists as much as the hexameter of six full dactylic bars, only that there is a pause of one-half meter after each two and a half meters. Expressed in musical characters, the distich reads as follows:



## INTRODUCTORY.



\* \* \*

### Our Purpose.

These gay verses, revering the good,  
will annoy the philistine,  
Ridicule bigots, and smite  
hypocrites, as they deserve.

\* \* \*

### Vorsatz

*Den Philister verdriesse,  
den Schwärmer necke, den Heuchler  
Quäle der fröhliche Vers,  
der nur das Gute verehrt.*

\* \* \*

\*  
\* \* \*

### **Our Method.**

Wherefore in verse are we speaking?  
We trust that the verse is impressive.

When we were talking in prose,  
never ye listened to us.

\* \* \*

### ***Das Mittel.***

*Warum sagst du uns das in Versen?  
Die Verse sind wirksam,*

*Spricht man in Prosa zu euch,  
Stopft ihr die Ohren euch zu.*

\* \* \*



\* \* \*

### The Distich.

In the hexameter rises  
the jet of a wonderful fountain,  
Which in a graceful descent  
back as pentameter falls.

\* \* \*

### Das Distichon.

*Im Hexameter steigt  
des Springquells flüssige Säule,  
Im Pentameter drauf  
fällt sie melodisch herab.*

\* \* \*

\* \* \*

**Boisterous.**

Times have I witnessed run mad,  
and never let slip the occasion,  
Following fashion's command,  
madly in madness to join.

\* \* \*

***Uebermüthig.***

*Tolle Zeiten hab' ich erlebt  
und hab' nicht ermangelt,  
Selbst auch thöricht zu sein,  
Wie es die Zeit mir gebot.*

\* \* \*

\* \* \*

**Our Common Fate.**

O, how we struggle and hate!  
Inclinations, opinions divide us.  
Yet in the meantime thy locks  
turn into silver like mine.

\* \* \*

***Das gemeinsame Schicksal.***

*Siehe, wir hassen, wir streiten,  
es trennet uns Neigung und Meinung;  
Aber es bleichet indes  
dir sich die Locke, wie mir.*

\* \* \*

\* \* \*

### The Last Martyr.

That you may roast me like Huss,<sup>1</sup>  
it is possible; but it is certain,  
After me cometh the swan  
who will my mission complete.

\* \* \*

### *Der letzte Märtyrer.*

*Auch mich bratet ihr noch  
als Huss vielleicht, aber wahrhaftig!  
Lange bleibet der Schwan,  
der es vollendet, nicht aus.*

\* \* \*

### Our Own.

Command your own words, thoughts,  
while your confessions only be private.  
Shall He your property be,  
how have—the God whoas you think.

## SOUL AND WORLD.

### Das eigene Ideal.

Allen Dingen, auch der Tugend,  
dein eigenes Ich, was die Freiheit.  
Soll er deines Eigenthums sein,  
fährst du den Gott, den du suchst.

The last Master  
That you see — in the light of day  
Is the same as the one you see  
In the light of night, but it is certain  
That he is not the same as the one  
Who is not the same as the one  
Who is not the same as the one

## SOUL AND WORLD.

The soul is the world  
The world is the soul  
The soul is the world  
The world is the soul  
The soul is the world  
The world is the soul  
The soul is the world  
The world is the soul

\*  
\* \* \*

### Our Own.

Common possessions are thoughts,  
while your sentiment only is private.

Shall He your property be,  
feel Him—the God whom you think.

\* \* \*

### *Das eigne Ideal.*

*Allen gehört, was du denkst,  
dein eigen ist nur, was du fühlest,*

*Soll er dein Eigenthum sein,  
fühle den Gott, den du denkst.*

\* \* \*  
\*

\* \* \*

### **Harmony.**

Reason, what is it? The voice of the whole ;  
and thy heart is thy selfhood.

Happy thou art, if for aye  
reason will dwell in thy heart.

\* \* \*

### **Schöne Individualität.**

*Stimme des Ganzen ist deine Vernunft,  
dein Herz bist du selber :*

*Wohl dir, wenn die Vernunft  
immer im Herzen dir wohnt.*

\* \* \*



\* \* \*

### The Key.

If, friend, thyself thou wilt fathom,  
observe how thy fellows are acting.

If thou thy fellows wilt know,  
search in thine own heart of hearts.

\* \* \*

### *Der Schlüssel.*

*Willst du dich selber erkennen,  
so sieh, wie die Andern es treiben.*

*Willst du die Andern verstehn,  
blick in dein eigenes Herz.*

\* \* \*

\* \* \*

### Worth and Value.

Dost thou *possess* things, impart them to me,  
and I'll pay thee their value.

But, friend, if something thou *art*,  
let us our souls interchange!

\* \* \*

### *Das Werthe und Würdige.*

*Hast du etwas, so gib es her  
und ich zahle, was recht ist,*

*Bist du etwas, o dann  
tauschen die Seelen wir aus.*

\* \* \*

\*  
\* \* \*

### Nature and Reason.

Reason may build above nature,  
but findeth there emptiness only,  
Genius will nature increase,  
nature, however, it adds.

\* \* \*

### *Der Genius.*

*Ueber Natur hinaus baut die Vernunft  
doch nur in das Leere,  
Du nur, Genius, mehrst  
in der Natur die Natur.*

\* \* \*

\*  
\* \* \*

### Oneness.

Beauty is always but one,  
though the beautiful changes and varies,  
And 'tis the change of the one,  
which thus the beautiful forms.

\* \* \*

### Schönheit.

*Schönheit ist ewig nur Eine,  
doch mannichfach wechselt das Schöne,  
Dass es wechselt, das macht  
eben das Eine nur schön.*

\* \* \*  
\*

\* \* \*

### **Various Destinies.**

Millions of folks are kept busy  
the race of mankind propagating,  
But in the minds of a few,  
only, humanity grows.

\* \* \*

### ***Die verschiedene Bestimmung.***

*Millionen sorgen dafür,  
dass die Gattung bestehe,  
Aber durch Wenige nur  
pflanzen die Menschheit sich fort.*

\* \* \*

\* \* \*

### The Immutable.

Time, unimpeded, is hastening on.

Why? It seeketh the constant.

He who is faithful will bind  
time with eternity's ties.

\* \* \*

### *Das Unwandelbare.*

*"Unaufhaltsam enteilet die Zeit."*

*Sie sucht das Beständ'ge.*

*Sei getreu, und du legst  
ewige Fesseln ihr an.*

\* \* \*

\* \* \*

### **The Law of Nature.**

Thus it was always, my friend;  
it will be so forever, that weakness  
Claims in its favor the rule,  
yet it is strength that succeeds.

\* \* \*

### **Das Naturgesetz.**

*So war's immer, mein Freund,  
und so wird's bleiben. Die Ohnmacht  
Hat die Regel für sich,  
aber die Kraft den Erfolg.*

\* \* \*

\*  
\* \* \*

**Zeus to Heracles.**

Thou hast divinity, son,  
not acquired by drinking my nectar;  
But thy divinity has  
conquered the nectar for thee.

\* \* \*

***Zeus zu Herkules.***

*Nicht aus meinem Nektar  
hast du dir Gottheit getrunken;  
Deine Götterkraft war's,  
die dir den Nektar errang.*

\* \* \*  
\*



\* \*  
\* \*

### **Folly and Insanity.**

Wit, if it awkwardly misses the point,  
is regarded as silly,

But when a genius slips,  
madly in fury he raves.

\* \* \*

### ***Aberwitz und Wahnwitz.***

*Ueberspringt sich der Witz,  
so lachen wir über den Thoren,*

*Gleitet der Genius aus,  
ist er dem Rasenden gleich.*

\* \*  
\*

\* \* \*

### Motives and Action.

“God only seeth the heart!”

Since the heart can be seen by God only,  
Friend, let us also behold  
something that is not amiss.

\* \* \*

### *Inneres und Aeusseres.*

“*Gott nur siehet das Herz.*”

*Drum eben, weil Gott nur das Herz sieht,  
Sorge, dass wir doch auch  
etwas Erträgliches sehn.*

\* \* \*

\*

\*

\*

### **Baal Priests.**

Liberty sacred and holy,  
man's noble endeavor for progress,  
Never couldst thou for thy cause  
worse representatives find.

\*

\*

\*

### **Baalspaffen.**

*Heilige Freiheit! Erhabener Trieb  
der Menschen zum Bessern!  
Wahrlich, du konntest dich nicht  
schlechter mit Priestern versehn!*

\*

\*

\*

## Salvation.

Two are the roads out of life,  
which to all lie equally open:

To the ideal the one  
leadeth, the other to death.

Venture to make thine escape  
on the former while time still may grant it,  
Ere on the latter thou art  
doomed to destruction and death.

\* \* \*

## *Die idealische Freiheit.*

*Aus dem Leben heraus  
sind der Wege zwei dir geöffnet:*

*Zum Ideale führt  
einer, der andre zum Tod.*

*Siehe, dass du bei Zeit  
noch frei auf dem ersten entspringest,  
Ehe die Parze mit Zwang  
dich auf dem andern entführt.*

\* \* \*

### **Human Life.**

When we are starting in life,  
an eternity opens before us.

Yet e'en the wise at its close  
narrowly limited end.

\* \* \*

### ***Menschliches Wirken.***

*An dem Eingang der Bahn  
liegt die Unendlichkeit offen,*

*Doch mit dem engsten Kreis  
höret der Weiseste auf.*

\* \* \*

\* \* \*

Two are the roads out of life,  
which in all life equally open:  
To the whole — **Immortality.**

Art thou afraid, friend, of death,  
and for life everlasting art yearning?

Live as a part of the whole!  
When thou art gone it remains.

\* \* \*

*Die künftige Freiheit*  
**Unsterblichkeit.**

*Vor dem Tode erschrickst du?  
Du wünschest, unsterblich zu leben?*

*Leb' im Ganzen! Wenn du  
lange dahin bist, es bleibt.*

\* \* \*

\*  
\* \* \*

### Indestructible.

Float down-stream to the ocean,  
O ice-floe! And if as an ice-floe  
Reachest thou not the great main,  
surely thou'lt find it as drops.

\* \* \*

### Unsterblich.

*Schwimme, du mächtige Scholle, nur hin!  
und kommst du als Scholle  
Nicht hinunter, du kommst  
doch wohl als Tropfen ins Meer.*

\*  
\* \* \*

\* \* \*

### **God, World, and Man.**

Is it a secret abysmal,  
what God, what the world, and what  
man is?

No! But the truth is not liked:  
therefore the secret remains.

\* \* \*

### ***Gott, Welt und Mensch.***

*Ist's denn so grosses Geheimniss,  
was Gott und der Mensch und die Welt  
sei?*

*Nein! Doch Niemand hört's  
gerne; da bleibt es geheim.*

\* \* \*



The Poet Addresses His State.

How I could live without thee,  
I cannot tell; but certain it is true,  
That, like the base Italian, I would sell,  
To buy a title, these thousand souls and more,  
Who without thee can exist.

## CRITICAL AND LITERARY.

Als die State.

Was ich ohne dich wär,  
Ich weiß nicht; aber es ist wahr,  
Dass ich, wie der Italiener, ich wär,  
Um einen Titel, diese tausend Seelen und mehr,  
Die ohne dich nicht leben können.

God, World, and Man.

Is it a secret shared:  
what God, what the world, and what  
man is?

No! But the truth is not shared:  
therefore the secret remains.

CRITICAL AND LITERARY.

God, Welt und Mensch.

Let's dare to grasp the God-world,  
and God and the Mensch and the Welt  
is it?

No! Doch? Mensch und Welt's  
secret is hidden or geheim.

\* \* \*

### The Poet Addresses His Muse.

How I could live without thee,  
I conceive not. But horror o'ertakes me,  
Seeing these thousands and more  
who without thee can exist.

\* \* \*

### *An die Muse.*

*Was ich ohne dich wäre,  
ich weiss es nicht; aber mir grauet,  
Seh' ich, was ohne dich  
Hundert' und Tausende sind.*

\* \* \*

\* \* \*

**To Incompetent Reviewers.**

Difficult 'tis to achieve;  
to find fault, though, is easy, O critics!  
Shrink not, when finding a flaw,  
excellence freely to praise.

\* \* \*

**Die Unberufenen.**

*Tadeln ist leicht, erschaffen so schwer;  
ihr Tadler des Schwachen,  
Habt ihr das Treffliche denn  
auch zu belohnen ein Herz?*

\* \* \*

\* \* \*

### **Wolf's Homer.**

Seven Greek cities have boasted  
of being the birthplace of Homer.

Since he is torn by the Wolf,<sup>2</sup>  
ev'ry one taketh her piece.

\* \* \*

### ***Der Wolfische Homer.***

*Sieben Städte zankten sich drum,  
ihn geboren zu haben,*

*Nun da der Wolf ihn zerriss,  
nehme sich jede ihr Stück.*

\* \* \*

### **Intellectual Aristocracy.**

Easily wins an enthusiast  
disciples by stirring the masses.  
Thinkers of solidest stamp  
find but a scanty support.  
Pictures that miracles work  
are invariably daubs without value,  
Products of genuine art  
suit not the taste of the mob.

\* \* \*

### ***Geistige Aristokratie.***

*Schüler macht sich der Schwärmer  
genug und rühret die Menge,  
Wenn der vernünftige Mann  
einzelne Liebende zählt.*

*Wunderthätige Bilder  
sind meist nur schlechte Gemälde:  
Werke des Geists und der Kunst  
sind für den Pöbel nicht da.*

\* \* \*

### **Bad Times.**

Language philosophers spoil,  
so is logic distorted by poets ;  
Sound common sense in this way  
badly is crippled for life.

\* \* \*

### **Böse Zeiten.**

*Philosophen verderben die Sprache,  
Poeten die Logik,  
Und mit dem Menschenverstand  
kommt man durch's Leben nicht mehr.*

\* \* \*

\*

Intellectual \* Democracy.

\*

\*

**Mutual Admiration Society.**

Be not so dainty, dear sirs.

Are ye anxious to heap on each other

Honor and praise, ye should rail  
one at the other with vim.

\* \* \*

*Auf zwei Sudler die einander loben.*

*Nicht so, nicht so, ihr Herrn.*

*Wollt ihr einander zu Ehren*

*Bringen, muss vor der Welt*

*Einer den Andern verschrei'n.*

\*

\*

\*



\*  
\* \* \*

### Dilettante.

If thou succeed with a verse  
in a language worked out and consum-  
mate,

Shaping thy thought and thy rhyme,  
think'st thou a poet thou art.

\* \* \*

### Dilettant.

*Weil ein Vers dir gelingt  
in einer gebildeten Sprache,*

*Die für dich dichtet und denkt,  
glaubst du schon Dichter zu sein.*

\* \* \*  
\*

\* \* \*

**To One Author.**

Tell me the things that you know,  
and I'll be glad to receive it.

But if you will give yourself,  
spare me, my friend, if you please.<sup>s</sup>

\* \* \*

**An \*.**

*Theile mir mit, was du weisst,  
ich werd' es dankbar empfangen,*

*Aber du gibst mir dich selbst,  
damit verschone mich, Freund.*

\* \* \*

\* \* \*

**To Another Author.**

Please do not try to teach facts,  
for we care not a straw for the subject.

All we do care for are facts  
as they are treated by *you*.<sup>4</sup>

\* \* \*

**An \*\*.**

*Du willst Wahres mich lehren?  
Bemühe dich nicht, nicht die Sache  
Will ich durch dich, ich will  
dich durch die Sache nur sehn.*

\* \* \*

\* \* \*

**Wanted.**

Wanted, a servant who writeth  
a legible hand, and who also  
Fairly can spell, but he must  
leave the *belles lettres* alone.

\* \* \*

**Sachen so gesucht werden.**

*Einen Bedienten wünscht man zu haben,  
der leserlich schreibt  
Und orthographisch, jedoch  
nichts in belles lettres gethan.*

\* \* \*

\* \* \*

### Artifice.

Do you desire the applause  
of the worldly as well as the pious,  
Picture licentiousness, but  
picture the Devil besides.<sup>5</sup>

SATIRICAL \* \* \* PERSONAL.

### Der Kunstgriff.

*Wollt ihr zugleich den Kindern der Welt  
und den Frommen gefallen?  
Malet die Wollust—nur  
malet den Teufel dazu.*

\* \* \*

\* \* \*

### **A Discussion.**

One, we can hear, speaks after the other,  
but no one gives answer.

Several monologues are,  
certainly, not a debate.<sup>6</sup>

\* \* \*

### ***Das philosophische Gespräch.***

*Einer, das höret man wohl,  
spricht nach dem Andern, doch Keiner*

*Mit dem Andern; wer nennt  
zwei Monologen Gespräch?*

\* \* \*

*The Great Moment.*

This our century, lovely & grand,  
has begun a great epoch;  
But the great moment, when  
cometh a very small race.

**SATIRICAL AND PERSONAL.**

*Der Zeitgeist.*

Es ist garstige Epoche  
Auf das Jahrhundert geboren,  
Aber der grösste Moment  
findet ein Meibitz Geschlecht.

## A Dialogue.

One, we can hear, speaks after the other,  
but not one gives an answer.

Several minutes pass,  
certainly, not a debate.

## SATIRICAL AND PERSONAL.

### Das philosophische Gespräch.

Es ist das, was man weiß,  
spricht man sich ab, und doch  
ist das Gespräch nur ein  
einziges Gespräch.



\* \* \*

### **The Great Moment.**

This our century, freely I grant,  
has begot a great epoch;  
But the great moment, alas!  
findeth a very small race.

\* \* \*

### ***Der Zeitpunkt.***

*Eine grosse Epoche  
hat das Jahrhundert geboren,  
Aber der grosse Moment  
findet ein kleines Geschlecht.*

\* \* \*

\* \* \*

**To Some Critics.**

Wretches! Speak wretched of me,  
but oblige me by truthfully adding:  
Earnest is he. For the rest,  
wretches, speak wretched of me.

\* \* \*

***An die Herren H. J. K.***

*Lumpen! redet lumpig von mir,  
doch saget: es war ihm  
Ernst! und redet sodann,  
Lumpen, ihr lumpig von mir.*

\* \* \*

\* \* \*

### The Vinculum.

How has nature united  
in man the sublime and the vulgar?

Vanity did she ensconce  
right in the middle of both.

\* \* \*

### *Das Verbindungsmittel.*

*Wie verfährt die Natur,  
um Hohes und Niedres im Menschen*

*Zu verbinden? Sie stellt  
Eitelkeit zwischen hinein.*

\* \* \*

\* \* \*

### **Present Generation.**

Has it been always as now?  
O how strange is to-day's generation!  
Youthful is only old age,  
old, alas! only is youth.

\* \* \*

### **Jetzige Generation.**

*War es immer wie jetzt?  
Ich kann das Geschlecht nicht begreifen.  
Nur das Alter ist jung,  
Ach! und die Jugend ist alt.*

\* \* \*

\* \* \*

### **To Those in Authority.**

Don't be disturbed by the barking;  
remain in your places. The barkers  
Eagerly wish for your seats,  
there to be barked at themselves. 7

\* \* \*

### **An die Oberen.**

*Immer bellt man auf euch!  
bleibt sitzen! es wünschen die Beller  
Jene Plätze, wo man  
ruhig das Bellen vernimmt.*

\* \* \*

\* \* \*

### Questionable Investigation.

Gentlemen, boldly dissect,  
for dissection is very instructive.

Woe, none the less, to the frog  
who has to offer his leg.

\* \* \*

### *Kritische Studien.*

*Schneidet, schneidet, ihr Herrn,  
durch Schneiden lernet der Schüler,*

*Aber wehe dem Frosch,  
der euch den Schenkel muss leihn!*

\* \* \*

\* \* \*

### **The Spirit and the Letter.**

Truly, you may for a time  
still deceive with your valueless counters,  
But in the end, my dear sirs,  
debts must be paid in good coin.

\* \* \*

### ***Der Geist und der Buchstabe.***

*Lange kann man mit Marken,  
mit Rechenpfennigen zählen,  
Endlich, es hilft nichts, ihr Herrn,  
muss man den Beutel doch ziehn.*

\* \* \*

\* \* \*

**The Sense of a Committee.**

Ev'ry one singly considered,  
is sensible, doubtless, and clever ;  
But in a body the whole  
number of them is a dunce.

\* \* \*

**Gelehrte Gesellschaft.**

*Jeder, siehst du ihn einzeln,  
ist leidlich klug und verständig,  
Sind sie in corpore,  
gleich wird ein Dummkopf daraus.*

\* \* \*



\* \* \*

### **Taste in a Watering Place.**

This is a singular country ;  
the springs here have taste and the rivers ;  
Taste, though, is not to be found  
in the inhabitants' minds.

\* \* \*

### **Gesundbrunnen zu \*\*\*.**

*Seltsames Land! Hier haben  
die Flüsse Geschmack und die Quellen,  
Bei den Bewohnern allein  
hab' ich noch keinen verspürt.*

\* \* \*

\* \* \*

**Sample of Modern Criticism.**

You, among poets, alone possess worth,  
for to imitate nature,

Nevermore would you object  
platitudes freely to use.

\* \* \*

***Probe moderner Kritik.***

*Du nur bist mir der würdige Dichter!  
Es kommt dir auf eine*

*Platitüde nicht an,  
nur um natürlich zu sein.*

\* \* \*

\* \* \*

**Nicolai's Book on the Source of the  
Danube.<sup>8</sup>**

Nothing he likes that is great;  
for that reason the shallow inquirer  
Traces, great Danube, thy course  
till thou art shallow and flat.

\* \* \*

***Nikolai's Buch über die Quellen der  
Donau.***

*Nichts kann er leiden was gross ist  
und mächtig, drum, herrliche Donau,  
Spürt dir der Häscher so lang  
nach, bis er seicht dich ertappt.*

\* \* \*

\* \* \*

### The Collector.

Always he fought against form,  
and he knows it. He, during his lifetime,  
Gathered with trouble and pain  
formless material in heaps.

\* \* \*

### *Formalphilosophie.*

*Allen Formen macht er den Krieg,  
er weiss wohl, zeitlebens  
Hat er mit Müh' und Noth  
Stoff nur zusammengeschleppt.*

\* \* \*

1 \* \* \*

### Crudity.

Can you not touch it with hands,  
then, O blind one, you think it chimeric!  
And, 'tis a pity, your hands  
sully whatever they touch.

\* \* \*

### *Das grobe Organ.*

*Was du mit Händen nicht greifst,  
das scheint dir Blindem ein Unding,  
Und betastest du was,  
gleich ist das Ding auch beschmutzt.*

\* \* \*

\* \* \*

### Nicolai's Motto.

Truth I am preaching. 'Tis truth;  
and nothing but truth—understand me.  
My truth, of course! For I know  
none to exist but my own.

\* \* \*

### Das Motto.

*Wahrheit sag' ich euch, Wahrheit  
und immer Wahrheit, versteht sich:  
Meine Wahrheit; denn sonst  
ist mir auch keine bekannt.*

\* \* \*

\* \* \*

**A Publisher.**

Look at this press which I own.  
The machine when it printeth is thinking.  
Here I present you a book  
which as a sample may serve.

\* \* \*

***Verleger von P\*\* Schriften.***

*Eine Maschine besitz' ich,  
die selber denkt, wie sie drucket,  
Obengenanntes Werk  
zeig' ich zur Probe hier vor.*

\* \* \*

\* \* \*

### In Comparison with Socrates.

Pythia dubbed him a sage,  
when of ignorance boldly he boasted.

Friend, how much wiser art thou!  
What he pretended, thou art.

\* \* \*

### Socrates.

*Weil er unwissend sich rühmte,  
nannt' ihn Apollo den Weisen.*

*Freund, wie viel weiser bist du;  
was er blos rühmte, du bist's.*

\* \* \*



\* \* \*

**To Certain Moralists.**

'Tis a great pity, dear sirs,  
to espouse the right cause you are anxious,  
But you are void of good sense:  
reason and judgment are gone.

\* \* \*

**An die Herren N. O. P.**

*Euch bedaur' ich am meisten,  
ihr wählet gern das Gute,  
Aber euch hat die Natur  
gänzlich das Urtheil versagt.*

\* \* \*

\* \* \*

### Martyrs.

Nail to the cross the fanatic  
as soon as he reacheth the thirties!  
For when he knoweth the world,  
surely the dupe will turn rogue.

\* \* \*

### Guter Rathschlag.

*Jeglichen Schwärmer schlägt mir ans Kreuz  
im dreissigsten Jahre;  
Kennt er nur einmal die Welt,  
wird der Betrogne der Schelm.*

\* \* \*

\* \* \*

### **The Brothers Stolberg.<sup>o</sup>**

Since you reviled the Olympian gods,  
Apollo has thrown you  
Down from Parnassus. You now  
enter the heavenly realm.

\* \* \*

### ***Der Ersatz.***

*Als du die griechischen Götter geschmäht,  
da warf dich Apollo  
Von dem Parnasse; dafür  
gehst du ins Himmelreich ein.*

\* \* \*

\* \* \*

### The Connoisseur.

Vases of classical art!  
O how easily live I without them!  
But a Majolica pot  
maketh me happy and rich.<sup>10</sup>

\* \* \*

### Der Kenner.

*Alte Vasen und Urnen!*  
*Das Zeug wohl könnt' ich entbehren;*  
*Doch ein Majolica-Topf*  
*machte mich glücklich und reich.*

\* \* \*

\* \* \*

### Sentimentalists.

Never thought I very highly  
of people that are sentimental.<sup>11</sup>

When an occasion arrives,  
grossly their meanness appears.

\* \* \*

### H. S.

*Auf das empfindsame Volk  
hab' ich nie was gehalten, es werden,  
Kommt die Gelegenheit nur,  
schlechte Gesellen daraus.*

\* \* \*

\* \* \*

### The Prophet.

Pity 'tis, when thou wast born,  
that Nature created but one man!  
Stuff for a gentleman is,  
and for a scoundrel, in thee.<sup>12</sup>

\* \* \*

### Der Prophet.

*Schade, dass die Natur  
nur Einen Menschen aus dir schuf,  
Denn zum würdigen Mann  
war und zum Schelmen der Stoff.*

\* \* \*

\* \* \*

### The Half-Bird.

Vainly the ostrich endeavors to fly:  
he but awkwardly saileth  
When he is moving his feet  
over the issueless sand.<sup>13</sup>

\* \* \*

### Der Halbvogel.

*Fliegen möchte der Strauss,  
allein er rudert vergeblich,  
Ungeschickt rühret der Fuss  
immer den leidigen Sand.*

\* \* \*

\* \* \*

### **Partisan Spirit.**

Where there are parties, the people  
are siding with zeal on each issue.  
Years must elapse before both  
join in the middle their hands.

\* \* \*

### **Parteigeist.**

*Wo Parteien entstehn,  
hält Jeder sich hüben und drüben,  
Viele Jahre vergehn,  
eh' sie die Mitte vereint.*

\* \* \*



*The Dove Speaks.*

Good that I meet you together,  
my friends, the thing that is needful  
Made me descend to this place,  
Here I can question you all.

**THE PHILOSOPHERS IN  
HADES.**

*Philosophen.*

Can I say ich zuh, ihr Herren,  
in plene polynomia hier sind,  
Denn das sind, was nicht,  
trübe ich's herunter an euch.

THE

WHERE THEY ARE BURIED, THE PEOPLE  
AND HOW THEY ARE BURIED  
THEIR BURIALS AND THE  
THEIR BURIALS AND THE

THE PHILOSOPHERS IN  
HADES.

THE

THE PHILOSOPHERS IN  
HADES AND THE  
THE PHILOSOPHERS IN  
HADES AND THE

\* \* \*

### The Poet Speaks.

Good that I meet you together,  
my friends; the thing that is needful  
Made me descend to this place.  
Here I can question you all.

\* \* \*

### *Philosophen.*

*Gut, dass ich euch, ihr Herren,  
in pleno beisammen hier finde,  
Denn das Eine, was noth,  
treibt mich herunter zu euch.*

\* \* \*

\* \* \*

**Aristotle.**

Question right out, my dear sir,  
for we read philosophical journals,  
We keep instructed in Hell,<sup>14</sup>  
whatsoe'er happens on earth.

\* \* \*

**Aristoteles.**

*Gleich zur Sache, mein Freund.  
Wir halten die Jenaer Zeitung  
Hier in der Hölle und sind  
längst schon von Allem belehrt.*

\* \* \*

\* \* \*

**Urgent.**

Gentlemen, listen! I'll stay here  
until you propose me a statement  
That's universally true,  
one that we all can accept.

\* \* \*

**Dringend.**

*Desto besser! So gebt mir,  
ich geh' euch nicht eher vom Leibe,  
Einen allgiltigen Satz,  
und der auch allgemein gilt.*

\* \* \*

\* \* \*

**Descartes.**

*Cogito ergo sum.*

I am thinking and therefore existing.

If but the former is true,  
there's of the latter no doubt.

\* \* \*

**Descartes.**

*Cogito ergo sum.*

*Ich denke und mithin, so bin ich,*

*Ist das Eine nur wahr,  
ist es das Andre gewiss.*

\* \* \*

\* \* \*

### My Answer.

If I am thinking, I am.  
Very well! But who's all the time thinking?  
Often I was, I confess,  
when I thought nothing at all.

\* \* \*

### Ich.

*Denk ich, so bin ich! Wohl!  
Doch wer wird immer auch denken?  
Oft schon war ich, und hab'  
wirklich an gar nichts gedacht!*

\* \* \*

\* \* \*

**Spinoza.**

Things do exist, sir, and therefore  
a thing of all things is existing ;  
And in the thing of all things  
swim we just such as we are.

\* \* \*

**Spinoza.**

*Weil es Dinge doch gibt,  
so gibt es ein Ding aller Dinge,  
In dem Ding aller Ding'  
schwimmen wir, wie wir so sind.*

\* \* \*



\* \* \*

**Berkeley.**

True is the opposite, let me declare.  
Besides me there is nothing.  
Everything else, you must know,  
is but a bubble in me.

\* \* \*

**Berkeley.**

*Just das Gegenteil sprech' ich.  
Es gibt kein Ding als mich selber!  
Alles andre, in mir  
steigt es als Blase nur auf.*

\* \* \*

\*  
\* \* \*

**Leibniz.**

Two things exist, I admit,  
the world and the soul; of which neither  
Knows of the other; yet both  
indicate oneness at last.

\* \* \*

**Leibniz.**

*Zweierlei Dinge lass ich passiren,  
die Welt und die Seele,  
Keins weiss vom andern und doch  
deuten sie beide auf Eins.*

\* \* \*

\* \* \*

**Kant.**

Naught do I know of the thing,  
and naught of the soul know I either.  
Both to me merely appear;  
but by no means are they sham.

\* \* \*

**Kant.**

*Von dem Ding weiss ich nichts,  
und weiss auch nichts von der Seele,  
Beide erscheinen mir nur,  
aber sie sind doch kein Schein.*

\* \* \*

\* \* \*

**David Hume.**

Do not converse with those people,  
for Kant has thrown all in confusion.

Me you must ask ; for I am,  
still here in Hell,<sup>14</sup> like myself.

\* \* \*

**David Hume.**

*Rede nicht mit dem Volk,  
der Kant hat sie alle verwirret,*

*Mich frag', ich bin mir selbst  
auch in der Hölle noch gleich.*

\* \* \*

\*  
\* \* \*

**Fichte.**

*I am I, and I posit myself ;  
but in case I should posit  
Self as not posited,—well,  
then the not-I is produced.*

\* \* \*

**Fichte.**

*Ich bin ich, und setze mich selbst,  
und setz' ich mich selber  
Als nicht gesetzt, nun gut!  
setz' ich ein Nicht-Ich dazu.*

\* \* \*  
\*

\* \* \*

**Reinhold.**<sup>15</sup>

Surely conception there is;  
it proves that a concept existeth  
And a conceiver, no doubt;  
which altogether make three.

\* \* \*

**Reinhold.**

*Vorstellung wenigstens ist;  
ein Vorgestelltes ist also,  
Ein Vorstellendes auch,  
macht, mit der Vorstellung, drei!*

\* \* \*

\* \* \*

**My Answer.**

These propositions, O sages,  
possess but small value; they're trifling.

Make me some statement that helps,  
and let it be to the point.

\* \* \*

**Ich.**

*Damit lock' ich, ihr Herrn,  
noch keinen Hund aus dem Ofen,*

*Einen erklecklichen Satz  
will ich, und der auch was setzt.*

\* \* \*

\* \* \*

**K. C. F. Schmidt, the Moral Philosopher**

In theoretical regions,  
no more can be found by inquirers.  
But still the practical word  
holdeth: "Thou canst, for thou shalt."

\* \* \*

***K. Ch. F. Schmidt.***

*Auf theoretischem Feld  
ist weiter nichts mehr zu finden,  
Aber der praktische Satz  
gilt doch: Du kannst, denn du sollst!*

\* \* \*



\* \* \*

### My Answer.

Well, I expected it so ;  
for whene'er you have nothing to answer,  
People like you will at last  
still to our conscience appeal.

\* \* \*

### Ich.

*Dacht' ich's doch! Wissen sie nichts  
Vernünftiges mehr zu erwidern,  
Schieben sie's einem geschwind  
in das Gewissen hinein.*

\* \* \*

\* \* \*

*K. C. F. Schmidt* **Philosophy.** *Philosophy*

Which will survive of the many  
philosophies? Surely I know not!

Always philosophy though,  
truly I hope, will remain.

\* \* \*

**Die Philosophien.**

*Welche wohl bleibt von allen  
den Philosophien? Ich weiss nicht,*

*Aber die Philosophie,  
hoff' ich, soll immer bestehn.*

\* \* \*

For Sale.  
Some Metaphysics of late  
without name or her father's is gathered  
Here at the auctioneer's and  
"things in themselves" to be sold.

**PHILOSOPHICAL PROBLEMS.**

Auction.  
Do the Metaphysic  
can know about objects,  
"things in themselves"  
"things in themselves"?

Philosophy:

Which will survive of the many  
philosophies? Surely I know not!  
Always philosophy through,  
truly I hope, will remain.

PHILOSOPHICAL PROBLEMS.

*Die Philosophien.*

Welche wohl bleibt von allen  
den Philosophien? Ich weiß nicht,  
aber die Philosophie,  
hoff' ich, soll immer bestehen.

\* \* \*

### For Sale.

Since Metaphysics of late  
without heirs to her fathers is gathered,  
Here at the auctioneer's are  
"things in themselves" to be sold.

\* \* \*

### Auction.

*Da die Metaphysik  
vor kurzem unbeerbt abging,  
Werden die "Dinge an sich"  
morgen sub hasta verkauft.*

\* \* \*

\* \* \*

### A Flaw.

Let but an error be hid  
in the stone of foundation. The builder  
Buildeth with confidence on.  
Never the error is found.<sup>16</sup>

\* \* \*

### Die Möglichkeit.

*Liegt der Irrthum nur erst,  
wie ein Grundstein, unten im Boden,  
Immer baut man darauf,  
nimmermehr kömmt er an Tag.*

\* \* \*

\* \* \*

### **Empiricists.**

On the securest of paths  
you have started, and no one denies it.  
But on the straightest of roads  
blindly you grope in the dark.

\* \* \*

### **Empiriker.**

*Dass ihr den sichersten Pfad gewählt,  
wer möchte das läugnen?  
Aber ihr tappet nur blind  
auf dem gebahntesten Pfad.*

\* \* \*

\* \* \*

### **Theoreticians.**

You are obedient to rules ;  
your conclusions would doubtless be valid,  
Were but your premises true,  
major, and minor as well.

\* \* \*

### **Theoretiker.**

*Ihr verfährt nach Gesetzen,  
auch würdet ihr's sicherlich treffen,  
Wäre der Obersatz nur,  
wäre der Untersatz wahr!*

\* \* \*



\* \* \*

**Last Refuge.**

Oh! how disdainful you speak  
and how proud, of the specialist's blind-  
ness!

But in emergencies, he  
comes to the rescue alone.

\* \* \*

**Letzte Zuflucht.**

*Vornehm schaut ihr im Glück  
auf den blinden Empiriker nieder,*

*Aber, seid ihr in Noth,  
ist er der delphische Gott.*

\* \* \*

\* \* \*

**Natural Science and Transcendental<sup>17</sup>  
Philosophy.**

Enemies shall ye remain!  
As yet premature is your alliance.  
Though you may separate now,  
truth will be found by your search.

\* \* \*

***Naturforscher und Transcendental-  
Philosophen.***

*Feindschaft sei zwischen euch,  
noch kommt das Bündniss zu frühe,  
Wenn ihr im Suchen euch trennt,  
wird erst die Wahrheit erkannt.*

\* \* \*

\* \* \*

### The Same.

Both have to travel their ways,  
and the one should not know of the other.  
Each one must wander on straight,  
yet in the end they will meet.

\* \* \*

### An die voreiligen Verbindungstifter.

*Jeder wandle für sich,  
und wisse nichts von dem Andern,  
Wandeln nur Beide gerad',  
finden sich Beide gewiss.*

\* \* \*

\* \* \*

### **Kant and His Interpreters.**

One man of wealth gives a living  
to armies of indigent people ;

Kings that are building provide  
teamsters with plenty of work.

\* \* \*

### ***Kant und seine Ausleger.***

*Wie doch ein einziger Reicher  
so viele Bettler in Nahrung*

*Setzt! Wenn die Könige bau'n,  
haben die Kärner zu thun.*

\* \* \*

\* \* \*

### Teleology.

Worship, O man, the Creator,  
who, when he created the cork-tree,  
Kindly suggested the art  
how we might bottle our wine.

\* \* \*

### *Der Teleolog.*

*Welche Verehrung verdient  
der Weltenschöpfer, der gnädig,  
Als er den Korkbaum schuf,  
gleich auch die Stöpsel erfand.*

\* \* \*

\* \* \*

### The Problem of Natural Law.<sup>18</sup>

Years upon years I've been using  
my nose for the purpose of smelling.  
Now I must question myself:  
Have I a right to its use?

\* \* \*

### *Rechtsfrage.*

*Jahre lang schon bedien' ich  
mich meiner Nase zum Riechen,  
Hab' ich denn wirklich an sie  
auch ein erweisliches Recht?*

\* \* \*

\* \* \*

### Puffendorf's Reply.

Well! 'Tis a critical case!  
But possession is strong in your favor.<sup>19</sup>  
Since you're possessed of a nose,  
use it in future, I say.

\* \* \*

### *Puffendorf.*

*Ein bedenklicher Fall!*  
*Doch die Erste Possession scheint*  
*Für dich zu sprechen, und so*  
*brauche sie immerhin fort.*

\* \* \*

\* \* \*

### **A Moral Problem.**

Willingly serve I my friends;  
but, 'tis pity, I do it with pleasure.  
And I am really vexed  
that there's no virtue in me!<sup>20</sup>

\* \* \*

### ***Gewissensscrupel.***

*Gerne dien' ich den Freunden,  
doch thu' ich es leider mit Neigung,  
Und so wurmt es mir oft,  
dass ich nicht tugendhaft bin.*

\* \* \*



\* \* \*

### The Kantian's Decision.

Better advice I can't give you  
than that thou must try to despise friends.  
Then what your duty demands,  
you will perform with disgust.<sup>20</sup>

\* \* \*

### *Decisum.*

*Da ist kein anderer Rath,  
du musst suchen, sie zu verachten,  
Und mit Abscheu alsdann  
thun, wie die Pflicht dir gebeut.*

\* \* \*

### Human Knowledge.<sup>21</sup>

When thou decipher'st in nature  
the writing which thou hast inscribed  
there,

When its phenomena thou  
castest in groups for thine eye,

When thou hast covered its infinite fields  
with thy measuring tape-lines,  
Dost thou imagine, thy mind  
really graspeth the All?

Thus the astronomer paints  
on the heavens his star-constellations  
Merely his bearings to find  
easily in their domain.

Suns that at measureless distances roam,  
oh how closely together  
Have they been joined in the swan  
and in the horns of the bull!

But can the heavens be thus understood  
in their mystical cycles,  
When their projections appear  
on planispherical charts?

### **Menschliches Wissen.**

*Weil du liesest in ihr,  
was du selber in sie geschrieben,  
Weil du in Gruppen für's Aug'  
ihre Erscheinungen reihst,*

*Deine Schnüre gezogen  
auf ihrem unendlichen Felde,  
Wähnst du, es fasse dein Geist  
ahnend die grosse Natur.*

*So beschreibt mit Figuren  
der Astronome den Himmel,  
Dass in dem ewigen Raum  
leichter sich finde der Blick,*

*Knüpft entlegene Sonnen,  
durch Siriusfernen geschieden,  
Aneinander im Schwan  
und in den Hörnern des Stiers.*

*Aber versteht er darum  
der Sphären mystische Tänze,  
Weil ihm das Sternengewölb  
sein Planiglobium zeigt?*

\*  
\* \* \*

### **Systems.**

Splendidly did you construct  
your sublime philosophical systems!

Heavens! how shall we eject  
errors that live in such style.

\* \* \*

### **Die Systeme.**

*Prächtig habt ihr gebaut.*

*Du lieber Himmel! Wie treibt man,*

*Nun er so königlich erst*

*wohnet, den Irrthum heraus!*

\* \* \*

Genius a Gift.

Born is the poet, the sage;  
and we add, the philosopher also.  
For it is certain that truth  
has to be formed to be born.

## SCIENCE AND ART.

Wissenschaftliches Genie.

Wird der Poet nur geboren,  
Der Philosoph wird's nicht werden,  
Alle Wissenschaften  
sind nur gebildet, gemacht.

Systems.

Splendidly did you construct  
your sublime philosophical systems?  
Heaven's love shall we reject  
errors that live in such systems.

SCIENCE AND ART.

Die Systeme.

Pöbelich sind sie, und  
Die haben Menschheit nicht gemacht,  
Nur sie zu klügeln ist  
Wahrheit dem System herauf.

\*  
\* \* \*

### **Genius a Gift.**

Born is the poet 'tis said;  
and we add, the philosopher also.  
For it is certain that truth  
has to be formed to be seen.

\* \* \*

### **Wissenschaftliches Genie.**

*Wird der Poet nur geboren?  
Der Philosoph wird's nicht minder.  
Alle Wahrheit zuletzt  
wird nur gebildet, geschaut.*

\* \* \*

\* \* \*

### Truth and Form.

Truth will be mighty although  
an inferior hand should defend it,  
But in the empire of art  
form and its contents are one.

\* \* \*

### *Mittheilung.*

*Aus der schlechtesten Hand  
kann Wahrheit mächtig noch wirken,  
Bei der Schönheit allein  
macht das Gefäss den Gehalt.*

\* \* \*



### Creation.

Good from the good, I declare  
that each sensible man can evolve it;  
But a true genius, indeed,  
good from the bad can produce.

Mere imitations are forms reproduced,  
but a genius createth;  
What is to others well formed,  
is but material to him.

\* \* \*

### *Der Nachahmer.*

*Gutes aus Gutem, das kann  
jedweder Verständige bilden;  
Aber der Genius ruft  
Gutes aus Schlechtem hervor.*

*An Gebildetem nur  
darfst du, Nachahmer, dich üben;  
Selbst Gebildetes ist  
Stoff nur dem bildenden Geist.*

\*  
\* \* \*

### Different Applications.

Science to one is the Goddess,  
majestic and lofty,—to others  
She is the cow that supplies  
butter to put on his bread.

\* \* \*

### Wissenschaft.

*Einem ist sie die hohe,  
die himmlische Göttin, dem Andern  
Eine tüchtige Kuh,  
die ihn mit Butter versorgt.*

\* \* \*  
\*

\*

\* \* \*

### The Sublime.

Boldly astronomers claim  
that their science is truly sublimest;  
Aye; but sublimity, sirs,  
nowhere existeth in space.

\* \* \*

### *An die Astronomen.*

*Euer Gegenstand ist  
der erhabenste freilich im Raume;  
Aber, Freunde, im Raum  
wohnt das Erhabene nicht.*

\* \* \*

\*

\* \* \*

### Fiction and Truth.

“What is the purpose of poetry’s art?”

By and by I shall tell you.

First of reality, friend,

tell me the purpose and use.

\* \* \*

*Poet, Erdichtung und Wahrheit.*

*Wozu nützt denn die ganze Erdichtung?<sup>22</sup>*

*Ich will es dir sagen,*

*Leser, sagst du mir erst,*

*wozu die Wirklichkeit nützt.*

\* \* \*

## The Poet and the Naturalist.

Both of us search for the truth ;  
thou in nature, I here in the inner  
Heart of myself. And the truth  
each one thus findeth at last.

Is but clearsighted thine eye,  
it will meet in the world the Creator.  
And is but healthy my heart,  
clearly 'twill mirror the world.

\* \* \*

## Die Uebereinstimmung.

*Wahrheit suchen wir beide ;  
du aussen im Leben, ich innen  
In dem Herzen, und so  
findet sie jeder gewiss.*

*Ist das Auge gesund,  
so begegnet es aussen dem Schöpfer,  
Ist es das Herz, dann gewiss  
spiegelt es innen die Welt.*

\*  
\* \* \*

### Trust in Scientific Truth.

Sail, O thou sailor courageous!  
Ne'er mind that the wit will deride thee,  
And that thy boatswain will drop  
wearied of work at the helm.

Sail, O sail on for the West:  
There the land must emerge from the  
ocean,  
As thy prophetic mind  
clearly perceiveth e'en now.

Trust to the God who thee leadeth,  
and cross the mysterious ocean.  
Did not the land there exist,  
now it would rise from the deep.

Truly with Genius Nature  
has made an eternal alliance,  
What is by Genius foretold,  
Nature unfailing fulfils.

\* \* \*  
\*

\*  
\* \* \*

*Would you attain, my dear friend,  
to the loftiest wisdom*

**Kolumbus.**

*Steuere, muthiger Segler!*

*Es mag der Witz dich verhöhnen  
Und der Schiffer am Steu'r  
senken die lässige Hand.*

*Immer, immer nach West!*

*Dort muss die Küste sich zeigen,  
Liegt sie doch deutlich und liegt  
schimmernd vor deinem Verstand.*

*Traue dem leitenden Gott*

*und folge dem schweigenden Weltmeer!  
Wär' sie noch nicht, sie stieg'  
jetzt aus den Fluthen empor.*

*Mit dem Genius steht*

*die Natur in ewigem Bunde;  
Was der eine verspricht,  
leistet die andre gewiss.*

\* \* \*

### Wisdom and Prudence.

Would you attain, my dear friend,  
to the loftiest summit of wisdom,  
Dare it and be not afraid,  
should you by prudence be scoffed.

Prudence shortsightedly sees  
of the shores but the one that recedeth,  
But she can never discern  
that one for which you set sail.

\* \* \*

### *Weisheit und Klugheit.*

*Willst du, Freund, die erhabensten Höh'n  
der Weisheit erfliegen,  
Wag' es auf die Gefahr,  
dass dich die Klugheit verlacht.*

*Die kurzsichtige sieht  
nur das Ufer, das dir zurückflieht,  
Jenes nicht, wo dereinst  
landet dein muthiger Flug.*



**WISDOM, MORALITY AND  
RELIGION.**

Wisdom and Prudence.

Would you attain, my dear Friend,  
in the highest manner of wisdom,  
Dare it and be not afraid,  
should you by ignorance be scolded,  
Prudence should slightly seek  
of the above but the one that remains,  
But the one who is above,  
that one for which you will

WISDOM, MORALITY AND  
RELIGION.

Wahrheit und Klugheit.

Willst du, Freund, die edelsten Willen  
der Weisheit erfüllen,  
Wag es auf die Gefahr,  
dass dich die Klugheit überdehlt.  
Die wahre Weisheit ist  
die die Lüge, die die Weisheit  
nicht wahr, so drehet  
ludet den wahren Flug.

\*  
\* \* \*

### The Highest.

Do you desire the highest, the greatest?

A plant can instruct you.

What it unconsciously is,  
will it! 'Tis all you can do.

\* \* \*

### Das Höchste.

*Suchst du das Höchste, das Grösste?*

*Die Pflanze kann es dich lehren;*

*Was sie willenlos ist,  
sei du es wollend—das ist's!*

\* \* \*

### Piety and Natural Science.

Had ye the power, O ye dreamers,  
to grasp your ideals completely,  
Certainly you would revere  
Nature, for that is her due.

Had ye, philistines, the power,  
to conceive the great whole of all nature,  
Surely your path could but lead  
up to ideal domains.

\* \* \*

### *Natur und Vernunft.*

*Wär't ihr, Schwärmer, im Stande,  
die Ideale zu fassen,  
O so verehrtet ihr auch,  
wie sich's gebührt, die Natur.*

*Wär't ihr, Philister, im Stand,  
die Natur im Grossen zu sehen,  
Sicher führte sie selbst  
euch zu Ideen empor.*

\*  
\*       \*  
\*

### **Misrepresented.**

Moralists pillory Nature,  
and yet she is holy and healthy!

Reason's divinity is  
vilely by bigots debased.

\* \* \*

### **Fratzen.**

*Fromme gesunde Natur!*  
*Wie stellt die Moral dich an Pranger!*

*Heil'ge Vernunft! Wie tief*  
*stürzt dich der Schwärmer herab!*

\*       \*  
\*  
\*

\*  
\* \* \*

*Philosopher and Bigot.*

While the philosopher standeth on earth,  
eyes heavenward raising,  
Bigots lie, eyes in the mud,  
stretching their legs to the skies.

\* \* \*

*Der Philosoph und der Schwärmer.*

*Jener steht auf der Erde,  
doch schauet das Auge zum Himmel,  
Dieser, die Augen im Koth,  
reckt die Beine hinauf.*

\* \* \*  
\*

\* \* \*

### **Theological Hedonists.**

Folks that seek pleasure in all  
will with gluttony relish ideas ;  
Knives they will carry, and forks  
up to celestial repasts.

\* \* \*

### **Theophagen.**

*Diesen ist alles Genuss.*  
*Sie essen Ideen und bringen*  
*In das Himmelreich selbst*  
*Messer und Gabel hinauf.*

\* \* \*

\* \* \*

### Friend and Enemy.

Dear is the friend whom I love;  
but the enemy useful. The former  
Helps me my utmost to dare,  
enemies teach me the ought.

\* \* \*

### *Freund und Feind.*

*Theuer ist mir der Freund,  
doch auch den Feind kann ich nützen.  
Zeigt mir der Freund, was ich kann,  
lehrt mich der Feind, was ich soll.*

\* \* \*



\* \* \*

### Distinction.

There's a nobility, too,  
in the empire of morals. For common  
Natures will pay with their deeds,  
noble ones with what they are.

\* \* \*

### *Unterschied der Stände.*

*Adel ist auch in der sittlichen Welt.  
Gemeine Naturen*

*Zahlen mit dem was sie thun,  
edle mit dem, was sie sind.*

\* \* \*

\* \* \*

### Perfection.

No one should be like the other,  
but each one should be like the Highest!  
"Tell me how that to attain!"  
Perfect must ev'ry one be.

\* \* \*

### Aufgabe.

*Keiner sei gleich dem Andern,  
doch gleich sei Jeder dem Höchsten!  
Wie das zu machen? Es sei  
Jeder vollendet in sich.*

\* \* \*

\* \* \*

### Goodness and Greatness.

Only two virtues exist.  
How I wish they were always united!  
Goodness should always be great;  
greatness should always be good.

\* \* \*

### Güte und Grösse.

*Nur zwei Tugenden gibt's.  
O, wären sie immer vereinigt,  
Immer die Güte auch gross,  
immer die Grösse auch gut!*

\* \* \*

\* \* \*

### The One Thing Needed.

Whether the smartest thou art  
does not matter, but this is important,  
That thou be honest throughout,  
both at the council and home.

\* \* \*

### *Die Hauptsache.*

*Ob du der Klügste seist,  
daran ist wenig gelegen;  
Aber der Biederste sei,  
so wie bei Rathe, zu Haus.*

\* \* \*

\* \* \*

**Our Duty.**

Always aspire to the whole,  
and can you alone independent  
Not be a whole by yourself,  
serve then as part of the whole.

\* \* \*

***Pflicht für Jeden.***

*Immer strebe zum Ganzen;  
und kannst du selber kein Ganzes  
Werden, als dienendes Glied  
schliess' an ein Ganzes dich an.*

\* \* \*

\* \* \*

### Difference in Oneness.

Truth is the same to us all;  
yet to each her appearance will vary.  
When she remaineth the same,  
diff'rent conceptions are true.

\* \* \*

### Wahrheit.

*Eine nur ist sie für Alle,  
so siehet sie Jeder verschieden,  
Dass es Eines doch bleibt,  
macht das Verschiedene wahr.*

\* \* \*

\* \* \*

### Repetition.

Let me repeat it a hundred,  
a thousand times: "Error is error."

Whether proclaimed by the great,  
or by the smallest of men.

\* \* \*

### Wiederholung.

*Hundertmal werd' ich's euch sagen  
und tausendmal: Irrthum ist Irrthum!*

*Ob ihn der grösste Mann,  
ob ihn der kleinste beging.*

\* \* \*

\* \* \*

### Utility.

Truth that will injure is dearer to me  
than available error,

Truth hath a balm for the wounds  
which she may sometimes inflict.

\* \* \*

### Was nutzt.

*Schädliche Wahrheit, wie zieh' ich sie vor  
dem nützlichen Irrthum!*

*Wahrheit heilet den Schmerz,  
den sie vielleicht uns erregt.*

\* \* \*



\* \* \*

### Harm.

Whether an error will harm us?  
Not always! but certainly erring  
Always will harm us. How much,  
friends, you will see in the end.

\* \* \*

### Was schadet.

*Ist ein Irrthum wohl schädlich?  
Nicht immer, aber das Irren,  
Immer ist's schädlich, wie sehr,  
sieht man am Ende des Wegs.*

\* \* \*

\* \* \*

### *Discipline.*

Never the truth does us harm.  
As a mother she sometimes will punish.  
Rearing with firmness her child,  
checking the flattering maid.

\* \* \*

### *Zucht.*

*Wahrheit ist niemals schädlich,  
sie straft—und die Strafe der Mutter  
Bildet das schwankende Kind,  
wehret der schmeichelnden Magd.*

\* \* \*

\* \* \*

### Comfort.

Error accompanies us ;  
yet a yearning inviolate in us  
Constantly leadeth our mind  
nearer and nearer to truth.

\* \* \*

### Trost.

*Nie verlässt uns der Irrthum,  
doch zieht ein höher Bedürfniss  
Immer den strebenden Geist  
leise zur Wahrheit hinan.*

\* \* \*

\* \* \*

### **Analytical Truth-Seekers.**

Do you take truth for an onion  
whose layers you singly can peel off?  
Never on truth can you draw  
save you deposit it first.<sup>23</sup>

\* \* \*

### **Analytiker.**

*Ist denn die Wahrheit ein Zwiebel,  
von dem man die Häute nur abschält?  
Was ihr hinein nicht gelegt,  
ziehet ihr nimmer heraus.*

\* \* \*

### Depreciated Coin.

Princes are coining mean coppers  
that poorly are plated with silver,  
Stamping their portraits thereon.  
Long the deceit remains hid.

Thus the enthusiast stampeth,  
as genuine, nonsense and errors.  
Many accept them as good,  
lacking the touchstone of truth.

\* \* \*

### *Schlechte Münze.*

*Fürsten prägen so oft  
auf kaum versilbertes Kupfer  
Ihr bedeutendes Bild;  
lange betrügt sich das Volk.*

*Schwärmer prägen den Stempel  
des Geists auf Lügen und Unsinn.  
Wem der Proberstein fehlt,  
hält sie für redliches Gold.*

### Ritual.

“How these assiduous clerics  
are ringing their bells to the people  
Only to cause them to come  
vain repetitions to make!”

Do not find fault with the clergy;  
they know the demands of the people:  
Vain repetitions, observe!  
always will gladden man's heart.

\* \* \*

### *Ceremoniendienst.*

*Wie sie klingeln, die Pfaffen!  
Wie angelegen sie's machen,  
Dass man komme, nur ja  
plappre, wie gestern so heut!*

*Scheltet mir nicht die Pfaffen!  
sie kennen des Menschen Bedürfniss:  
Denn wie ist er beglückt,  
plappert er morgen wie heut!*

\* \* \*

### Mystics.

That is the very mysterious secret  
that round us lies open,  
Compassing always our minds,  
but from our sight 'tis concealed.

\* \* \*

### *An die Mystiker.*

*Das ist eben das wahre Geheimniss,  
das Allen vor Augen  
Liegt, euch ewig umgiebt,  
aber von Keinem gesehn.*

\* \* \*

\* \* \*

### **Light and Color.**

Live, thou Eternally-One,  
in the realm of immutable oneness,  
Color, in changes so rich,  
kindly descend upon earth.

\* \* \*

### **Licht und Farbe.**

*Wohne, du ewiglich Eines,  
dort bei dem ewiglich Einen!  
Farbe, du wechselnde, komm  
freundlich zum Menschen herab!*

\* \* \*



\* \* \*

### Not Irreligious.

What my religion? I'll tell you!  
There's none among all you may mention  
Which I embrace.—And the cause?  
Truly, religion it is!

\* \* \*

### *Mein Glaube.*

*Welche Religion ich bekenne?  
Keine von allen,  
Die du mir nennst! "Und warum  
keine?" Aus Religion.*

\* \* \*

\* \* \*

### Our Father.

Though you may work and aspire,  
you will never escape isolation,  
Till with her might to the All  
Nature has knitted your soul.

\* \* \*

### Der Vater.

*Wirke, so viel du willst,  
du stehest ewig allein da,  
Bis an das All die Natur  
dich, die gewaltige, knüpft.*

\* \* \*

## NOTES.

## Our Father

Though you are far away and  
yet you will hear us  
Till with his angels we are  
in glory and praise

## NOTES

### Our Father

When we are in trouble  
and when we are in need  
and when we are in pain  
and when we are in grief

and when we are in sorrow  
and when we are in distress  
and when we are in trouble  
and when we are in need

## Notes.

Page 30, Note 1.—The name "Huss" means "goose." When Huss was condemned to die at the stake he said:

*"Nach mir wird kommen ein Schwan,  
Den sollen sie ungebraten lah'n."*

[After me a swan will rise,  
Whom they will not roast likewise.]

This doggerel with its grim humor on so tragic an occasion is commonly and naturally regarded as foretelling the coming of Martin Luther.

Page 55, Note 2.—Professor Wolf was the first to prove that the Iliad and the Odyssey consisted of a number of epic poems by different poets, which were collected under the name of Homer. For Goethe's feeling with regard to criticism see the translator's book *Goethe*, page 273.

Page 60, Note 3.—This distich is addressed to Karl Philip Moritz, author of an interesting novel in the form of an autobiography, *Anton Reiser*.

Page 61, Note 4.—This is addressed to F. H. Jacobi, who had written two philosophical novels, *Woldemar* and *Allwill*. The difference between him and Moritz is sufficiently characterized in this and the preceding distich.

Page 63, Note 5.—This satirizes the sensuous novels of Timotheus Hermes.

Page 64, Note 6.—Directed against Platner, whose philosophy was a declamation of platitudes. The distich is true of almost all the debates that take place in literary clubs after the reading of a paper.

Page 71, Note 7.—Goethe wrote this in criticism of Reichardt's praise of the French Revolution.

Page 77, Note 8.—This and the following three distichs are directed against Nicolai, who was the owner of a large publishing-house, but at the same time a mediocre author, shallow and conceited.

Page 85, Note 9.—The Stolberg brothers had been liberal, but suddenly turned Roman Catholic.

Page 86, Note 10.—The pious Count Leopold Stolberg, exaggerating the value of Christian art while deprecating classic taste, said that he would give a whole collection of Greek urns for one Faience vase painted in the manner of Raphael.

Page 87, Note 11.—The censure is true in its general application; but the Xenion is aimed at a man (Johann Heinrich Jung, whose *nom de plume* was Heinrich Stilling) who did not deserve this castigation. See *Goethe*, page 16.

Page 88, Note 12.—A severe description of Johann Caspar Lavater. See *Goethe*, page 28.

Page 89, Note 13.—Also directed against Reichardt. (See Note 7.)

Pages 94 and 102, Note 14.—Schiller renders “Hades” by “Hell” which here retains the classical meaning and does not imply the idea of punishment.

Page 104, Note 15.—Karl Leonard Reinhold (born in Vienna October 26, 1758) was educated as a Jesuit and became professor of philosophy in the Jesuit college of the Barnabites, but renounced the faith of his youth in 1783 and left Vienna for Weimar, where he married the daughter of the poet Wieland. He became professor of philosophy at the University of Jena in 1787 and 1794 in Kiel, where he died April 10, 1823. He was a Kantian and wrote much on Kantian philosophy.

Page 112, Note 16.—Very good as a general criticism. Goethe, however, was on the wrong track, in directing this distich against Newton’s theory of color.

Page 116, Note 17.—Kant called his philosophy transcendental idealism, and his followers insisted upon the importance of transcendentalism. They were opposed by naturalists, who scorned theory and insisted on the facts of experience.

For the meaning of the word “transcendental” see the translator’s *Fundamental Problems*, p. 30 *et passim*, and *Primer of Philosophy*, p. 66. “Transcendent” means what transcends human knowledge, i. e., what is unknowable, but “transcendental” is in Kantian terminology non-sensory or formal knowledge such as pure logic and arithmetic,

involving the principles of theory or systematic abstract thought.

Page 120, Note 18.—Here the term “natural law” does not mean laws of nature but the juridical principle based upon primitive natural conditions.

Page 121, Note 19.—Samuel von Puffendorf (1632-1694) was a famous jurist and professor of natural law in Berlin. (See previous note.)

Pages 122 and 123, Note 20.—Kant declared that the man who performed his duty because it gave him pleasure was less moral than he who did it against his own inclinations.

Page 124, Note 21.—Schiller was a disciple and follower of Kant, who finds the conditions of knowledge in the thinking subject, not in the object that is thought. Since a thinking being does not acquire an insight into the laws of form by experience, but establishes them *a priori*, Kant believes that things have to conform to cognition and not cognition to things. Man thus produces truth out of his own being, and imports it into the objective world. Now it is true that truth and the criterion of truth, namely reason, develop together with mind; for indeed reason is the characteristic feature of mind. Things are real, not true, and truth can dwell in mental representations only. But considering the fact that mind develops from and by experience which originates by a contact with objects, and that reason is but the formal element extracted from experience



and systematized—a consideration which Kant did not make because he never proposed the problem of the origin of mind—we shall find that the nature of reason and truth are not purely subjective. Reason is not an arbitrary classification of things (as the nominalists believe), but a formula that describes the necessary and universal relations of the objective world.—For a critical exposition of the problem see the translator's books on Kant: *The Surd of Metaphysics* and *Kant's Prolegomena* in which the question "Are there things in themselves?" is answered in the negative, but the existence of forms in themselves is insisted upon. See also the chapters on the "*A Priori* and the Formal" in his *Primer of Philosophy*; "The Origin of the *A Priori*" in his *Fundamental Problems*; and "The Origin of Mind" in *The Soul of Man*.

Page 134, Note 22.—The caesura has here been placed contrary to the classical rule.

Page 158, Note 23.—Truth cannot directly be taken from reality but is the product of work, for facts must be observed, stated, and systematized so as to become truth.



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