THE RICE INSTITUTE

IPHIGENIE
A COMPARATIVE TREATISE
ON TWO PLAYS BY GOETHE AND HAUPTMANN

by

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A THESIS
SUBMITTED TO THE FACULTY
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

Houston, Texas
May 1954
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Goethe and Hauptmann! Truly, these two poets are as different as the two poles of a magnet. They vary in their basic attitudes, in their very essence. Between their dates of birth - 1749 and 1862 - a whole century has passed. From a strictly temporal point of view Goethe is rather distant from us; he is a historical figure. Hauptmann, however, who died only eight years ago, belongs in our time. The poetry of the 18th century and the contemporary poetry are counterposed in Goethe and Hauptmann.

Every great artist is the symbol of his time. He is the highest, most visible incarnation of the tendencies of the time. Herein lies his greatness, and at the same time his limitation. Thus the work of a poet of the 18th century must necessarily differ from that of a poet of the 20th century, and it is evident that one must know the spirit of their time to gain a proper understanding of their work.

The 18th century begins with a turning point in philosophy and science. After the Renaissance had freed the
spiritual powers of the individual, astronomy created a new conception of the world (Kopernikus, Galileo, Kepler), natural science started to find a way of its own (Newton), and the French philosopher Descartes based human knowledge on the power of pure thinking. The current of intellectual powers reached its peak and greatest force in Rationalism. Kant called it the "emergence of man from his minority brought about by his own fault." Rationalism resulted in a great rise of independent thinking and critical research by its tendency to subordinate phenomena to strict laws. It owes its name to the fact that it considered reason to be the only proper means of perception.

The spiritual liberation from sanctified tradition started in England. The ideas of the English scholars were picked up in France and developed independently. Men like Voltaire, Diderot, and Rousseau strongly influenced the philosophy, art, and science of the 18th century. It was Rousseau who more than anyone else made the new ideas popular. He traced all evils in the government and art of his age back to the rottenness of its civilization. He declared that civilization alone had destroyed the delightful original condition of man and brought forth the class differences. Therefore it was

1 I. Kant: "Aufklärung ist der Ausgang des Menschen aus seiner selbstverschuldeten Unmündigkeit."
the task of man to return to the ideal state of innocence, freedom, and happiness. In his *Emile* Rousseau explains how his slogan "back to nature" could be practically applied in education. His *Contrat social* became the fundamental book of the French Revolution. He demanded a democratic constitution in which the general will of the people should rule.

Another very important trait of Rationalism is its tendency to think in international rather than national terms. It did not create English, French, or German rights, but general human ones. Here the concept "Humanität" appeared for the first time and took hold of the thinking of the great men of this age. Lessing, Herder, Goethe, and Schiller have given to the world those works which are the highest and most perfect expressions of "Humanität." Through their ideas and creations the 18th century achieves its great importance for the whole of German intellectual history. All four writers succeed in overcoming the prosiness of Rationalism by proclaiming the duty and power of "Humanität" which in their opinion surmounts any human weakness. But their conceptions of "Humanität" are different according to their different personalities. Lessing understood by it tolerance, unselfishness, and devotion.

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1 The word "Humanität" has not been translated because there is no equivalent in the English language, which would express its exact meaning. It is best explained in Goethe's verse: "Edel sei der Mensch, hilfreich und gut."
In his *Nathan der Weise* he expresses the ideal religious tolerance which has the power to unite all people, regardless of their creed, to the one true humanity. *Nathan der Weise* is the first work of poetry with the purpose to illustrate "Humanität." The second and even more important work of this kind is Goethe's *Iphigenie auf Tauris*. For Goethe "Humanität" is reconciliation, love, understanding, and control of passions. His friend Schiller saw the fulfillment of "Humanität" in self-sacrifice, as he has shown in his *Don Carlos*. While Lessing, Goethe, and Schiller are the main representatives of "Humanität" in poetry, Herder is its advocate in philosophy. He writes *Ideen zur Philosophie der Geschichte der Menschheit* and *Briefe zur Beförderung der Humanität*. In his opinion "Humanität" is simply the specifically human nature which distinguishes man from animals and plants. Thus Herder provides the fundamentals for Goethe's and Schiller's works. He is the medium between Rationalism and the Classic Period.

Rousseau's doctrine that civilization is the deterioration of an originally perfect state was so fitted to the general feeling of his time that it was accepted without proof and applied to all domains of life. Herder was the first to recognize the consequences of this theory for literature. Poets should go back to pure nature. Nature was for Herder the creative power which obeys only the inner voice of the artist.
He believed that we should return to the model of those poets who stood as heroes at the head of their people. Winckelmann had pointed to the Greeks and shown how their formative arts in their fullest flower were the pride and concern of the whole people. Herder fixed his eyes upon the psalms, the songs of Homer, Pindar, Ossian, and Shakespeare, and he discovered the value of folk songs. He demanded an original art which should stress with creative power the primitive emotions and the freedom of spirit. He praised Shakespeare enthusiastically and thus followed in the wake of Lessing. Herder is THE initiator of the now beginning Storm and Stress Period.

As a reaction to Rationalism which wanted to bring all life back to rational laws, the Storm and Stress emphasized imagination, emotion, and passion. It laid down the right of originality and genius to act independently of any artistic laws. Genius was for this epoch the original, creative, and only genuine power because nature herself worked in it. But this striving after liberation from unnatural traits and enforced rules, after a new poetic art, lacked the constraining discipline of reason. The representatives of the Storm and Stress Period gave way completely to their original and dynamic ideas, and created works in which originality and popular national traits mingled with insipidities and licentiousness. Actually, the Storm and Stress is the first period of the German Idealism. Like all first attempts it was full of
enthusiasm for its cause and tended to go to extremes. It was the merit of the Classic Period to have led Idealism back within its rightful bounds.

Goethe who in his poems of the Leipzig period had embraced the French taste and the Anacreontic art, was imbued by Herder in Strassburg with the ideas of the Storm and Stress. But for him as well as for Schiller the Storm and Stress forms a time of transition. Both poets produced the best and soundest creations of this movement. Because of their artistic and moral powers, however, they were able to overcome the ingenious "storming" and to ripen into poetical greatness and a mature philosophy of life.

The real riddle which the German literature and philosophy of the last part of the 18th century present to their historian, is the surprising fact that they obviously deny completely all ideals which had come into existence with such irresistible force during the Storm and Stress movement. In the ethics as well as the aesthetics, in the philosophy of civilization, and even in the philosophy of life it looks as if in the 1780's a reaction against Irrationalism takes place, by which the Storm and Stress seems to be reduced to a mere historical episode without lasting effects. In fact, the Classic Period begins all along the line with the turn to a new rationalism. In natural philosophy the belief in creative powers prevails and considers nature as a being endowed with reason; philo-
sophy is revolutionized by Kant's idea that nature and the physical world are the product of our creative mind. In the sphere of ethics there is a surprising shifting from freedom to rule of law, which is continued in the philosophy of civilization. The social order which had not long ago been fiercely attacked, gains suddenly new esteem. Poetry, however, which in the days of Storm and Stress proclaimed "natural lawlessness," soon shows in Goethe's *Iphigenie* the return to conscious art and strict artistic order, and rejects naturalism in Schiller's stricture on Bürger's lyrical poems. As various as these symptoms may be, they are all signs of the same turn in thinking, of a revaluation of reason, mind, law, and order, which the Storm and Stress had so characteristically neglected or even rejected. The ideal of freedom and formlessness, which the 1770's had upheld, was succeeded by the ideal of lawfulness and strict forms. This is the first step of the German Classic Period.

But only the first. For now, at the height of the so-called Early Classic Period, the heritage of the Storm and Stress, which had been forgotten but not lost, reappears and sets bounds to the already alarmingly increased rationalism. After the Storm and Stress Period had overestimated the values of irrationalism, and the Early Classic Period had partially stood up for rationalism, the equality of rights on both sides is now finally recognized. Moreover, life itself is understood
as an unending conflict between these two component elements. Freedom as well as lawfulness appear now to be the principal features of life, between which it moves continually up and down. And the real ideal of life can therefore neither be mere freedom nor can it be strict lawfulness alone. Only a law-abiding order in which the freedom of life is preserved, or a freedom which is imbued with an inner lawfulness, can claim to be truly ideal. Thus the question of the relation between liberty and law, which the Storm and Stress and the Early Classic Period had answered in such a different way, is at last solved in the ideal of a free lawfulness in which rationalism and irrationalism are equated. This is the great achievement of the High Classic Period. Its basic concept is the idea of balance which appears in various forms according to the material in which it is realized.

The 18th century is therefore distinguished by a succession of ideas: first law, then freedom, then law again, and finally by the idea of a free lawfulness which is identical with the classic idea of beauty. For this is what the High Classic Period understands by beauty: the harmonious balance between law and liberty, material and form, duty and inclination. These are all incorporated in the idea of beauty. In this way the Classic philosophy of life is of an artistic nature, and its art arises from the very depth of its philosophy of life. Its art solves the problems which life puts before us. Free-
dom, lawfulness, and beauty: these three are the cornerstones of Goethe's time. They are also the basic elements of his drama Iphigenie auf Tauris in which we are especially interested.

What Goethe wrote while he was a student in Leipzig (Poems; Die Laune des Verliebten), gives little evidence of his future greatness. These things do not differ much from the products of other writers of this time.

It was only when he came to Strassburg and met Herder (1770) that he began to develop his potentialities. Under Herder's influence Goethe became a member of the Storm and Stress movement. His essay Von deutscher Baukunst, the drama Götz von Berlichingen, and the novel Die Leiden des jungen Werther are written in the spirit of the first period of the German Idealism, and they are by far superior to other writings of this period.

In the year 1775 Goethe moved to Weimar. Here he wrote Iphigenie in prose, began Tasso and Egmont, and finished the first version of Wilhelm Meister, the so-called "Urmeister." But his many duties and responsibilities as First Minister of the State did not leave him much time for poetry. Therefore he decided to take a vacation (1786). In Italy he rediscovered himself. He calls the journey to Italy his "poetic rebirth." The close contact with and study of the works of Antiquity
opened Goethe's eyes to the beauty and importance of inspired form. For the first time he met perfection and recognized that the unrestricted devotion to originality and passion, which the Storm and Stress proclaimed, could not lead to such artistic heights and beauty. In the two years of his visit in Italy Goethe left the first stage of Idealism and changed over to the spirit of the Classic Period. How deep this change goes becomes obvious if one compares Götz with the two plays which were written in Italy: Iphigenie and Torquato Tasso. Though their contents are strongly influenced by Herder's conception of "Humanität," their beautiful classic verses and harmonious form express a definite renunciation of the Storm and Stress.

Iphigenie is undoubtedly the climax of the Classic Period. It is not accidental that Goethe chose this theme. For in the 18th century a second renaissance occurred. Before Goethe it was especially Winckelmann who pointed again to the Greeks showing the beautiful and exemplary models which they had given in their formative arts. Winckelmann idealized the Greek sculptures. For him it was an overwhelming experience to see and study Greek plastic art. Thus he prepared the way for the Classic Period, for Goethe and Schiller. The evidence of this new experience can be seen in Goethe's and Schiller's works, and a generation later in Hölderlin's poems. The new love for the Greeks is another important trait of the 18th
century. Without it Goethe would probably never have finished his *Iphigenie*. Although this drama was already written in prose before Goethe came to Italy, it is, nevertheless, an indication of the importance of the new humanistic movement. It is significant that the final version of *Iphigenie* was written in Italy where Goethe saw the beautiful creations of antique art.

The importance of the 18th century humanism can also be seen in Schiller's *Braut von Messina* and in many of his ballads. Schiller was born ten years later than Goethe. Therefore the two poets could not come together at first. Only after Schiller had matured by rigid self-education—he studied Antiquity and the history of philosophy—did conditions become favourable for a friendship which turned out to be equally important and beneficial to both poets. For Goethe who after his return to Germany did not find much understanding or response to his new ideas, had begun to neglect poetry and to fall back upon his studies of natural science. It was Schiller who awakened and reanimated the sleeping poetic spirit of his friend. Schiller's concept of beauty as a synthesis of duty and inclination, law and liberty, showed Goethe the direction in which he was to proceed from then on.
It is necessary for the understanding of Hauptmann's personality and work to give a condensed account of the literary events of the 19th and early 20th century, particularly of the Naturalistic movement.

German Idealism terminates in the Romantic Period during which the pendulum of ideas swings back to the extreme with which the Storm and Stress had once begun this whole movement: to utter poetical liberty and suppression or even denial of the value of form and poetical laws. Thus the representatives of the Romantic Period start a process of dissolution which is continued throughout the 19th century. The aesthetic-organic philosophy of life which the Classic Period had created, is abandoned. The last great and comprehensive achievement of Idealism, the philosophy of Hegel, contains already the dynamite with which it was to destroy itself, and provides the building stones for the Mechanistic Materialism of Karl Marx. The new viewpoints are of a political, economical, and sociological nature.

The literary movement which showed a special interest in the political events, was "Das junge Deutschland." Its representatives were writers and journalists rather than poets or artists.

Around the year 1830 a new era begins. The locomotive replaces the post-chaise; Gauss and Weber set up the first
telegraph line in 1835; the age of steam and electricity dawns. Trade is reestablished, and industry prospers. The machine starts to conquer the world, and industrialism with its consequent proletarianism follow in its wake. From 1830 on the sciences flourish and result after 1850 in a wealth of scientific literature. With Hegel's death the idealistic philosophy dies, too. The new philosophies are rooted in the sciences and become more or less realistic (Herbart). Even religion is affected by this new movement. Ludwig Feuerbach, the representative of a naturalistic humanism, asserts in 1841 that religion is a creation of the human mind; religion is only one way among others, in which this mind expresses its ideals. Mathematics, physics, and chemistry experience a striking impetus. All these changes in economical, philosophical, and scientific spheres tended to strengthen the newly gained sense for reality which looked for facts and actual existences, put a realistic world view in place of the idealistic one, and reality in place of spiritual life.

The classic ideal of beauty and the phantastic world of the Romantic Period did not fit into a time which had become prosaic. The new literature was a realistic one. Although "Das Junge Deutschland" lasted for one decade only, it acquired importance by passing on its main ideas to the next generation. Literature was to depict the whole living world, all forms of life, regardless of whether they are beautiful or ugly. It
was asserted that there is beauty in all expressions of life, and that art can catch it if it reproduces life in its minutest details. This aim was most easily accomplished in the form of the novel. Therefore German realism is the flowering season of the historical and social novel and the village story.\(^1\)

But the wheel of development did not stop. Poetic art strayed still farther from the heights which it once had reached in Idealism. This process was promoted by the growing proletariat which had resulted from the increasing industrialization. The demand for literary productions which dealt with the social problems of the time and described them as they were, became stronger and stronger and created another literary style. Poetry was reduced to the mere photography of the phenomena of life. This movement is called Naturalism. The contact and acquaintance with the literature of other countries supported and completed its development. The Frenchman Emile Zola, the Swede August Strindberg, the Norwegians Henrik Ibsen and Bjørnsterne Bjørnson, the Russians Dostojewski and Leo Tolstoi provided the patterns for the new naturalistic style.

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1 The historical novels of Willibald Alexis may be cited as outstanding examples, and Otto Ludwig's social novel, Zwischen Himmel und Erde, marks with its new realism a turning point in this field. Jeremias Gotthelf pioneered in the village story. The Novellen of Gottfried Keller and Theodor Storm, as poetic and sometimes romantic as they often are, owe much of their convincing quality to their realistic groundwork.
As Naturalism wants to give a true reproduction of life as it is there is no room in it for artistic selection or poetic expression. Great emphasis is put on the descriptions of environments; for Naturalism believes that the milieu affects the characters, actions, and fates of man as a law of nature or the power of destiny. For the followers of the new movement the world is a mechanism controlled by the law of necessity, and man as a physical being with powerful impulses is the product of heritage and environment. Thus literature is strongly influenced by the theories of the natural sciences and the materialistic philosophy. It lacks a constructive belief in life. The naturalistic art describes people whose actions are not determined by ideal and moral laws but by limitations over which man himself has no control whatsoever. The strict determinism of the second half of the 19th century finds definite expression in the naturalistic literature.

Naturalism is a revolutionary movement not unlike the Storm and Stress of the 18th century. Both were brought forth by a young generation in the name of nature, liberty, and truth. Both were influenced by foreign movements. But there are also differences between them. While the Storm and Stress was averse to theories, the Naturalists were much inclined to theoretical discussions and arguments. While Rousseau had condemned thinking as an unnatural habit, Zola wrote seven volumes of theoretical and critical essays.
The shortcomings of Naturalism are obvious. It makes art nearly impossible, for it pays little attention to spiritual processes. It stops at the descriptions of local and temporal conditions without drawing conclusions or achieving results of importance for life and the world in general. The writers of this period do not care to recognize the inner relations and causes of an event in the multitude of the various and accidental impressions which they photograph. They do not go beyond the individual fate and isolated case of their characters in order to raise them to generally human importance.

Let us not, however, forget that Naturalism had also its merits. It criticized severely the insipid dramatic products which were such favourites with a large part of the people. It attacked the superficial and false treatment of sociological and moral subjects. Moreover, it extended the aims and range of subjects of the drama and strove for an exact reproduction of the real, a detailed description of surroundings, and a new art of characterization, which ran the danger of being too detailed but also achieved great plasticity and verisimilitude. Finally Naturalism has the merit of having initiated a feeling for naturalness and a proper estimation of the older realists, e.g. Hebbel, Ludwig, and others who, without the naturalistic view of life, had attempted to picture life as it is, though in an artistically selected and interpretive way.
In the year 1892 a reaction against Naturalism set in, the so-called Neo-Romantic Period in which imagination and spiritual life experienced a rebirth. With the turn of the century the different philosophies and movements began to succeed each other with breathtaking speed. Naturalism was improved and refined in Impressionism. During and after the First World War, Expressionism appeared and treated the inner life in the same extreme way as Naturalism had treated life's outer phenomena. No sooner was it proclaimed than it was attacked by the followers of the "Neue Sachlichkeit." Another offshoot of the 20th century was Surrealism which found quite a few believers among modern artists. All these movements were more or less strongly influenced by a new science: psychology.

The variations and the many forms that characterize the second half of the 19th and the first half of the 20th century explain the poet Gerhart Hauptmann. His personality and work as a whole are still "terra incognita," says Felix A. Voigt, and most of Hauptmann's biographers agree with him. The heritage of a Herrnhuter mother and pietistically coloured impressions from his youth live below the thick surface of naturalistic ideology and sensuously emphasized affirmation of this world. The discord of spiritual heritage and seasonable cultural experiences may be the reason for the strange bipolarity of Hauptmann's works, which is most distinctly
noticeable in the difference between his two epic accomplishments: *Emanuel Quint* and *Der Ketzer von Soana*, a Novelle which well deserves to be called a masterpiece. This discord probably also causes the philosophical dissension of the poet: he always remains a man who searches and tries and is not able to answer and guide. It is, moreover, an explanation for his seemingly inconceivable fluctuation between a realistic form which was so self-evident to him, and an idealistic style which finally did not correspond to his character. Hauptmann's work is a reflection of his split ego, it is completely individualistic. Such handicaps bring about that he does not very often reach the maximum height of his artistic potentiality and that, with enormous creative power, he produced work after work in a restless, not at all systematic way and gave different answers to basic questions which never left him.

Hauptmann's first plays (*Vor Sonnenaufgang; Einsame Menschen; Die Weber*) are deeply rooted in Naturalism. They are photographically exact descriptions of the outer and inner conditions of his characters. The characters themselves are regarded as complete and unchangeable. The poet does not intend to depict their development but to unfold their given personalities under the pressure of circumstances. A year after *Die Weber* Hauptmann publishes *Hanneles Himmelfahrt*, a play in form of a dream, which shows a strange juxtaposition
of naturalistic and idealistic style. In his later naturalistic "Gegenwartsdramen" Hauptmann combines the description of conditions with that of character development (Führmann Henschel; Rose Bernd). In the meantime he digresses into various other styles. The fairy tale play Die versunkene Glocke contains neo-romantic features. In his old age he turns to Surrealism (Die Insel der grossen Mutter; Spuk).

Only in one respect does he remain the same throughout his life and work: in his unshakable belief in the authority of impulses in the human being, in the determinism which is connected with the unconscious and instinctive in the human soul. Here again Hauptmann proves to be the representative of modern times, because he is obviously infected by the expanding new science of psychology.

At the end of his life Hauptmann becomes interested in antique subjects and writes his tetralogy of the Atrids, a part of which is the drama Iphigenie in Delphi with which we are mainly concerned. We can only surmise the reason why Hauptmann wrote this play. He completed it in 1941 during the Second World War. The oppressing situation of these days had perhaps influenced him so strongly that he felt the desire to create a piece of art in which he could express his pessimistic outlook on the world. A theme from Greek mythology with its gloomy atmosphere may have seemed to him to be most suitable for this purpose. Hauptmann depicts characters that
are overwhelmed by an inescapable fate. There is no hope for any of them, no success, and no happiness. The old poet is far from believing in the power of "Humanität." His own fate is a tragic one, too. He died two days before he was to be forced to leave his home in Silesia.

A comprehensive valuation of Hauptmann's ideologies and a full understanding of his world-view will not be possible before his complete work including the heap of unprinted diaries and unpublished productions has been examined. His personality and work may turn out to be much more profound and uniform than is generally suspected.

III

It is the purpose of this study to prove the polarity of Goethe and Hauptmann in two plays: Goethe's *Iphigenie auf Tauris*, and Hauptmann's *Iphigenie in Delphi*. This will be illustrated first, in the personality of Iphigenia; secondly, in the general conception of each play. In the latter case not only the outer form and the action have their importance, but also the element which the German Classic Period called the "inner form" will have to be taken into consideration. It will be necessary to

1 It may be mentioned here that Hauptmann has written another drama on Iphigenia within his tetralogy of the Atrids: *Iphigenie in Aulis*. This play, however, cannot be used for a comparison, because Iphigenia appears in it only as a very young girl and is not the central figure. The important persons of this play are Clytemnestra and Agamemnon. We will refer to it only when it appears necessary.
gain a proper understanding of the dramatic concepts of the two poets, and to compare their productions with their theories. Moreover, there is the question of how Goethe and Hauptmann have understood and interpreted Antiquity. The last chapter is to be a summary of all this material.
Before we look into the plays of Goethe and Hauptmann we will have to examine the sources from which both poets got their common theme. These will form the basis of our comparison. The comparison itself will show how far Goethe and Hauptmann have deviated from the original.

The subject which both poets chose for their plays, has its roots in Greek mythology. In general it deals with the fate of the Atrid family and with Iphigenia's destiny in particular. Goethe and Hauptmann were fortunate to have before them a dramatic model. Both knew Euripides' play *Iphigenia among the Taurians* and used the story for their own purposes, as will be shown in chapter three, part three.

A review of the action will serve to give us a basis for our comparison. At the beginning of the play we find Iphigenia as the priestess of Artemis. But she is not happy in her office. In a few words she tells us the story of her family and adds thoughtfully and longingly how hard it is for her to be without news from her sister Electra and her brother Orestes whom she has seen dead in a dream. Immediately after this introductory monologue Euripides introduces Orestes and Pylades who have come to Tauris at the demand of Apollo. In order to be freed from the curse of matricide - he has killed his
mother Clytemnestra to avenge his father Agamemnon - Orestes is supposed to bring the image of the goddess Artemis from Tauris to Delphi. He and his friend and brother-in-law, Pylades, are well aware of the danger of this enterprise. They have heard of the Taurian custom of sacrificing strangers, especially Greeks, on the altar of Artemis. They know that they have to act secretly. Therefore they try to find a hiding place. But they are discovered by the Taurians and taken prisoners. It is decided to offer them up to the goddess Artemis. As Iphigenia is the priestess in charge, the prisoners are brought to her. When she perceives Orestes she wonders who his parents might be; for his features look familiar to her. Therefore she asks him whence he comes. He tells her that he is a Greek and comes from Argos. At that she is so surprised and curious that she asks him detailed questions: whether Helena has returned; what became of Calchas; where Ulysses lives; whether Achilles is still alive; and, finally, whether he knows something about Agamemnon and Clytemnestra. She is all excited because she sees a possibility to hear something about the fate of her family. Therefore she offers to release Pylades if he promises to take a message for her to her brother Orestes in Mycenae. After some debating - Pylades pretends that he does not want to leave his friend alone on the island - he finally agrees. Iphigenia writes her letter. Moreover, she tells Pylades its contents together with her
name, because she fears that the letter might get lost during the voyage. Thus the two prisoners know who she is. They are very astonished because they had thought her dead for a long time. Pylades receives the letter and gives it at once to Orestes; his mission is fulfilled. Then Orestes makes himself known to Iphigenia and both rejoice in being together again. But Orestes and Pylades have not forgotten their purpose to get hold of the image of Artemis. Iphigenia who has never liked barbarous Tauris, is at once ready to help them. Counting on her position as a priestess she plans to take the image down to the shore under the pretext that it has been stained by the hand of the murderer Orestes and needs to be cleansed. Then they will all go on board of the ship at once and flee together with the image. When Iphigenia is about to carry the image out of the temple she meets Thoas, the King of Tauris. He asks for the reason of her strange behaviour. According to her plan she tells him of the defilement of the image and the intended purification. It is not hard for her to convince Thoas that only she and the prisoners may attend the performance. The innocent Thoas agrees and everything works out all right. But no sooner have the fugitives boarded their vessel when their deceit is discovered and a messenger sent to Thoas to bring him the bad news. Moreover, a mighty storm rises and drives the ship back to the shore. Thoas rejoices, but not for long: at this crucial
moment Athena appears as "dea ex machina" and declares that Thoas will never capture the fugitives because the gods have decided that Orestes and Iphigenia shall escape with the image in order to be absolved from the sins of their family. Thoas recognizes his defeat and submits to the will of the gods. It will be seen here that the characters are inflexible from the beginning; there is no psychological development in any of them. At the end of the play Iphigenia is exactly the same person she was in the beginning: a simple human being who is separated from home and family. She longs for Greece and people of her own kind when she says: "Today I live an alien in the cheerless abodes of the unfriendly sea, husbandless, childless, homeless, loveless." These words express her character and her emotions. In the course of events her wish is fulfilled, she meets her people again and returns home with them. There is really nothing extraordinary in the Iphigenia of Euripides. She is a rather simple, uncomplicated person with the usual virtues and faults; she is neither above nor below average and might be found anywhere and everywhere.

The same is true of the other characters of the play. Neither Orestes and Pylades nor the barbarian Thoas show signs of greatness. There are no human problems and therefore no solutions. None of the characters is able to move us, we are

not impressed by any of them nor by the play as a whole.

This leads to the question of the dramatical value of Euripides' play. The tragedy happens at one place: in front of the temple of Artemis in Tauris. The events occur within twenty-four hours. Thus the rules of the antique tragedy are obeyed: unity of place, time, and action. But this is not the decisive standard for the dramatical value of a play. It is much more important whether it is monotonous or exciting, boring or interesting. In Euripides' play the persons are stiff and inflexible; there are no dynamics. Another important factor is the lack of dramatic moments and movement in the action, which could rouse our interest. There is just one moment in the play when the characters really start "playing": it is the part in which Iphigenia gives Pylades her message for her brother and is constantly interrupted by Orestes. Here is life, here is action! But immediately afterwards the plot sinks back into the old rigidity. No more surprises are to be expected. Even the appearance of Athena at the critical moment is no surprise, everybody knows that the "deus ex machina" is part of the antique tragedy.

The conclusion therefore is that Euripides' play is no masterpiece by modern conceptions. We will soon see how Goethe and Hauptmann handled the same material.
THE PERSONALITY OF IPHIGENIA
IPHIGENIA IN GOETHE'S PLAY¹

We gain knowledge and understanding of a character in a play through the medium of his associates and opponents and also by studying his actions, and his revelations in the monologues. The results will partly be the same, but they may differ to a certain extent. Thus the double approach will provide a more objective and comprehensive picture of the character in question.

There is much to be learnt about Iphigenia when we study the statements of the other characters. In quite a few scenes she is the subject of conversation. In the second act, as Orestes and Pylades talk, the latter calls her "a strange and godlike woman," without being aware of the fact that she is Orestes' sister Iphigenia. For him she is beyond the range of ordinary human beings, he compares her with the gods. The common human standards cannot be applied to her, for she is the priestess of Diana. Since she has dedicated her life and her services to the goddess, her fellow-men have no share in them any more. The impression that Iphigenia is considered

¹ All quotations from Goethe's play are taken from The Dramatic Works of Goethe, translated by Sir Walter Scott, and Others, G. Bell and Sons LTD, London 1918.
to stand on a higher level than other people, is deepened
when we note the way in which she is addressed. Pylades
calls her: "divine being," "pure soul," "gracious being."
Her brother Orestes addresses her as "heavenly one," "great
soul." In the fifth act he praises "the truth of this great
soul." King Thoas even regards her as "holy," and so does
the King's messenger Arkas. He uses the phrase: "Oh, holy
virgin." All these words show the deep respect which her
fellows pay her. They adorn her with attributes and virtues
of a highly idealized character. The very nature and ethic
value of those qualities indicate that they are only very
seldom achieved by human beings.

But Iphigenia, idealized though she is by the other
characters, actually has also truly human traits. In his
conversation with Iphigenia Arkas gives us a comprehensive
and touching account of her work in Tauris:

"But hast thou, since thy coming here, done naught?
Who hath the monarch's gloomy temper cheered?
Who hath with gentle eloquence annul'd,
From year to year, the usage of our sires,
By which, a victim at Diana's shrine,
Each stranger perish'd, thus from certain death
Sending so oft the rescued captive home?
Hath not Diana, harbouring no revenge
For this suspension of her bloody rites,
In richest measure heard thy gentle prayer?
On joyous pinions o'er the advancing host,
Both not triumphant conquest proudly soar,
And feels not every one a happier lot,
Since Thoas, who so long hath guided us
With wisdom and with valour, sway'd by thee.
The joy of mild benignity approves,
Which leads him to relax the rigid claims
Of mute submission? Call thyself useless! Thou, 
When from thy being o'er a thousand hearts, 
a healing balsam flows? when to a race, 
To whom a god consign'd thee, thou dost prove 
a fountain of perpetual happiness, 
And from this dire inhospitable coast, 
dost to the stranger grant a safe return? (I,2)

Thus Arkas praises her good deeds and her remarkable character which seems to overflow with virtues. But this time they are less unearthly than the ones which were mentioned before. They lie within the scope of everyone who tries hard enough to achieve them. Iphigenia's very presence is kindness itself; her character is like balm that heals wounds; she brings new happiness to the people. Without those virtues of

1 Du hast hier nichts getan seit deiner Ankunft? 
Wer hat des Königs trüben Sinn erheiteret? 
Wer hat den alten, grausamen Gebrauch, 
Dass am Altar Dianens jeder Fremde 
Sein Leben blutend lässt, von Jahr zu Jahr 
Mit sanfter Überredung aufgehalten 
Und die Gefang'nen vom gewissen Tod 
Ins Vaterland so oft zurückgeschickt? 
Hat nicht Diana, statt erzürnt zu sein, 
Dass sie der blut'gen, alten Opfer mangelt, 
Dein sanft Gebet in reichem Mass erhört? 
Umschwebt mit frohem Fluge nicht der Sieg 
Das Heer? und eilt er nicht sogar voraus? 
Und fühlt nicht jeglicher ein Besser Los, 
Seitdes der König, der uns weis' und tapfer 
So lang geführet, nun sich auch der Milde 
In deiner Gegenwart erfreut und uns 
Des schweigenden Gehorsams Pflicht erleichtert? 
Das nennst du unnütz, wenn von deinem Wesen 
Auf Tausende herab ein Balsam träufelt? 
Wenn du dem Volke, dem ein Gott dich brachte, 
Des neuen Glückes ew'ge Quelle wirst 
Und an dem unwirtbaren Todesufer 
Dem Fremden Heil und Rückkehr zubereitest?
gentleness, kindness, benevolence, cordiality, cheerfulness, human life would be empty and sad. And yet, Iphigenia is not happy herself! She brings happiness to others while her own soul bleeds. Arkas says to her:

"And, as with iron bands, thy soul remains
Locked in the deep recesses of thy breast." (I,2)

Aρκας knows that she has a secret, that she carries an invisible burden. He also recognizes that her whole soul is embedded in this sorrow and he wants to help her. He does not know that Iphigenia worries about the fate of her family. Nobody in Tauris has any idea where she comes from, not even King Thoas. He asks her again and again to confide in him, and when she finally discloses to him her secret and tells him about the dreadful happenings in her family, he answers:

"And to persuade me, that protecting thee,
I shield a guilty head, were hard indeed." (I,3)

He does not believe her when she accuses herself, for he is convinced that such a noble being as he knows her to be, could never commit a crime. However, his opinion is not quite shockproof. Later he finds out that even a personality like Iphigenia can, if properly tempted, waver and become

1 Und wie mit Eisenbanden bleibt die Seele
   Ins Innerste des Busens dir geschmiedet.

2 Ich möchte schwer zu Überreden sein,
   Dass ich an dir ein schuldvoll Haupt beschütze.
confused. In his disappointment he says: "...she whom I esteemed so pure." (V. 2)\(^1\)

This is Iphigenia, then, in the eyes of her contemporaries: a nearly ideal being with only a few shadows. What does she think of herself?

The play begins with her monologue in which she reveals how unhappy she is in reality. Tauris is her sad exile, its people and its King are strangers, and there is no hope that she will ever return home. Only her soul can leave the dreary island and visit the shores of Greece:

"And day by day upon the shore I stand, The land of Hellas seeking with my soul." (I. I)\(^2\)

These two lines express her sorrows and yearnings. This is Pylades' "godlike being": a homeless and friendless woman, loaded down with worries and longing. And what about the "holy" priestess? The next lines uncover a different picture:

"O how it shames me, goddess, to confess That with repugnance I perform these rites For thee, divine protectress!" (I. I)\(^3\)

Iphigenia knows her human insufficiency. Her personal troubles

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1. ...sie, die ich so heilig hielt.
2. Und an dem Ufer steh' ich lange Tage, Das Land der Griechen mit der Seele suchend.
prevent her from doing her duty in the service of the goddess in the attitude appropriate to a priestess. The "heavenly" one is human enough to be unable to act contrary to her inner self. But her honesty forces her to acknowledge her weakness, thus showing a virtue which is not too common on earth. She feels her ungratefulness towards the goddess who rescued her when her own father was about to kill her. Her mind tells her what to do and her soul makes it impossible to follow her mind. She is a person whose character is equally composed of intellect and emotions; she is beautiful in the very sense of the Classic Period. When her inner harmony is being threatened by Pylades who declares that her first duty is towards Orestes and him, she is thrown into a hard conflict. On the one hand she feels obligated to the goddess and Thoas who has always treated her with utmost kindness and consideration, on the other hand there are the strong bonds of blood and home, personified in Orestes and Pylades. On which side is her duty? What ought she to do? Here is a representative of mankind in a situation where no outward help is possible, where the solution of the problem lies within the individual soul. The following verses show how Iphigenia suffers under this situation:

".................Alas! I see
I must consent to follow like a child,
I have not learn'd deception, nor the art
To gain with crafty wiles my purposes.
Detested falsehood!"

(IV,1)

1 Ich muss mich leiten lassen wie ein Kind.
Ich habe nicht gelernt zu hinterhalten,
Unlike Euripides, Goethe does not solve the problem with help of the "deus ex machina," his solution is founded in Iphigenia's character which detests all falsehood. She is not able to deceive. She goes to Thoas and reveals the whole truth by telling him the plan by which he was to be cheated. She puts her own fate and that of her brother and his friend into the hands of the King. And because she manifests her belief in the power of "Humanität," the power stands the test. This process comes with perfect spontaneity from the very depth of her soul, not only without the calculation of her mind but actually against it; not only without regard to the usefulness of her action but really against all probability of success.

Thus Iphigenia is faithful to herself, in spite of all impediments. Her way of acting is based on her character which is pure and honest. In the fourth act she says to Arkas: "Shake not my spirit." She recognizes that a vehement shock of her nature would cause her spiritual death.

In her great struggle with Thoas she answers the King's worldly wisdom with the words: "A pure spirit doth abhor to use circumspection."( V,3)¹ She calls on Thoas to do the self-evident, that is, to do what she believes to be self-

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¹ Und eine reine Seele braucht sie (die List) nicht.
evident: to disregard his common-sense and to follow his feelings:

Iph. : Beneficence doth no reflection need.
Thoas: 'Tis needed oft, for evil springs from good.
Iph. : 'Tis doubt which good doth oft to evil turn.
Consider not; act as thy feelings prompt thee."

(V,3)²

Iphigenia known that she cannot convince the king with rational arguments, because reason is against her in her case. Therefore she addresses the humane side in him, of which she has had ample evidence during her stay in Tauris, though Thoas calls himself an uncultured Scythian and brutal barbarian who might not attend the voice of truth and "Humanität." Iphigenia answers him:

"'Tis heard
By everyone, born 'neath whatever clime,
Within whose bosom flows the stream of life,
Pure and unhinder'd.

(V,3)²

These words show not only Iphigenia's opinion, they express at the same time Goethe's ideal of "Humanität." Here Iphigenia is no longer the mere character of a play. She becomes the incarnation of a great human aim; she is raised into a type. Pointing to her Goethe, as a true representative of

1 Iph. : Um Gut's zu tun, braucht's keiner Überlegung.
Thoas: Sehr viel! denn auch dem Guten folgt das Übel.
Iph. : Der Zweifel ist's, der Gutes böse macht.
Bedenke nicht, gewähre, wie du's fühlst.

2 Es hört sie jeder,
Geboren unter jedem Himmel, dem
Des Lebens Quelle durch den Busen rein
Und ungehindert fließt.
the spirit of his age, means to tell us: Look, this is what man should be. This is the ideal after which we should strive.

It becomes more and more obvious that Iphigenia sees her life and fate under the compulsion of a certain purpose. When events threaten to defeat this purpose she calls out:

"And have I vainly hoped that, guarded here, Secluded from the fortune of my race, I, with pure heart and hands, some future day Might cleanse the deep defilement of our house?"

(IV,5)

She believes that only pure hearts and hands can take away the curse of her house. Orestes and Pylades demand lie and deceit from her, which in her opinion will destroy all hopes of purification. This is why she goes to Thoas and "betrays" her friends. She implores him:

"...Oh, with pure heart, pure hand, Let me depart to purify our house."

(V,3)

She wants to remain pure, not for her own advantage but for the sake of her family, the House of Tantalus. Nobody could be less egotistical. Pylades tries hard to convince her that she has the right to work for her own interest.

1 So hofft ich denn vergebens, hier verwahrt, Von meines Hauses Schicksal abgeschieden, D excited mit reiner Hand und reinem Herzen Die schwer befleckte Wohnung zu entsöhnen.

2 Lass mich mit reinem Herzen, reiner Hand Hintergergehren und unser Haus entsöhnen.
His words are very tempting:

"Needs there persuasion when no choice is granted?
To save thyself, thy brother, and a friend,
One path presents itself, and canst thou ask
If we shall follow it?"

(IV, 4)¹

When he understands that he will never persuade her
to lie for her own sake, he is clever enough to change his
tactics and attack her in her very unselfishness: Save your
brother. Iphigenia, however, is not so easily taken in.
She answers stubbornly:

"But my own heart is still unsatisfied." (IV, 4)²

And her own heart is always her guide. It leads her
finally to success, though it looks at first as if she is
going into her destruction. Being opposed by her greatness
Thoas feels that he cannot act lowly. He lets the three of
them go.

This is Goethe's Iphigenia: a pure, humble, straight-
forward, upright, honest, and free human being, in whom mind
and spirit, body and soul, act in one great and wonderful
harmony. She is the work of a young poet who looks for the
ideal side in life and wants to draw his reader's attention
to it. "The poet must take his age into consideration and

¹ Braucht's Überredung, wo die Wahl versagt ist?
Den Bruder, dich und einen Freund zu retten,
Ist nur ein Weg; fragt sich's, ob wir ihn gehen?

² Allein mein eigen Herz ist nicht befriedigt.
choose his subjects accordingly. My 'Iphigenia' and my 'Tasso' are a success because I was young enough to be able to penetrate and animate with my senses the ideal side of the material. Now that I am old, such ideal subjects would not suit me.\footnote{J.P. Eckermann, \textit{Gespräche mit Goethe}, v. II, p. 41: "Der Künstler muss seine Jahre bedenken und danach seine Gegenstände wählen. Meine 'Iphigenie' und mein 'Tasso' sind mir gelungen, weil ich jung genug war, um mit meiner Sinnlichkeit das Ideelle des Stoffes durchdringen und beleben zu können. Jetzt in meinem Alter (1829) wären so ideelle Gegenstände nicht für mich geeignet."}

Iphigenia was first conceived in Strassburg and as such is the result of Goethe's friendship with Herder and his participation in the Storm and Stress movement. Therefore she represents ideal "Humanität." The final form of the play was written in Italy, after Goethe had matured through his studies of Antiquity, and it thus shows all characteristics of the height of the Classic Period, as will be explained in chapter four. No doubt, Goethe's Iphigenia is an ideal, and yet she is human enough to feel suffering and longing. Yearning, the German "Sehnsucht," is the predominant emotion of the play. It is rightly classed among Goethe's plays which are known as "Sehnsuchtsdramen."
IPHIGENIA IN HAUPTMANN'S PLAY¹

As said above, it is well to view the characters of a play from two different angles. For the understanding of Hauptmann's Iphigenia this double approach becomes a necessity, for in his play she appears in four scenes only. Therefore we are more or less dependent on what the other characters say about her.

There is, for instance, Proros, the priest of Apollo. He has never met Iphigenia, but in the first act of the play he tells what rumour says about her:

"There she rules with blood, 'tis said, as Hekate with hair of snakes and head of hound and lion; confuses human minds! Stygian hounds whine around her, which, what is offered her, tear into pieces, man and beast, Hellenes, too, whom a horrible priestess kills on the altar!"

(1,2)²

He does not know that the "horrible priestess" is Iphigenia, Agamemnon's daughter. In fact, none of the other

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¹ All quotations from Hauptmann's play are translated by the author of this treatise.

² Dort herrscht sie blutig, heiset's als Hekate mit Schlangenhaaren, Hunds- und Löwenkopf, verstört der Menschen Sinn! Stygische Hunde winseln um sie, die, was man opfert ihr, wütend zerreissen, Tier und Mensch, auch Griechen, die eine fürchterliche Priesterin am Altar darbringt!
characters of the play knows who the high priestess of Diana is in reality, with exception of Electra to whom Iphigenia reveals herself. All the others are kept in darkness up to the very end of the play.

Electra and Orestes, who calls himself Theron, are our main sources of information about Iphigenia. Theron describes her as follows:

"As priestess of the bloody goddess reigns a superhuman, dreadful woman there. The horrid being talks in our tongue. Be the victim beast or son of Greece, with stony heart she slays them both." (I,6)1

With these words he certifies the rumours which have spread about the priestess of Diana. For Theron ought to know; he has just arrived from Tauris. Gruesome is his picture of Iphigenia. She seems to be inhuman, even superhuman, as Pyrkon, the high priest in Delphi, remarks: "Yes, many think she truly is the goddess." (I,6)2 Moreover, Theron wants to impress his audience with a blood-curdling account of the fate which he managed to escape. When Pyrkon asks him, who is King in Tauris, he ansers:

"Thoas.
He is of softer feeling oft.

1 Als Priesterin der blut'gen Göt tin waltet
   ein Üermenschlich, grauenvolles Weib.
   Die Fürchterliche spricht in Griechenlauten.
   Gleichviel: ein Opfertier, ein Griechensohn,
   versteinten Herzens würgt sie beide ab.

2 Ja, mancher glaubt, sie sei die Göttin selbst.
than she, this metal image of a priestess,
who in her slaughter house rules unrestrained,
more cruel and more bloody than the goddess."

This is really not the picture of a woman. Even a man
would ordinarily not possess this degree of cruelty and un-
wavering rigour. One is reminded of Schiller's words about
the women who turn into hyaenas. No wonder that the civilized
Greeks call her a "priestess of the barbarians."

Theron is also the bearer of bad news. In his madness
caused by his remorse over the murder of his mother, he tells
the people that Orestes and Pylades have suffered death from
the bloody hands of the high priestess in Tauris. He alone
has escaped, taking Iphigenia and the image of Artemis with
him. Therefore, when the image is brought by the high priestess
in a solemn procession into the temple of Delphi, Electra
rushes towards her to avenge her brother. Carrying the hatchet
with which Orestes had killed Clytemnestra, she exclaims:

"Thou cursed woman, stand and look at me!

.................................

1 Thoas.

Ihn kommt wohl eher Mitleid an
als seine Priesterin, dies Bild von Erz.
In ihrem Schlachthaus herrscht sie unbeschränkt,
blutgier'ger, gnadenloser als die Göttin.

2 One can find the original legend in Erich Wolff, Die Hel-
densagen der Griechen. According to the old myth Orestes was
to bring the image of Artemis and her priestess to Delphi.
Goethe changed the oracle.
May death never release thee, o abandoned wretch, as never it will come to my relief." (II,5)¹

The passionate, tortured heart of Electra curses Iphigenia to be doomed to perpetual misery, not knowing that she curses her own sister. Neither does the high priestess recognize Electra.

So far Iphigenia has been accredited with one character trait only: inhuman cruelty. Electra who has been informed by Pylades that Orestes lives and that no blame falls on the priestess, broadens our conception of her in that all important dispute between the two sisters. Finding Iphigenia in religious devotion before Artemis she addresses her:

"Forgive me, godlike being, if I break the holy quietude of thy devoted prayer." (III,5)²

She asks her pardon for what she did in her first fury and pain and calls her "inaccessibly godlike." How great is her surprise when Iphigenia turns out to be quite understanding and forgives her. Electra exclaims:

"Frightful being, how much kindness dwells in thee!" (III,5)³

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1 Fluchwürdige, steh still und sieh mich an!

Kein Tod erblühne dir, verruchtes Weib,
so wenig, wie er mir noch jemals blüht.

2 Verzeih mir, Göttliche, wenn ich die Stille,
die heilige, deiner Opferstunde, störe.

3 Furchtbare, wieviel Güte wohnt in dir!
There are three contradictory elements, then, which her contemporaries discover in Iphigenia: inhuman cruelty, human kindness, and superhuman inaccessibility, - a rather astonishing combination to be contained in one soul. Her many-sidedness is also expressed in the following words of Electra:

"Thou art to me the strangest of all women, and yet, thou art at once so very close as no one else in Hellas. Sadness looks, as if through windows, from your troubled eyes. A sigh of unquenched longing fills the air wherever you may choose to walk or rest. Thou, noble being, art the pain which wanders, nay, thou art like the pain of all the world." (III,5)¹

Iphigenia is a true daughter of Tantalus. Pylades describes the characteristics of this House and its destiny in a conversation with Pyrkon, the high priest of Apollo:

"Rev'rend priest, o hear me calling woe, woe and ten times woe upon this House which is as tender as it cruel is. Two demons struggle hard within its soul; eternal war of brothers fought with daggers. Since Pelops' times the curse has found no rest." (II,1)²


² Ehrwürdiger, ich rufe wehe! wehe! und zahlmal wehe! Über dies Geschlecht, das ganz so zärtlich, wie es grausam ist. Es streiten zwei Dämonen sich in ihm;
Iphigenia's many-sidedness is obviously nothing new in the House of Tantalus; it is the heritage of her forefathers.

Whether Iphigenia sees herself as others see her is a question we naturally ask ourselves. As has already been said, she appears only in four scenes and is introduced not as Iphigenia but as high priestess. This fact alone indicates that we are to regard her mainly as a priestess rather than as an ordinary member of human society. Her own words in the second act reveal that this is also the way in which she regards herself:

"The goddess whom I serve, has cut me off from pleasures of this world, according to her rite."

(II,5)\(^1\)

Her vocation has separated her from her friends and relatives, she cannot but look at the world with the eyes of a priestess, whenever she comes into contact with it, which is seldom enough. Therefore she is right in saying:

"You err not if you say I am secluded." (II,5)\(^2\)

ein ew'ger Bruderkrieg mit gift'gen Dolchen!
Seit Pelops ruht der Fluch des Hauses nicht.

This is reminiscent of Goethe's "Zwei Seelen wohnen, ach! in meiner Brust" (Faust, I,2). Hauptmann uses the idea also in Iphigenie in Aulis (II,5), when Clytemnestra says to Agamemnon:

"Es sind in dir Gigantenkraft und Knabensinn vereint.

1 Die Göttin, der ich diene, trennte mich, nach ihrer strengen Satzung, von den Freuden der Welt.

2 Ihr irrt nicht, nennet ihr mich tagesfremd!"
She confirms what Orestes and Electra have asserted: she is inaccessible to them. What a difference between her and the young Iphigenia in Hauptmann's *Iphigenie in Aulis*! There she is a gay and laughing girl who lives free and thoughtless in a world of pleasures. What has caused this great change in her life? She tells us herself:

"The merciless being, Hekate, has been my teacher. Cold is her glance, the goddess' mouth is silent when curse and scream of victims reach her ear. It is the truth: your world is strange to me."

(II,5)\(^1\)

The merciless Hekate has made her what she now is. Though her body still lives on earth, she has practically died to this world:

"Enough: I died into the world of gods and will no longer live a mortal life."

(II,5)\(^2\)

So far we do not know whether she is content with her fate and - more important - whether her change has been a complete one and she is no longer able to feel human emotions. Her inaccessibility is soon put to a test by Orestes, to whom she looks vaguely familiar. He tries to find out who she is by asking her questions about Agamemnon, Clytemnestra, and

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1 die Gnadenlose -
so nenn' ich Hekate - hat mich geschult.
Kalt bleibt ihr Götterblick, ihr Mund bleibt stumm,
ob ihre Opfer schreiend sie verfluchen.
In Wahrheit ist bei euch mir alles fremd.

2 Genug: ich starb ins Göttliche hinein
und mag im Sterblichen nicht wieder leben.
even Iphigenia. She does not answer. Her silence is like a coat around her, and as an outward sign for her unwillingness to follow Orestes' temptation she pulls a veil over her face. Orestes and the two priests, Proros and Aiakos, who have been watching the encounter, do not know whether those questions have moved anything in her or not. Later Aiakos says to Proros:

"Did you watch the priestess closely while she spoke? This gloomy image: a constant smile is stamped around her mouth, motionless, which seems to know all secrets."

They obviously did not hear what Iphigenia said more or less to herself:

"But something warm is touching me, as if it wants to thaw the ice within my breast: I feel that something moves there like a heart - Be patient! I almost fear I talk confused."

The truth is that Iphigenia really has responded to what Orestes told her, though she gives no outward sign. Her self-control is remarkable. Left alone she breaks, and in a monologue she discloses herself to us:

1 Hast du die Priesterin, genau betrachtet? Dieses Bild der Nacht: ein Lächeln ist um ihren Mund geprägt, ein regungsloses, das allwissend scheint.

2 Doch etwas legt sich warm hier um mich, so, als wollt es etwas in der Brust mir tauen: 'sugh regt sich's in mir wieder wie ein Herz - Geduld! Ich fürchte fast, ich rede irr.
"O gracious goddess! Oh my mother! You who as it were, killed me and gave birth to me again, look down upon me as you do each night, and yet so diff'rent: diff'rent than before. The metal which you used to form my soul, is melting, and the secret that it holds begins to wake; though dead it seemed to be like me. It stirs in me, it wants to live. O goddess, do not leave me to my doubts! For well I know that many shapes you have, unfathomable faces, too, more than I know; but I am nothing but a mortal one: Oh let me be, as you have made me once when hard you set your dreadful seal on me! I was your tool, and with a look that you had hardened, goddess, into steel, I did what you had asked of me. I sacrificed the sons of Greece on consecrated altars: children they, of mothers of my people. I did it with your help, because I was - a child still - sacrificed like them: I died on bloody altar once, as any victim died. How is it that I yet live and came to Tauris? You know it, goddess. All I dare to know is only this: I was reborn in you, through you and through Cronion's mighty force into a night of ice-cold hatred 'gainst the horribly corrupted human race. Mother, only one I ever had and ever will remember, though you did not dim the force of memory in me, but honoured me with a prophetic sight. I'll bear it further. Please, preserve in me the superhuman power which I need to carry on the gift and not collapse. O goddess, mother, lead me back, I pray, into barbarian country's wilderness - and should it be not possible, whereever else you wish; away from people, pleasures, fairs, disgusting like unsalted broth; away to farthest rocks, deserted land and loneliness which cannot be disturbed."

(III, 3)\(^1\)

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\(^1\) Du meine Göttin! Meine Mutter! Du, die gleichsam mich getötet und aufs neue gebar, du blickst auf mich wie manche Nacht und doch auch anders: anders ganz als sonst!
The whole monologue is one single cry for help. Iphigenia is shaken to the depths of her being. Feeling returns to her, her emotions awaken! This she regards as weakness, and as it is evident that she will not be able to stand any more temptations, she implores the goddess to give her the power to resist, or - better still - to take her away into the

wilderness. But once more temptation approaches her, this time in her sister Electra who comes to seek her pardon. To her she says, with no outward sign of her inner confusion:

"But if you must compare me, Danaide, it's better still to call me: death which wanders." (III,5)¹

Again Iphigenia hides herself behind the curtain of impenetrable coldness. But now it is in self-defence:

"Suppress your idle pertness and what else tempts you to regard me as human." (III,5)²

Electra, however, has become suspicious. Iphigenia is so strangely close to her that she can only be her lost sister. And so she begins to talk about the golden days of her youth and calls the whole past back into her sister's memory by reminding her of the happy days which they had spent together. When Electra finally asks her right out whether she is Iphigenia, the priestess "is shaken like a tree which the heaviest axe has hit in its very heart, so that its fall seems unavoidable" (III,5)³. She stammers a weak "yes," unable to resist her human nature any longer. Still she knows that her

1 Doch willst du, Danaide, mich vergleichen, nenne mich lieber: einen Tod, der wandelt.

2 Ersticke deinen Fürwitz und was sonst dich immer anreizt, menschlich mir zu nahen.

3 ...bebt diese wie ein Baum, den die schwerste Axt im Kern getroffen hat, dass sein Fall unvermeidlich scheint.

(Stage-direction)
destiny lies outside the human society to which Electra belongs, and she tries to explain to her sister why she cannot return to it:

"Because the veil which hid me, is now lifted you ought to see, dear sister, ere we part for ever - though you will not understand it - my greater destiny."

(III,5)¹

Electra does not want to understand, she wants her sister back. Shocked by the unmoving attitude and seeming harshness of Iphigenia she embraces her and implores her with ardour and tenderness. And Iphigenia puts her arms around her sister and says those few but deeply moving words:

"Electra, my sweet little sister." (III,5)²

This is a weakness of which neither man nor god need be ashamed. Iphigenia has reached a turning point on her way, and she chooses rightly. She recognizes that stubborn hardness is not the ideal which a priestess should follow, but understanding. What she considered to be strength has turned out to be her weakness and her very weakness is her strength:

"Forget the weakness which I showed to you when I abused you: well it fits the priestess to practise understanding like the goddess.

¹ Ward ich nun einmal, Schwester, dir enthüllt, sollst du, bevor ich ewig von dir scheide, wenn auch nicht wissen, so doch ahnenlernen mein großes Schicksal.

² Elektra, meine süße kleine Schwester.
My concept of the priesthood was not right until today; I came to learn it here."

(III, 5)\(^1\)

It is a hard task to explain to Electra that she loves and understands her, but that she, nevertheless, is lost for the world of her sister. She needs the help of the goddess and prays to her:

"O you my goddess and my mother, do in this decisive moment not deny the power me to be in the future in thy service that which you have made me be. Give me the words which make my sister see that I am lost for ever for her world. Electra, please, do try to understand the never changing course of destiny."

(III, 5)\(^2\)

After her last desperate pleading Electra has no more to say. She stands defeated and shaken before her sister's unchanging loyalty to the goddess. As she can do nothing against it she accepts the course of destiny. The sisters part. Electra returns to her brother Orestes and her lover Pylades, while Iphigenia voluntarily seeks her expiatory death.

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2 Du meine Göttin, meine Mutter, nicht versage mir in diesem schwersten Augenblick die Kraft, das fernerhin zu sein in deinem Dienst, wozu du mich gemacht! Schenk mir die Worte, die meine arme Schwester ahnen lassen, dass ich für ihre Welt verloren bin! Electra, o versuche zu verstehen, was unabhängiglich beschlossen ist.
Summarizing our interpretation of Hauptmann's Iphigenia we might say that her character is realistic and logical. She is the creation of an old poet who looks at life with disillusioned eyes. Iphigenia is first of all a priestess who, as we hear from others as well as from herself, does not waver in her duty to do what the goddess demands, even if she has to shed the blood of the sons of her own people. This is what we call the inhuman hardness in her. Her vocation also puts her far above her fellow-men: she "died into the world of gods." Temptations to draw her back into the world of men are resisted nobly with the help of the goddess. This is her superhuman inaccessibility. Between those two characteristics lies her genuine human kindness. Her many-sidedness is due to her hard fate and to the heritage of her forefathers.

The play is the product of a poet who represents the realistic and even naturalistic tendencies of modern times. Hauptmann could not have done differently because he believed that human actions are less influenced by ideals than by sensuous impulses. During the last years of his life his mood was sadly influenced by the war and his studies of psychopathology. Therefore his work presents what he considered to be the inevitable fate of the Atrids, which cannot be expiated by "reine Menschlichkeit." Hauptmann is infinitely far from the humanistic world-view of the Classic Period; for his characters there is no mercy, only the destroying rule of Nemesis, the devouring law of vendetta.
THE COMPARISON

Before we can start out with the comparison of the two personalities in question, we have to realize which criteria can be used as "tertia comparationis." It is not hard to find them because they force themselves upon us, if we call the main points of the foregoing chapters to mind. Our criteria, then, are the following:

How are Goethe's and Hauptmann's Iphigenia related to the antique myth, or shall we say Euripides' play? Do the characters live and breathe? Are they true to life, and are they psychologically motivated? What is the position of the characters, first in regard to their origin; secondly in regard to every-day life?

The result of this chapter ought to bring us one step further on our way to the goal of this treatise: the proof of Goethe's and Hauptmann's polarity.

In order to compare the ancient Iphigenia with her more modern images it is necessary to give a concise summary of the myth:

Iphigenia has been "kidnapped" by the goddess Artemis when her father was about to sacrifice her to the gods as a means to call good luck upon the Greek army on its way to Troy.
Artemis takes her to Tauris where she becomes her priestess. Orestes, loaded down with the crime of matricide and pursued by the Furies, has been ordered by Apollo to bring the image of the goddess Artemis and her priestess from Tauris to Delphi in order to be absolved from his crime. He and his friend Pylades risk the voyage and find the image and also the priestess who tells them at once that she is Iphigenia. They flee together with the image and arrive safely in Delphi. Orestes is purified and Iphigenia acts as priestess in Delphi until the goddess carries her off to the happy island of Leuke where she lives in close friendship with Achilles.

It is at once obvious that neither of our two poets has followed exactly the line of this old story. Goethe's Iphigenia does not betray Thoas and flee with her brother. The King's nobleness allows them to go in peace. All characters of Goethe's play display such noble and ideal traits which cannot be found in the legend.

Hauptmann, too, though he follows the story more closely, changes it for his own purposes. His Iphigenia does not reveal to everybody who she is. True to her ancient model she is and remains a priestess; but she ends differently. In the myth the end of her life is a happy and even pleasant one, while Hauptmann's Iphigenia goes into voluntary death on the altar. The rest of the plot shows little deviation from the original.
At this point the logical question arises, whether or not a poet should or can follow historical models. Goethe expresses his opinion on the subject in a conversation with Eckermann: "His (Manzoni's) facts may be historically true, but his characters are, nevertheless, not historical. The same applies to my Thoas and my Iphigenia. No poet ever knew the historical characters which he represented; but had he known them, he would hardly have been able to use them as they are. The poet must know which effects he intends to produce, and he has to model his characters accordingly." Unfortunately we have no written proof of Hauptmann's opinion on this matter. But we may assume from what we recognize in his plays, that he, too, agrees to a certain poetic licence. It is not for us to decide whether this attitude is right or wrong, we only have to acknowledge its presence or absence in the two plays with which we are concerned. One might illustrate the position of those plays in relation to their origin in a graph. Then the myth would be the zero point of the scale; Hauptmann's play would have to be placed some

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1 J.P. Eckermann, *Gespräche mit Goethe*, v. I, p. 233: "Nun mögen seine (Manzonis) Fakta historisch sein, aber seine Charaktere sind es doch nicht, so wenig es mein Thoas und meine Iphigenie sind. Kein Dichter hat je die historischen Charaktere gekannt, die er darstellte; hätte er sie aber gekannt, so hätte er sie schwerlich so gebrauchen können. Der Dichter muss wissen, welche Wirkungen er hervorbringen will und danach die Natur seiner Charaktere einrichten."
degrees above it, and Goethe's play would be farthest away from the zero point.

In the same way we might illustrate the distance of the characters of the plays from characters in real life. Such a graph would show their relation to reality. We have already pointed out that Goethe's Iphigenia is an ideal, a type rather than a person that might live among us. She stands on a higher level than most other human beings. Though she feels human emotions in her breast and is not wholly free from human faults, a higher impulse and an ideal "Humanität" determine her actions. Though she is open to simple human reactions, her life is dominated by ideals and a self-conceived mission. They form her character in such a way that she appears in a specific sense as a pure being over whom the common human tendencies have lost their power. Therefore she is able to live an ideal life. Hauptmann's Iphigenia is necessarily closer to us; for the realist Hauptmann sees his task in describing his characters as true to life as possible, whereas the Classic poet Goethe does not at all intend to imitate reality. The latter's purposes are of a different nature: he wants to set up an example for the power of "pure 'Humanität'." On our scale the character line of Goethe's Iphigenia would therefore be farther away from the zero point. The corresponding line of Hauptmann's Iphigenia would not be steady: it would sometimes move above the zero point or sink below it.
Are Goethe's and Hauptmann's characters real living beings? As Goethe's Iphigenia is strongly idealized, her personality lacks sharp contours. It is more or less like an image in the clouds. Throughout the play we feel like spectators, we do not forget that it is a play, we are outside of it, though we regard it with awe and admiration. It stirs the best emotions in us, addresses our noble instincts, but it does not throw us into emotional conflicts. Hauptmann's Iphigenia is real, she is alive. And we live and struggle with her, love and sacrifice, rejoice and suffer with her, until at the end we are as exhausted as the players are after a performance.

What both personalities have in common is their genuine psychological motivation. Goethe's Iphigenia acts and lives according to her inner nature which is honest and pure. She can be thrown into a conflict but she cannot be mean or brutal. The development of Hauptmann's Iphigenia, too, is logically correct. Her vocation is that of a priestess. But she is not immune to temptations. The presence of Orestes and Electra are a constant threat to her priesthood, and as the goddess does not grant her wish to take her away to some lonely place, she goes into death in order to remain true to herself.

The question of the psychological development of the two personalities will have to be answered in the negative for Goethe's Iphigenia. Though there is a certain up and down
in her reactions, she does not really change her basic attitudes and main principles in the course of the play. Goethe could not depict her differently, for in her he wanted to show the world a pure spirit (reine Seele). Here he is a true representative of his age: the idea of purity is typical for the classic ideal "Humanität" in general. In a "pure and beautiful soul" there is a perfect balance, a complete harmony of duty and desire. That does not prevent such a soul from acting or having to make decisions. But thrown into temptation she shows the power to act as a moral character. "Iphigenia herself is the personification of noble mankind and true 'Humanität.' But she is so by nature. Her 'Humanität' is not the result of an inner change as it is in Orestes. It was not gained in a hard struggle but born in her."¹

Hauptmann's Iphigenia, however, shows a development. Her character is full of surprises. When she comes to Delphi she thinks that her way is clear. But events are stronger than she and destroy some of her main principles. She recognizes that she has to form herself anew, if she wants to proceed on what she believes to be the right way. The Iphigenia who sacrifices herself on the altar, is a different

person from the one who came to Delphi. In the course of the play she has gained a higher concept of her priesthood, a better understanding of her fellow-men, and the virtue of sympathy.

Euripides' Iphigenia is closest to her ancient original. In fact, one might say that Euripides has simply made the old story into a play. He merely omits the happy island of Leuke. At the end of the play Athena prophesies that Iphigenia will continue to be the priestess of Artemis, which, of course, does not exclude the possibility of her being carried off to Leuke.

It has already been mentioned in chapter two that Euripides' Iphigenia is an ordinary human being with common faults and virtues and no serious inner problems. On our graph which illustrates the relation of the characters to reality, she would move on the zero line. This is one reason why she does not arouse greater interest. As the main figure of the play she is too stationary. She does not show any psychological development. The question of the psychological motivation does not apply to her at all, for she is never thrown into a conflict in which she would have to make a decision.

Conclusion: There are three main criteria which have been used as "tertia comparationis": the historical, the anthropological, and the psychological element. Only from
the psychological point of view do Goethe's and Hauptmann's Iphigenia show some similarities. With regard to the other elements of comparison the two personalities differ considerably. One is tempted to draw a final conclusion at this point of the treatise, but that would be too early, for the polarity of Goethe and Hauptmann is not only expressed in the personality of Iphigenia but also in the whole concepts of the plays, which will have to be shown in the next chapter.
THE CONFIGURATION
THE DRAMATIC CONCEPTS

A writer who chooses the form of a play to express his thoughts, must have his special reasons. It is also obvious, or there would not be so many different forms, that each writer has different ideas about the form and nature of a play. This is what we call his dramatic concept.

Let us now look at Hauptmann's and Goethe's theories concerning the dramatic art. There are two sides to Hauptmann's concept of the drama, an anthropological and an idealistic one. His first theory is based on the human being. He says: "My whole interest has always been centered in the inner human being." He watches people, above all, himself. introspection is for him the cause of many cognitions. In his Dramaturgische Aphorismen we find the sentence: "The origin of the drama is the two, three, four, five times and more split ego." That means that a poet puts into all his characters a part of himself. The same opinion is expressed in the following sentences: "The earliest stage is the head of man. Plays


2. Ibid., v. 17, p. 426: "Ursprung des Dramas ist das zwei-, drei-, vier-, fünf- und mehr gespaltene Ich."
were performed in it long before the first theatre was opened.\textsuperscript{1}

For Hauptmann man is a dramatic being, and consequently the drama is necessary for the understanding of man. "The stronger, higher drama takes place in the full and unrestrained existence. Every harmonious man is the product of a dramatic man par excellence."\textsuperscript{2}

What is the drama in human beings? Is it that special experience which happens only once or twice in our lives? Hauptmann answers this question: "Striving in any form is always dramatic. But is there a harder or more intensive struggle than the inner dialogue?"\textsuperscript{3} The human soul, therefore, is the nucleus of dramatic art. Its main principle is changeableness which is at the same time the main principle of human nature.

The other side of Hauptmann's concept of dramatic art is an idealistic one. He sets up claims which cannot be met, when he says: "The true drama is endless according to its very nature."\textsuperscript{4}

\textsuperscript{1} ibid., v. 17, p. 428: "Die früheste Bühne ist der Kopf des Menschen. Es wurde darin gespielt, lange bevor das erste Theater eröffnet wurde."

\textsuperscript{2} J. Chapiro, Gespräche mit Gerhart Hauptmann, p. 161: "Die stärkere, höhere Dramatik spielt sich in der vollen, ungehemmten Existenz ab. Jeder harmonische Mensch ist das Produkt eines dramatischen Menschen par excellence."

\textsuperscript{3} ibid., p. 161: "Ringen ist stets dramatisch, ganz gleich, wie es ausgeht. Gibt es aber ein stärkeres, intensiveres Ringen als das innere Zwiegespräch?"

\textsuperscript{4} ibid., p. 162: "Das wahre Drama ist seiner Natur nach endlos."
would be one which has no solution and no end.\(^1\) He knows, however, that the ideal drama in this sense will always be Utopian.

Concerning the part which the poet should have in the life of his drama, Hauptmann says: "A drama must move itself, it must not be moved by the poet. The origin of its movement should be hidden like the origin of life."\(^2\)

We might say that Hauptmann's concept of the contents (Gehalt) of a play is very realistic and based on the human being, whereas his idea of its configuration (Gestaltung) is rather idealistic. This strange bipolarity of his work and nature has already been mentioned before in the introduction.

Hauptmann has made innumerable remarks on the nature and purpose of the drama. His interest in the subject is obvious, and in his plays he shows how well he understands the dramatic art. Goethe, however, has left very little material which deals with his dramatic concept. In the second part of the *Schriften Über Kunst* there is a paragraph under the headline *Dramatische Form*. This is the only place, so far as I know, where Goethe says something about the dramatic art. It is not

\(^1\) Hauptmann, op. cit., v. 17, p. 429: "Das ideelle Drama, das ich schreiben möchte, wäre eines, das keine Lösung und keinen Abschluss hätte."

\(^2\) ibid., v. 17, p. 431: "Ein Drama muss sich selbst bewegen, nicht vom Dichter bewegt werden. Der Ursprung seiner Bewegung muss, wie der Ursprung des Lebens, allen verborgen sein."
much, but it is very important not only for our subject but also for Goethe as a dramatist. We might well say that Goethe is not a dramatist in the first place, his strength and interests lie in another domain. This is not a judgment as to the value of his plays; we only want to stress that Goethe created his plays by intuition rather than by much reflecting upon dramatic art.

Goethe differentiates between outer and inner form. He fights against the counting and measuring of accented and unaccented syllables, he is against all deliberate forming. His advice is "to set about the contents with a will, which otherwise seemed to disclose itself of its own accord."¹

His "inner form" is not at all accessible to rational considerations, it can only be felt. Nobody will ever really understand a work of art with his brains, says Goethe. The perceptive faculty of the listener or reader is what matters. "There is a form which cannot be grasped, which has to be felt. Our head must recognize what another head can grasp, our heart must feel what can fill another heart."² This might be called a purely emotional approach.

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¹ Goethes Werke, edited by L. Geiger, v. 37, p. 12: ".....nunmehr stracks auf den Inhalt loszugehen, der sich sonst von selbst zu geben schien."

² ibid., v. 37, p. 12: "Deswegen gibt's doch eine Form, die nicht mit Händen gegriffen, die gefühlt sein will. Unser Kopf muss überschauen, was ein anderer Kopf fassen kann, unser Herz muss empfinden, was ein andres füllen mag."
Goethe goes even farther. He says that the poetic creation is distorted by the form into which it is forced: "Every form, even the one that is most felt, has something false." Form is always something constructed and forced. It is only important as a means to reach a certain aim: "It is once for all the glass by which we catch the holy beams of expanded nature to gather them into a vision of fire in the soul of men. But the glass! Nobody to whom it is not given, will ever find it; it is - like the mysterious philosophers' stone - vessel and matter, fire and cooling bath. So simple that it lies before everyone's door; and such a wonderful thing that the very people who possess it, mostly do not know how to use it."

Form as a means! Form like a glass without important shape or colour! Form without value of its own! What a difference of opinion between Goethe and Hauptmann! The latter worked long hours to study and manage it, the former says that it cannot be found at all, it is a gift. For Hauptmann it is rational, for Goethe it is irrational. For Hauptmann it is

1 ibid., v. 37, p. 12: "Jede Form, auch die Gefühlteste, hat etwas Unwahres."

2 ibid., v. 37, p. 12: "Allein sie ist ein für alle Mal das Glas, wodurch wir die heiligen Strahlen der verbreiteten Natur an das Herz der Menschen zum Feuerblick sammeln. Aber das Glas! Wem's nicht gegeben wird, wird's nicht erjagen; es ist, wie der geheimnisvolle Stein der Alchimisten, Gefäss und Materie, Feuer und Kühbad. So einfach, dass es vor allen Türen liegt, und so ein wunderbar Ding, dass just die Leute, die es besitzen, meist keinen Gebrauch davon machen können."
important in the same sense as the contents, while for Goethe it is only a means to reach a higher aim.
THE INTRODUCTORY SCENES

The first part of chapter four has had the purpose of explaining necessary terms. Now we can start to apply those terms to our two plays in detail.

Let us begin our reflections with a rather external element which will, nevertheless, lead us to important results. How do our two poets introduce their plays? Goethe's scene is laid in Tauris. Iphigenia stands on the shore and watches the sea. In a long monologue she tells us about her miserable and hopeless situation. She expresses her unhappiness, her sufferings and yearnings and waits for something that might come to end them.

Hauptmann's tragedy sets in much later. In his first scenes we are introduced to three priests of Apollo in the Temple of Delphi. They give us an account of the life and situation in Delphi. There is a certain unrest in their talk, which prepares us for the coming conflicts.

There are differences of time, place, and dramatic setup between the two introductory scenes. Goethe's play ends where Hauptmann's play begins, for Orestes, Pylades, and Iphigenia have just arrived from Tauris. The local difference is already expressed in the titles of the two plays: Tauris and Delphi.
The difference in the dramatic set-up is also obvious: Goethe begins his play with a monologue and Hauptmann starts out with a group discussion. Even here the two poets reveal their purpose. Goethe's aim is to depict individuals with highly developed, noble, and ideal characters. His Iphigenia is a type, a model, and the other figures of the play show similar tendencies. "Goethe, from his very nature, that is, because he is essentially a lyric poet, is ipso facto led to a more individual way of composing. This would be different, had he been a dramatist or epic poet in the first place." But it is not only Goethe's personality which causes him to present individuals. The whole Classic Period emphasizes the importance of the individual for society. The Classic writer believes that the noble example of a person incites others to be noble, too, and that in the end all mankind can be improved if it follows its great models.

The purpose and aim of Hauptmann's play are completely different. Not the ideal individual is the centre of it, but human society with its conflicts and the resulting consequences. In this Hauptmann proves himself the contemporary writer. Since industrialism had caused sociological and mass problems,
the trend has been to a literature which deals with such questions. Hence the social novel and drama of Naturalism and the subsequent period. Especially naturalistic literature in which Hauptmann is rooted, stresses the great influence of environment on the individual. This explains the meticulous treatment of milieu, the larger cast, and the importance of the Temple of Delphi in Hauptmann's play, which prophetically encloses and dominates events.
THE OUTER FORM

The charts on page 95 to 98 illustrate the structure of the plays. There are two charts for each play. A illustrates the structure of the whole play; B elucidates the structure of the different acts. The names of the main characters and their partisans appear in red letters; their antagonists appear in black letters; the names of all other figures who play a less important role, are typed in black and underscored with green.

A comparison of the A-charts shows at once the different structure of the two plays. Goethe's play has five acts according to the antique model; Hauptmann's play has only three. The structure of Goethe's play is very clear. We recognize that the emphasis lies on the second half of the drama. It shows more scenes, more characters on the stage. The first two acts have their importance in revealing the problem and leading us slowly to the climax and finally to the solution. We actually watch the development of the problem. Here, too, Goethe proves himself a poet whose models are the antique poets.

1 We are indebted for this idea to Oskar Walzel who uses similar charts in his work Gehalt und Gestalt im Kunstwerk des Dichters.
At first sight the structure of Hauptmann's play is not so clear. It is hard to discover in which act the climax is. It is also difficult to recognize the problem in which Hauptmann is interested. His way of procedure is completely different from Goethe's way. In the first act of his play Hauptmann introduces to us the character with which he is concerned, from different stand-points, without showing us the character herself. Thus we are more or less left to our own imagination as to what may happen. As Iphigenia appears in four scenes only, her development, although it is well motivated, is chiefly shown in the results. Probably Hauptmann did not want to depict a long and continuous development. He merely describes the different stages of the character in which he is interested. One could compare him with a photographer who takes pictures of a flower at different points of its growth. It is obvious that such an approach cannot allow any emphasis to be put on any special part of the drama. This way of procedure proves that Hauptmann is deeply rooted in Naturalism.

These characteristics become even more evident if one regards the appearance of the antagonists in the plays. Thoas appears once in the third scene of the first act of Goethe's play. Then the plot is carried on by the other figures. He does not reappear until the fifth act, when he remains on the stage until the curtain falls. Therefore the effect of his appearance is great and decisive. Hauptmann proceeds differently:
again and again, at rather regular intervals, the antagonists come on the stage. They carry on the plot. The appearance of an opponent always means a step further in the course of events. Hauptmann is a master of this up and down. He drives the tension to a certain point and releases it to start the game anew. In Goethe's play the action is even and controlled, whereas in Hauptmann's play it is uneven, passionate, and driven.

In Goethe's drama the appearance and performance of all players harmonize. The first act is dominated by Iphigenia, the second one by Pylades, the third one by Orestes, the fourth one again by Iphigenia, and the last one by Thoas. If one attempts to set up a similar pattern for Hauptmann's play one will be greatly at a loss. Who is the dominating figure of the first act? The priests of Apollo? Orestes? Electra? It is hard to say. There is an animated confusion of appearing and disappearing figures. The priests tell about the situation in Delphi; Theron depicts Iphigenia; Electra informs us about Orestes; etc. The modern poet Hauptmann takes life as it is, and he has the poetic power to make our heads and hearts grasp what his head has imagined and his heart has felt, as Goethe expresses it.

Goethe shows us one character after the other: Iphigenia, Pylades, Orestes, Iphigenia again, and finally Thoas. We have the time to contemplate each one of them sufficiently to
understand his full importance. And we need the time, for, as has been said before, these figures are ideals and types, not people out of our midst. Here Goethe is at his best. He is the poet who knows which effects he intends to produce. He does not intend to throw the reader or spectator into a confusion of emotions, he wants them to see with him that "pure Humanität expiates all human defects." 1

It might be interesting to examine whether or not our two poets follow the classic example of the three unities. All acts of Goethe's play are laid in the grove in front of the Temple of Diana. The scene of Hauptmann's drama is also the same for all acts: the Temple of Apollo in Delphi. Both plays show a unity of action. Goethe's plot, moreover, happens within twenty-four hours. There is no reason for its lasting longer. Hauptmann, however, breaks the unity of time. His events need more than a day to develop. He follows the example of Shakespeare who does away with the three-unity pattern. One might draw a connecting line from Shakespeare by way of Schiller and Kleist to Hauptmann. Goethe's models are the tragic poets of Antiquity.

So far we have only dealt with the A-charts which illustrated the general structure of the two dramas. Let us now take

1 These words are taken from a dedication written by Goethe in an edition of Iphigenie auf Tauris, which he sent to the actor Krüger in 1827: "Alle menschlichen Gebrechen sühnet reine Menschlichkeit."
a look at the B-charts. Chart B of Goethe's play discloses a very symmetrical structure of each act. Only act five is somewhat different.

The first act contains two monologues by Iphigenia, one at the beginning and the other at the end of the act. The first monologue is an introduction to the past and an intimation of the coming events; the last one is a preparation for those events in the form of a prayer to the goddess for help. In the intermediate scenes we meet Arkas and Thoas, the antagonists. The slight quickening in the movement of act one when Thoas demands the restoration of the old sacrifices, indicates that there are conflicts ahead.

Act two is fully harmonious. Pylades dominates the scene; Orestes and Iphigenia share the second place.

In the third act Pylades is a subordinate figure; he is replaced by Orestes whose monologue of madness in the second scene is at once the key to the understanding of this act and also an important part of the whole play. Friedrich Gundolf explains in his work on Goethe: "From the standpoint of the dramatic work these three scenes, the meeting of Orestes and Iphigenia, Orestes' monologue of madness, and Iphigenia's 'Parzenliedmonolog', are the main support of the inner development; all others contain the preparations, obstructions, or expansions of the happenings which are condensed in these
three scenes.¹ Orestes' monologue of madness is framed by his conversations with Iphigenia. In spite of the presence of Pylades the third scene, too, is more or less a dialogue between brother and sister.

The fourth act is symmetrical and well-balanced. There are three monologues of Iphigenia at regular intervals in the first, third, and fifth scenes. Arkas, the ally of the antagonist, and Pylades, the friend of the brother, appear in the second and fourth scenes.

The fifth act cannot be measured with the same yardstick. It is full of tension; the events push ahead from scene to scene. Yet even the confusion is well-balanced by an artist like Goethe. The act begins with a talk between Thoas and his messenger Arkas. Then Thoas tries to make up his mind in a monologue. The decisive scene is the third one. Here hero and antagonist, Iphigenia and Thoas, fight their hardest battle. The following verses illustrate the tension and agitation of this scene. One word leads to another; both speakers interrupt each other constantly:

"Thoas: As fire opposes water, and doth seek
With hissing rage to overcome its foe,
So doth my anger strive against thy words.

¹ F. Gundolf, Goethe, p. 315: "Diese drei Szenen also, die Begegnung zwischen Orest und Iphigenie, der Wahnsinnsmonolog des Orestes, und der Parzenliedmonolog Iphigenies sind vom dramatischen Werk aus gesehen die Hauptträger des inneren Geschehens, alle anderen enthalten die Vorbereitungen, die Hemmungen oder die Auswicklungen der hier gedrängten Inhalte."
Iph. : Let mercy, like the consecrated flame
Of silent sacrifice, encircled round
With songs of gratitude, and joy, and praise,
Above the tumult gently rise to heaven.

Thoas: How often hath this voice assuag'd my soul?
Iph. : Extend thy hand to me in sign of peace.
Thoas: Large thy demand within so short a time.
Iph. : Beneficence doth no reflection need.
Thoas: 'Tis needed oft, for evil springs from good.
Iph. : 'Tis doubt which good doth oft to evil turn.
Consider not, act as thy feelings prompt thee."

The discussion is continued in the fourth scene, this time with support from Orestes. In the fifth scene all acting persons of the play are assembled, and once more all opinions are heard. The last scene brings the solution of the tension in an encounter of the three main figures. It ends with Thoas' resigned words: "Fare thee well." (V,6)

1 Thoas: Unwillig, wie sich Feuer gegen Wasser
Im Kampfe wehrt und gischend seinen
Feind zu tilgen sucht, so wehret sich der Zorn
In meinem Busen gegen deine Worte.
Iph. : O lass die Gnade, wie das heil'ge Licht
Der stillen Opferflamme, mir, umkränzt
Von Lobgesang und Dank und Freude, lodern.
Thoas: Wie oft besänftigte mich diese Stimme!
Iph. : O reiche mir die Hand zum Friedenszeichen.
Thoas: Du forderst viel in einer kurzen Zeit.
Iph. : Um Gut's zu tun, braucht's keiner Überlegung.
Thoas: Sehr viel! denn auch dem Guten folgt das Übel.
Iph. : Der Zweifel ist's, der Gutes böse macht.
Bedenke nicht, gewähre, wie du's fühlst.

2 Lebt wohl!
Thus all problems are finally solved and harmony which characterizes the whole play, has been restored again. If one wants to express the main feature of the structure of Goethe's drama with two words, one might call it the "closed form."

Chart B of Hauptmann's drama shows the same division into hero, antagonist, and subordinate figures; but the last group is much larger than in Goethe's play. This is again an indication of the manifold activity which pulsates through Iphigenie in Delphi. Moreover, the subordinate figures have their importance for the description of the milieu which is a necessity in a modern realistic play. As Goethe's drama is dominated by harmony and symmetry, so is Hauptmann's play characterized by a mounting tension of events or rather by succession of tension and relief. The first act introduces the three priests of Apollo who inform the reader about the situation in Delphi. The plot is carried on by the appearance of Electra in the third scene. The same tension is felt in the next conversation of the priests and intensified by the encounter of the two antagonists, Theron (Orestes) and Electra. It reaches its climax in the last scene in which the priests on the one hand and the two opponents on the other are confronted. There is no relief at the end of the first act because questions are still unanswered and gaps not bridged.

Therefore the second act has to bring a relaxation of the strain. Pylades answers the questions of the high priest and,
in doing so, clarifies certain incidents which seemed dark and sinister in the first act. But soon three old men announce new mischief, and once more the antagonists build up the tension which increases further - after a short monologue of Pyrkon - in the meeting of the high priestess, Electra, and Theron (Orestes). Witnesses of this encounter are Pylades and Pyrkon. The end of the second act is marked by an accumulation of people on the stage. Again the strain is not relaxed; on the contrary, it is greater than ever. Thus the first two acts clearly form a gradation.

The third act is a collision and confusion of the different powers. Only two lines can be easily followed: the fate of the high priestess who, after a severe struggle with herself, discloses herself to Electra and goes to her expiatory death; and the development of Electra who is the main figure in the three decisive scenes: four, five, and six. Her words about Iphigenia, spoken to Pylades, show the result of this development:

"Know but one thing, Pylades: that she has made me small! all of us very small." (III,6)\(^1\)

These three scenes are like an island in a stormy sea. They keep the third act from drowning in confusion. They also

\(^1\) Nur eines wisse, Pylades: sie hat mich klein gemacht! uns alle winzig klein.
bring relief of the utmost strain. They answer as yet un-
answered questions and make it possible for the last two scenes
to end peacefully.

The striking feature of the structure of Hauptmann's
tragedy is its vivacity. If Goethe's drama is distinguished
by a closed form (geschlossene Form), Hauptmann's play certain-
ly represents the open form (offene Form).

Both poets use the same meter: the iambic pentameter is
the most common form of German dramatic verse. Here Goethe
and Hauptmann deviate from their antique models; for the tragic
poets of Antiquity generally used the iambic hexameter or
senar.

Not all iambic pentameters, however, are alike. In the
theory of meter one distinguishes between catalectic, acata-
lectic, and hypercatalectic verses. Catalectic are all verses
which remain incomplete in their last foot. Acatalectic verses
have five complete feet, and in hypercatalectic verses there
is one surplus syllable at the end. Goethe and Hauptmann use
both acatalectic and hypercatalectic pentameters. The follow-
ing examples may illustrate the foregoing statement:

Goethe:

1. Heraus in eure Schatten, rege Wipfel

2. Des alten, heil'gen, dichtbelaubten Haines,

1 Twice, at the beginning of the fourth act and in the fifth
scene of the same act, Goethe changes over to dactylic verses.
Both passages are in the nature of songs.
3. Wie in der Göttin stilles Heiligtum
4. Tret' ich noch jetzt mit schaudern dem Gefühl,
5. Als wenn ich sie zum ersten Mal betrâte,
6. Und es gewöhnt sich nicht mein Geist hierher.
7. So manches Jahr bewahrt mich hier verborgen

Verses one, two, five, seven, and eight are hypercatalectic; verses three, four, and six are catalectic. In Goethe's drama the hypercatalectic verses are predominant. They are more adequate to the atmosphere of the play; the unaccented syllable at the beginning and again at the end of the line produces a smooth and polished movement. The hypercatalectic pentameter is the verse of the closed form.

Hauptmann:
1. Du meine Göttin! Meine Mutter! Du,
2. die gleichsam mich getötet und aufs neue
3. gebar, du blickst auf mich wie manche Nacht
4. und doch auch anders: anders ganz als sonst!
5. Das Erz, womit du meinen Geist erbaut,
6. will schmelzen, das Geheimnis, drin verwahrt,
7. verliert die Starrheit: gleichsam war es tot

Verses two and eight are hypercatalectic, all others are catalectic. Throughout the drama the catalectic verses are
predominant, according to the spirit of Hauptmann's play. The acatalectic verse represents an abrupt and sharply detached element. It is the main verse of the open form.

Another feature of versification is the distribution of small and capital letters. Goethe starts each verse with a capital letter. Therefore the picture of his verses is even and harmonious. Hauptmann writes the beginning word of a sentence with a capital letter, as it is done in prose. Thus the picture of his verses shows a greater variety and vitality. This difference, too, is characteristic of the atmosphere of the two plays.
Goethe, and with him the German Classic Period, distinguishes between "outer" and "inner" form. Certain criteria represent a standard for the inner form of a drama: the relation of beginning and end; the problem of unity on the one hand and multiplicity on the other; symbolism and the impersonation of ideas by characters; and the question of the background of the play.

Goethe demands that a work of poetry be complete and sufficient to itself. In such a work the end would turn back to the beginning, and the whole would indicate a circle. Goethe explains this idea in his Schriften über Kunst. There he says about Myron's Cow: "And now the mother turns her head towards the center and the group closes itself in the most perfect way. It concentrates the look, the view, the interest of the spectator, and he is unwilling, indeed he cannot imagine anything else besides or outside of it; as a perfect work of art should always exclude and destroy everything else for the moment."  

1 Goethe, op. cit., v. 37, p. 167: "Und nun wendet die Mutter das Haupt nach innen, und die Gruppe schliesst sich auf die vollkommenste Weise selbst ab. Sie konzentriert den Blick,"
beginning of the play Iphigenia longs for home and relatives; at the end she is united with her brother, and both are on their way back home. With this realization of her prayer the circle is closed.

Hauptmann's tragedy starts and ends with a scene in which the three priests of Apollo are the speaking characters. Outwardly the drama seems to be concluded in itself. Yet Goethe would probably not be satisfied with it because its inner development does not turn in the end to point back to the beginning. The introductory words of the priests indicate nothing of the Greek "moira," the inexorable fate which has to run its course with logical consequence. This concept of fate stands behind the third act. Although the thoughts of the last scenes are connected with those of the first ones, they do not end in them. They have progressed to a more advanced level.

The classical work of art is a unity. At the same time it is a multiplicity of parts which are perfect and complete in themselves. Fritz Strich explains this in his work Deutsche Klassik und Romantik: "This essential attribute of the classic form is twofold: it is a multiplicity and a unity at the same time. The classic work of art strives to be an aesthetic state, die Betrachtung, die Teilnahme des Beschauenden, und er mag, er kann sich nichts draussen, nichts daneben, nichts anderes denken; wie eigentlich ein vortreffliches Kunstwerk alles übrige ausschliessen und für den Augenblick vernichten soll."
a community of citizens, as it were, who are free and complete and well-rounded, and yet voluntarily serve the very law and perfection of the whole work. In this way the work is already perfect in each part, whole and present before our eyes, and yet it is concluded only as a sum of its parts.¹ One can easily isolate the figures of Goethe's play, and they will still be complete. Every part of Iphigenie auf Tauris is well-rounded in itself, but only together they reach the highest perfection.

The relation of unity and multiplicity is different in Hauptmann's play. Although his single figures are marked personalities, their importance depends on the unity in which they stand. On the other hand, everyone of them is necessary for the unity of the play. If one were missing, the continuity of the whole would be disturbed. To use a word of Gottfried Keller's; in Hauptmann's tragedy there is "a multiplicity in the unity," while in Goethe's drama there is "a unity in the multiplicity." Each of Goethe's characters expresses the higher purpose which is behind the whole play. Hauptmann's figures

¹ F. Strich, Deutsche Klassik und Romantik, p. 286: "Diese wesenhafte Eigenschaft der klassischen Form ist also in zweifachem Sinne zu verstehen: Als Vielheit und als Einheit. Das klassische Kunstwerk will ein ästhetischer Staat sein, eine Gemeinschaft von Bürgern gleichsam, die frei und in sich selbst geschlossen und vollendet sind und doch aus Freiheit eben dem Gesetze und der Vollendung des ganzen Werkes dienen. Auf solche Weise ist das Werk schon in jedem Teil vollendet, ganz und gegenwärtig und doch auch erst als Summe seiner Teile abgeschlossen."
show certain individual traits which, when taken together, stand for the aim of the whole play. Thus they present the naturalistic conception of their creator who believed that the individual, though his personal heritage is important, gets his decisive form from the spirit of the society in which he lives.

For the Classic Period, and therefore for Goethe, the aim of unity was to realize the eternal law, the prototype. One might say that the modern poet Hauptmann saw it in life itself, in human existence, to which he wanted to give a definite validity. Unfortunately, Hauptmann's work as a whole has not yet been dealt with; his literary remains are still waiting to be explored. There may be pieces among them in which Hauptmann himself answers the question.

The law of symbolic representation is the classic solution of the problem. All classic figures combine the breadth of symbolic meaning with the narrowness of symbolic form. They represent the eternal law which is manifested again and again in a variety of forms. Goethe's Iphigenia is the symbolic representation of pure "Humanität." She personifies his ideal of "Humanität" which is evident also in the other figures of the play. In this way Goethe's characters are prototypes of a certain concept of man. Their traits are less personal than they are generally humane. They express the eternal, the one humanity, from which the Classic Period expects everything.
Hauptmann's figures, too, are representatives, but not primarily of an eternal law. They present themselves as life has formed them. That is the poet's first and main purpose in showing them. The poet Max Hermann-Neisse who died in 1932, gives evidence of Hauptmann's men in the following poem:

"Kein Schattenzug blutleerer Kunstgespenster:
das Leben zwischen Hochzeitsfest und Gruft!
Leibhaftig strömt herein durchs Fenster
Waldatem, Wiesenhauch und Bergesluft.
Leibhaftig wandeln Menschen auf der Bühne
und haben um sich ihre wahre Welt;
und über dem Gespinst von Schuld und Sühne
wölbt schützend sich der Güte Himmelszelt."

No "bloodless ghosts of art" are Hauptmann's men, but true representatives of life "from wedding day to grave." The poet charms the atmosphere of forests, meadows, and mountains onto the stage. "Real human beings" walk on it, surrounded by their "true world." One might say that they represent a wide, freely developing humanity living by their own law. As Goethe looks for the universally valid traits in the individual, so does Hauptmann look for the individual traits in general life.

If our view of Goethe is right, it must also be expressed in the background of his play, which is the fate of the House

1 Gerhart-Hauptmann-Jahrbuch 1948, p. 95:
No shadowy parade of bloodless ghosts of art: but life from wedding day to grave!
Through open windows truly flows the scent of forests, meadows, mountain air.
The stage is peopled by true human beings who are surrounded by their own true world; above the web of crime and atonement the sky of kindness arches protectingly.
of the Atrids. This fate should then be the special subject from which Goethe pushes ahead to the general one. And so it is: it is the glass through which we behold the eternal man. Goethe could have chosen any other subject to express the same idea. He chose the antique theme because Antiquity was for him and the whole Classic Period the great model, the forming power.

The background of Hauptmann's drama is the same. But he does not go beyond it as Goethe does. Hauptmann loves these Greek figures as they are, he enjoys their very atmosphere and does not intend to use them as a means for other purposes.

While he was travelling in Greece in 1907, Antiquity had been disclosed to him in quite a different way than Goethe had experienced it more than a hundred years before him in Italy. Hauptmann wrote his drama because for him Antiquity had a value of its own; Goethe saw, through the filter of Antiquity, the ideal humanity.

This observation leads to the question of how their personal interpretations of Antiquity have influenced their works. A comparison between Hauptmann's characters and those of the Iliad will show some striking similarities. Homer's men and women are passionate, fate-driven, impulsive; and so are Hauptmann's. They are formed "out of blood and soil" and live in the shadow of a destiny which no one can escape. The Greek "moira" is a basic element of Hauptmann's play. He calls his
work a tragedy, whereas Goethe's play is a drama. At the end of his work *Antike und antikes Lebensgefühl im Werke Gerhart Hauptmanns*, Felix A. Voigt explains: "Hauptmann created the 'German' Hellas anew out of blood and soil. 'The Greek was no marble image': this sudden inspiration he once scribbled on the wall behind his bed!"\(^1\)

Hauptmann's language, too, has its models in the *Ilias*. A few examples may illustrate how his characters talk:\(^2\)

**Proros:**

Was hast du hier zu suchen, widerliches, entmenschtes Weib?

\((1,3)\)

**Electra:**

Wiederhole nun dein Wort, Milchbart im Priesterkleid, und zittre bis ins Mark vor der Entmenschten!

\((1,3)\)

**Theron:**

Wär ich selber nur nicht in deines Traumes Netz verstrickt, wie in des Hinkers kaltes Erz! Verjage, verfluchter Traum, die eklen Vetteln mir, die um uns schnarchend hocken, schwarz von Haut, triefäugig und mit schmutzverklebtem Haar,

---


2 These verses have intentionally not been translated, because they are meant to illustrate the poet's language. Even the best translation can hardly be more than a substitute for the original.
in schwarzen Mänteln, scheußlich tropfenden von blutiger Jauhe; Missgeburt sind's, nicht Mann, nicht Weib, nicht Tier, nicht Mensch, aus Aas gebildet, nicht aus Fleisch, im Erebos und grossgesaugt von jedem Gift des Abgrunds. Weh, neben jeder schläfert ein Höllehund; geweckt: ein Würger, den selbst Götter fürchten!

(1,5)

Electra:

Hebe dich hinweg,
Unsinniger, mit deinem geilen Blick.

(1,5)

There are many more of those rather strong expressions. They reveal emotions without restraint. The same passion and vitality is expressed in the structure of the play. The scenes fluctuate; everything pulsates and reflects variety. It is hard to detect any even line of development.

The conclusion: Hauptmann's interpretation of Antiquity is realistic or even naturalistic. He cannot deny that he began his poetic career as a naturalist. If we consider the Greek of the Ilias, if we, moreover, think of the bacchantic orgies which characterize the Greek Cult of Dionysius, - we cannot go far wrong in calling Hauptmann's interpretation a "Dionysian" one, in Nietzsche's sense.

In Goethe's play there is no turbulence and no confusion. The smooth movement seldom quickens. The characters are in accord with the nature of the whole play. They are clear, honest, and unequivocal. At first sight they resemble statues. They are symbols or rather types which represent certain ideals. Their inner beauty is expressed in their outward behaviour.
The language is appropriate to what they represent. Their speech is refined and melodious. Even when they are caught in emotional struggles, their words remain controlled and beautiful:

Iphigenia:

Es fürchte die Götter
Das Menschengeschlecht!
Sie halten die Herrschaft
In ewigen Händen,
Und können sie brauchen,
Wie's ihnen gefällt.

Der fürchte sie doppelt,
Den je sie erheben!
Auf Klippen und Wolken
Sind Stühle bereitet
Um goldene Tische.

Erhebet ein Zwist sich,
So stürzen die Gäste,
Geschmäht und geschändet,
In nächtliche Tiefen
Und harren vergebens,
Im Finstern gebunden,
Gerechten Gerichtes.

(IV,5)

Although there is passion in these verses, they are nevertheless smooth. Though they are spoken by Iphigenia at a crucial moment of her life, they do not deviate from the high aim of the whole play.

The structure of Goethe's drama shows the same harmony, the poet demanding beauty and compactness from a work of art. Fritz Strich says: "The classical Goethe felt the articulation of an antique temple, similar to poem, as a pleasant sensation and recognized in it the forming spirit of nature, which makes
every part and link perfect in itself to achieve the highest aim and end in the whole. ¹ Like the Greek temple, Goethe's drama is a composition of beauty and perfection. The Greek was for him an ideal image. His poetry reminds us of the sculptures of a Praxiteles. Like them it is distinguished by well-rounded form, controlled attitude, and even beauty. Goethe's interpretation of Antiquity is modeled after the Greek temples and statues. One might call it an "Apollonian" concept.

¹ Strich, op. cit., p. 287: "Der klassische Goethe empfand die Gliederung im antiken Tempel wie Gedicht als Wohltat und erkannte in ihr den gestaltenden Geist der Natur wieder, die jeden Teil und jedes Glied schon selbst zu Ziel und Schluss vollendet."
SUMMARY:
GOETHE AND HAUPTMANN AS REPRESENTATIVES
OF CONTRARY IDEOLOGIES AND CONCEPTS OF ART

Goethe and Hauptmann! We started out with the theory that these two poets are two contrasting powers in German literature. We tried to prove its validity with the help of two plays which have the same central figure: Iphigenia. In the course of this treatise we hope it has become more and more clear that the poets represent different ideologies and concepts of art. Goethe revealed himself as the representative of an ideal, in short, a classic view which looks for perfection in every expression of life. Nature herself had taught it to him. Here he found the eternal law, the archetype. In his opinion every work of art had to meet the demands of this law. His concept of art went hand in hand with an ideal concept of man.

The modern poet Hauptmann looked for life itself, and that is what he found. According to it he formed his characters and his plays. He represented life as it was, is, and will always be. While Goethe saw only the ideal side of it, Hauptmann looked only for the very realistic one. Where Goethe
stressed the spiritual and intellectual part of humanity, Hauptmann took into consideration mostly the emotional and sensuous part of it. Goethe was mainly concerned with the soul of man, whereas Hauptmann's interest was centered in the body. True humanity, however, includes both body and soul.

If one wants to summarize the result of this treatise in the shortest possible way, one might say that the idealist Goethe is the poet of life as it ought to be. He is normative. The realist Hauptmann is the poet of life as it is. He is descriptive, but in a dynamic rather than static way. Thus we hope to be justified in assuming that our poets represent two poles in German literature.

The ring closes itself: we began with the theory of Goethe's and Hauptmann's polarity, and we end with the conviction which is expressed in this term: only when both poles are present, when both views are heard, and when both forces are working together, "was the Perfect ever possible."¹

¹ Goethe, op. cit., v. 10, p. 329: "...war je das Vollkommene möglich."
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