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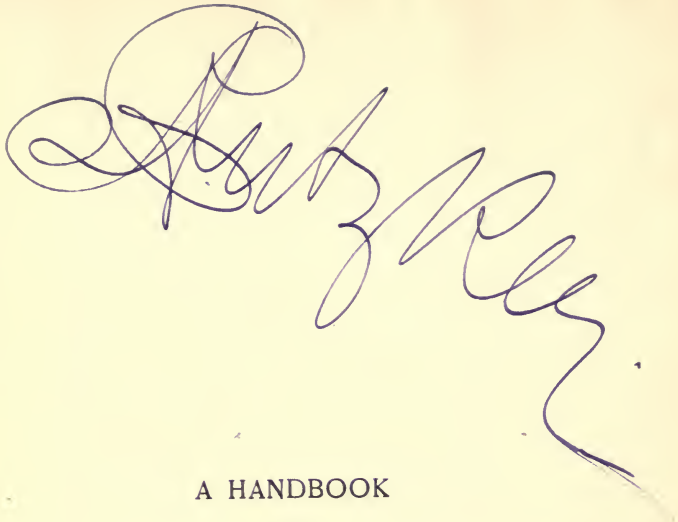

A HANDBOOK
OF
GERMAN LITERATURE.

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A HANDBOOK

OF

GERMAN LITERATURE

BY

MARY E. PHILLIPS, L.L.A.

REVISED, WITH AN INTRODUCTION, BY

A. WEISS, PH.D.

PROFESSOR OF GERMAN AT THE ROYAL MILITARY ACADEMY, WOOLWICH.

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PREFACE.

The object of this little work is to supply a want, which the writer believes to be felt by many teachers and learners of German in our schools, by placing in the hands of the pupil a text-book which may form the basis of lessons, and furnish a useful introduction to the study of German Literature.

In treating a subject of such scope within the narrow limits which the writer has permitted herself, it has been found obligatory to allot a few words only to many authors, who may, with advantage, be studied at greater length at a later period. No attempt has been made to deal with many of the less important modern writers, and the effort throughout has been to bring the *greatest* into greatest prominence, as the most fruitful and effective beginning of all study. This is the reason of the space—large in so small a book—allotted to Goethe and Schiller and their immortal works.

A synopsis of great works has in all cases been given, and criticism not wholly disregarded, so that a bald list of names and dates alone may not be placed before the learner.

The Author cannot let this opportunity pass without acknowledging her great obligation to Dr. A. Weiss, Professor of German at the Royal Military Academy, Woolwich, who, in addition to many valuable suggestions, has with

vast pains and ability corrected and *proved* the whole of her work by untiring reference to originals and recognized authorities, and has also furnished the list of books which is placed at the end.

It is hoped that this little book may be useful in the preparation of candidates for the Army, and the University Local Examinations, and for the Examinations for the Junior and Senior Leaving Certificates.

M. E. P.

CONTENTS.

INTRODUCTION.

FREDERICK THE GREAT, although not very fond of the German language, made the following prophecy in his "Littérature Allemande": "We shall have our classical authors; our neighbours will learn German; and it may happen that our language, polished and brought to perfection, will be extended, in favour of our good authors, from one end of Europe to the other." This, no doubt, has been fulfilled, especially since the Franco-German War; and on the twenty-fifth anniversary now legitimately celebrated by all faithful to the Fatherland, I have the honour of writing these lines as a short introduction to a book on German literature, which, I fairly trust, will contribute in no small degree to the further realisation of the Great Frederick's hope.

Literature, in any case that literature with which we shall have to deal, and the language in which it is produced, have nothing to do with political controversy; they do not speak to one nation alone, but to all, whatever their nationality, who strive after true happiness by improving and enlarging their minds.

It is, therefore, easy to understand that, even in France, the study of German has been greatly increased, and made a significant part of liberal education.

The High Schools in Italy now devote a part of their curriculum to German, in addition to French and English,

whilst a still greater development has taken place in this country.

Whereas, some thirty years ago, Italian was required or preferred, it is now superseded by German as a branch of English education. The Civil Service Commissioners have made this language an optional, and in some cases an obligatory subject.

Since July 1892, Papers on German literature have been set at the examinations for Army candidates. For girls and women this subject occupies an equally conspicuous position in the local and other examinations.

Out of the host of books on German literature, a select list has been added to this new publication, which list, it is hoped, will be a guide to the advanced student in his further and independent reading, but not one of them could be recommended as a school-book. Those written in German, however excellent they may be, are out of the question, for the scanty time allotted to German in even the best English schools is so much absorbed by the learning of the language itself, that, to save time, the literature must be studied in English.

I entertain all respect for the works of F. Metcalfe and I. T. Lublin, based on Vilmar and Kluge respectively, but, in these books, sufficient justice has not been done to the early and most modern periods. In the latter an index is wanting altogether; and, besides, the original works were written for educational purposes of the Fatherland, and they, therefore, show too many German tendencies. There is a book beyond praise, Mrs. F. C. Conybeare's translation of the "Geschichte der deutschen Litteratur" by Wilhelm Scherer, one of the greatest authorities on the subject, and that this translation is edited by Professor Max Müller, is a sufficient guarantee of its excellence. But, forming two volumes of 826 pages together, it would not do as a school-book. The lives of Lessing, Heine,

Schiller, and Goethe could not be better read than in the "German Classics," edited by Professor C. A. Buchheim, Ph.D., the "doyen" of German Masters in England, who, perhaps, has done more than anybody else for the propagation of German in the United Kingdom.

The private tutor, who is frequently but unjustly called "crammer," always ready to provide for the most urgent needs, has quickly compiled a few pamphlets on German literature. They are, however, only lists of names and dates, and unfit for real educational culture.

A book was needed corresponding to all the requirements of our days, and I have no hesitation in declaring that Miss Phillips has provided one that was a distinct "desideratum."

If the Cambridge student reading for the modern languages tripos, or the teacher lecturing on the life of the author just set for the Oxford and Cambridge Local Examinations, should not find this course sufficient, it may at least, in each of these cases, be useful as a preliminary to further study of the subject. The candidate who is compelled to commit to memory, just for the hard day of his examination, only a table of names and dates, will do better by a cursory reading of a work of moderate size, underlining or extracting what seems desirable.

The young scholar, who, by his own choice—and I am sure he (or she) is not a *rara avis*—or by the regulations of his scholastic authorities, is bound to study German literature thoroughly, has not hitherto been provided with a book which he might steadily work through, as with his Cornwell in Geography, or Morris in History.

At the request of the publishers, I have had the pleasure of looking over the proof-sheets of this volume, and of letting the author have any sugestions that might occur to me. It would, of course, have been impossible to carry out this task satisfactorily without taking great care and pains, and,

but for the inexhaustible resources of the British Museum at my disposal, I should scarcely have undertaken the work.

"Prove all things; hold fast that which is good." With this thought my work was commenced, but the further I got in the proof-sheets, the more pleasure they gave me. Having had much experience in teaching the German language and literature to English students, I became with every page more and more convinced that this was the book required. My efforts would be useful, and, therefore, the hunt after a correct title, date, quotation, or note, was joyfully pursued. I wanted to assure myself that there was nothing which I could not endorse, and to be able to declare the book reliable in every respect.

Miss Phillips has very kindly accepted most of my suggestions for her book, which treats of the German Literature as far back as it can be traced at all, and down to the most modern poets and even novelists. A long and studious residence in Germany has enabled the author to characterise the Germans correctly, and to put forth some new ideas about their literature.

In certain controversial cases, of course, those who do not profess to be specialists, have to take a side. Thus, concerning the famous Lachmann-Zarncke controversy about the Nibelungenlied, our author refers to and adopts the opinion of Wilhelm Scherer, whose book could not be left unread by any writer on German literature.

The reader of this book will find it an advantage that it is not divided into chapters classified under the headings, for instance, of novel or philosophy, prose or poetry. The whole plan is chronological, and will form in the student's mind a clear picture of the development which he can easily attach to his history learned before.

Last, not least, it has to be mentioned that the book is written without visible religious or political bias. Its

device, as that of a handbook of literature ought to be, is "Truth," that idea of truth expressed in the three words in commemoration of Herder as the aim he had successfully striven after:

"Licht, Liebe, Leben."

It is a book that may be put in the hands of a student of any age, creed, or aspiration.

ALOYS WEISS.

Royal Military Academy, Woolwich,
September 2nd, 1895.

CHAPTER VIII.

GÖTTINGER DICHTERBUND. LESSING.

In the year 1772, a society of young men in Göttingen, mainly students at the university, a number of whom mistook exuberant vitality and the excitability of youth for poetic inspiration, founded what they called the

Göttinger Dichterbund or the "**Hain.**"

These young men had contributed lyrics to the "Musenalmanach of Göttingen;" they had clearly defined views on literary matters, and condemned with wholesale condemnation, or praised with indiscriminating praise—the inevitable defect of immature judgment. They reverenced Homer, and after him Shakespeare and the English ballad—Bishop Percy's "Reliques" were received with enthusiasm in Germany—and, as German idol, they adored Klopstock. This superabundant love of Klopstock was only equalled by their unmitigated abhorrence of Wieland, whom they styled "Sittenverderber," and, as a protest against his dangerous teaching, they once burnt his works. France and French literature shared with them the fate of Wieland, but amid all this bluster of abuse and prejudice, glimpses of genius were not absent. The greatest among them in originality and strength is the well-known ballad writer,

Gottfried August Bürger (1747-1794). He was a man of dissipated life, and his talents were in great measure wasted. Still, for fire and headlong irresistible force in the representation of the weird and unearthly, Bürger has rarely been equalled. His ballad,

Lenore, is perfect of its kind. The girl, carried away by her ghostly lover—or Death himself in the form of her lover—in a frantic race through the moonlit night, the grim triumph of the refrain, "Hurrah ! Hurrah ! the dead can ride," as Scott translates it—all form a striking example of the life and force of Bürger's style.

Der wilde Jäger (also translated by Scott) is founded on a well-known German legend, and can be classed with "Lenore." The third most deservedly popular ballad is "*Das Lied vom braven Mann.*"

Many of Bürger's *Lieder*, such as "Ich rühme mir mein Dörfchen hier ! " are well known, but the tenderness and delicacy of feeling necessary to love-songs was not natural to Bürger—his "Liebeslieder" and "Sonette," though full of passion are inferior to his ballads.

"*Münchhausens Abenteuer zu Land und zu Wasser*" is the title of his translation from the original English text (written by R. E. Raspe, a German).

Frau Schnips and *Der Kaiser und der Abt* are lively comic ballads, and if his life had been less torn and wasted by his own unbridled passions it is probable that Bürger would stand higher than he does among the writers of his age and nation.

The man who was really the life and soul of the Göttinger Dichterbund was

Johann Heinrich Voss, 1751-1826, a most diligent and clever translator. His is the merit of having really translated Homer, not according to the letter alone but according to the spirit, with a real echo of the Homeric grandeur and full comprehension of the Greek genius.

Unfortunately he wished to be too true to the original, and so, in part, spoilt his work. Voss translated also from many classic authors, including Virgil, Ovid, and Horace, wrote "Der siebzigste Geburtstag," the best of all his original poems, and

Idyllen, of which *Luise* had long more than its share of popularity, also *Lieder* and *Oden*. Prominent members of the Hain in the matter of noisy enthusiasm and hero-worship, were the two brothers

Christian, Graf zu Stolberg, 1748-1821, and

Friedrich Leopold, Graf zu Stolberg, 1750-1819, the younger being the better poet of the two. He translated the "Iliad," Æschylus, and Ossian, or Macpherson. The brothers published their works together. Their youthful search after ideals was marked by considerable eccentricity, but they ended quietly enough; Graf Friedrich-Leopold joined the Church of Rome and forgot his revolutionary tendencies. Schiller wrote of them in the "Xenien":

> "Als Centauren gingen sie einst durch poetische Wälder;
> Aber das wilde Geschlecht hat sich geschwinde bekehrt."

Ludwig Hölty, born 1748, died of consumption in 1776, wrote harmonious verse and tender descriptions of nature. He wrote Lieder, such as "Wer wollte sich mit Grillen plagen," "Elegien," and the idyll, "Das Feuer im Walde."

Martin Miller (1750-1814) began his connection with the "Hain," as a lyric poet, and wrote the song "Zufriedenheit." Later, however, he turned his attention to prose, and published a highly romantic and sentimental novel: "Siegwart, eine Klostergeschichte," representative of that German "Schwärmerei" (sentimental reverie) which Wieland had affected in his youth, but permanently abandoned in "Agathon."

Friedrich von Matthisson (1761-1831) followed Hölty in style and subject, and was admired by Schiller. His chief poems are: "Elegie in den Ruinen eines alten Bergschlosses geschrieben," where, from the starting-point of a description of the life of the knights of old, he falls into reflections on the past; "Genfersee" and "Abendlandschaft." One of Matthisson's friends,

Gaudenz von Salis (1762-1834), was the author of "Lied eines Landmanns in der Fremde."

A poet of child-like open-heartedness and really lovable character was

Matthius Claudius (1740-1815). Herder called him: "Den Knaben der Unschuld voll Mondlicht und Lilienduft der Unsterblichkeit in seiner Seele." He edited a periodical called "Der Wandsbecker Bote," but his best work is in pathetic poems, as

Der Tod und das Mädchen, where death comforts the frightened maiden, the "Lied am Grabe meines Vaters," and in the humorous stories of

Urians Reise um die Welt, beginning with the often quoted words: "Wenn jemand eine Reise thut, so kann er was verzählen," and

Geschichte von Goliath und David, "War einst ein Riese Goliath, gar ein gefährlich Mann!"

While Gottsched, having arrogated to himself the dictatorship of the German stage, found that the Swiss attacked him, and that Germany ceased to follow his cast-iron opinions, while Klopstock wrote his "Messias" and Wieland his manifold works, and the Göttinger Hain deified the one and blackened the name of the other, another name was making itself heard, a name which, especially in the drama, was to take a high place in the literature of the country.

Gotthold Ephraim Lessing was born in Saxony in 1729. His busy life ended in 1781. He continued on other and broader lines the work of Gottsched; his literary career differs from that of Klopstock, in that he did not, like Klopstock, determine on the object of his life at its outset and remain firm to his early resolution; it has greater resemblance with the development of Wieland, but does not present the sharp contrast of Wieland's change from exaggerated affectation of piety to licentiousness in tone,

followed by the purer art of his later and better works. Lessing was never narrowly strict in his religious views. It is possible that he showed too great laxity, that his large toleration may have had its source in religious indifference rather than in charity, but he is throughout the writer of noble works, containing grand thoughts and high ideals. His popularity and rise to fame were far from being the work of a moment. As a boy, he showed that fondness for books which is possibly more frequently found in Germany than in any other country. He early grasped the meaning of the tendency, and saw its potential result—pedantry. And the knowledge, or the fear, of that pedantry caused him to write his first very mediocre play "Der junge Gelehrte."

Lessing left Leipzig, with the idea of seeking wider scope for his own development, and went to Berlin, where Frederick II. at last persuaded Voltaire to visit him. Lessing obtained an introduction to Voltaire, and the veteran of brilliant reputation frequently invited the young man to visit him, and advised him freely on literary style and matter. The rupture came after a time, as with the majority of Voltaire's friends. He had shown the MS. of "Le Siècle de Louis XIV." to Lessing, and Lessing allowed others to see it. Voltaire taxed him with dishonest motives, and the two parted with considerable ill-feeling.

Meanwhile Lessing was writing with great application. His early plays, after the "Junge Gelehrte," were: "Der Misogyn," and "Der Freigeist," where the freethinker is brought to change his views by a very upright and straightforward theologian. The "Jude" preaches that religious toleration which was afterwards to find its full expression in his masterpiece "Nathan der Weise," and censures the cruel prejudices entertained by Christians against the Jews.

One of Lessing's friends, Moses Mendelssohn, was a very noble and broad-minded man, and showed the best side of

the Jewish intellect and character. This friendship no doubt confirmed him in his tolerant views.

Lessing felt that an attempt to depart from the stereotyped tragedy of historical character, and the introduction of a more familiar element, the tragedy or the comedy of daily life in the middle classes, would be likely to meet with success. This, as possessing the larger proportion of interest for the every-day spectator, was greeted with enthusiasm, and Lessing made his first essay at this "bürgerliche" tragedy in his somewhat painful play,

Miss Sara Sampson. The actors bear English names, though that is their only claim to distinctively English character, and the plot is founded on the novel "Clarissa Harlowe." The hero has deserted his first love for the sake of the unhappy "Miss Sara Sampson." The deserted woman threatens to kill herself and her child, but in reality kills her rival; and the whole story is a mournful tragedy without the grandeur of one noble action to relieve its gloom.

In 1755 Lessing returned to Leipzig, the theatre there being superior to the theatre in Berlin, and after the end of the Seven Years' War (1756-1763), he wrote the first of his three dramatic masterpieces,

Minna von Barnhelm (1767). The time for the publication of this comedy was wholly favourable. The Seven Years' War was at an end, but military life and fortune occupied all minds. Saxony had been conquered, and Frederick the Great was again triumphant, but many of the officers who had served under him were rich in the memory of their brave deeds alone, for the king's exchequer was exhausted. Lessing's idea was to produce a national military drama—right from the heart of daily life as it were—a play which should be a tribute to the valour and honour of the Prussian officer, and should also in a manner typify the ultimate friendly relations of

Prussia and Saxony, by the marriage of a Prussian major with a Saxon lady. The hero, Major von Tellheim, a noble, generous man, experiencing the reverses of fortune, and reaping only ingratitude for having risked his life for his country, had before the close of the war become betrothed to the heroine, a young Saxon lady of great fortune, Minna von Barnhelm. Discharged from the army, and in distress for money, he thinks himself no longer worthy of her; but she, knowing the disinterestedness and modesty of his character, comes to Berlin to find him, and insists on preventing him from sacrificing himself. Her maid, Franziska, and his "Wachtmeister," Paul Werner, are two delightful characters; Franziska, with her unfailing repartee and quickness of comprehension, contrasting with the slow and honest Paul, who would lay down his life for his major. The king in the end rights Tellheim's wrongs, and the close of the play, with its two pairs of lovers happy, is in every way satisfactory. "Minna von Barnhelm" was the first national comedy performed on the German stage, and was a brilliant success.

The second of Lessing's greater plays, recognised by Goethe himself as the first great German tragedy, is *Emilia Galotti* (1772), a tragedy intended as a lively protest against the tyranny of princes. Lessing's prince is represented as ruling over a small Italian state, a man dabbling in art and literature, not in himself especially tyrannical or vicious, but accustomed to deny himself nothing, whether allowable or not, and wholly guided and influenced by a most villainous favourite, the chamberlain Marinelli. The Prince sees Emilia Galotti, who is the affianced bride of a brave soldier, Count Appiani, falls in love with her, and determines, on the advice of his evil counsellor, to prevent the marriage. Then the plot unfolds itself on the lines of the history of the Roman maiden, Virginia. Emilia's father, in order to save her from the prince's

power, plunges his sword into his daughter's heart, and in response to his wild cry as he sees her fall, "Gott, was hab' ich gethan," she answers,

> "Eine Rose gebrochen, ehe der Sturm sie entblättert.
> Lassen Sie mich sie küssen, diese väterliche Hand."

Nathan der Weise, Lessing's third and greatest dramatic masterpiece, was published in 1779. If in "Minna von Barnhelm" and "Emilia Galotti" we admire the unalterable beauty of diction, the purity of taste in words, which is one of Lessing's most salient points, we find in "Nathan," the culminating perfection of this wonderful mastery of language in the faultless five-footed iambic verse, here first introduced into the German drama and destined to a noble future.

The clearness and force, the directness and elegance, which mark Lessing's writings above all others, are the more remarkable because by no means common in German —even in writers of great genius. It is probable that his early association with Voltaire, who, faulty as he often is in subject-matter, has an almost perfect style of his own, may have contributed towards this high excellence in Lessing. However that may be, his readers can only be thankful that he attained it, from whatever source it came.

There is no doubt that "Nathan" cost its author more thought and more serious effort than his other plays. It is the gravest and the most uniformly elevated in style. Its centre-point and leading idea is that religious toleration which Lessing—sometimes with unchristian bitterness—had always striven to inculcate; but the setting is in itself picturesque and interesting, the glamour of that noble theme of song, the Crusades, lies over it, and a great historic hero, Saladin, is one of the actors. In Nathan, Lessing portrayed his friend Moses Mendels-

sohn, and he neglected nothing which could give worth and dignity to the character of the noble Jew.

Nathan, surnamed among his people the Wise, is a merchant possessing great wealth, and living at Jerusalem with his adopted daughter, Recha, and her nurse, Daja. He has gone on a journey; during his absence a fire consumes his house, and Recha would have perished had she not been rescued by a Knight Templar, who saves her from the flames and disappears from sight, but not from the memory of the maiden. The Jew returns, and is summoned before Saladin, who is in need of money and accepts a loan from him; and in this scene the story of the "Three Rings," beginning, "Vor grauen Jahren lebt' ein Mann im Osten," which is the keynote of the whole piece, is told by Nathan to the Sultan.

Lessing did not invent the story himself. Boccaccio tells nearly the same tale of Saladin, and in the eleventh century it was attributed to a Spanish king.

Saladin in Lessing's play, asks which is the preferable of the three religions, Mohammedanism, Judaism, or Christianity? And Nathan in reply tells his story:

There was once a man who possessed a ring, which had the secret property of making its wearer agreeable to God and man.

This ring passed on through generations, from father to best-loved son, until its possessor for the time was the father of three sons, whom he loved equally. He would not exalt one above the two others, and therefore before his death he caused two other rings to be made, so exactly similar to the original that they could not be distinguished from it. Then he died, the three sons were each in possession of a ring, and each claimed that his was the original. The sons appealed to a judge who heard their claims, and pronounced judgment. Their father, he said, had proved that he loved them equally by giving them each a ring. If the

real ring possessed the property of making him, who wore it with that intention, agreeable to God and man, let each prove the genuineness of his ring by the fulfilment of the purpose of the giver—let him prove himself agreeable to God and man—and, after thousands of years, a wiser judge would pronounce the final sentence on the relative merits of the three.

Saladin was struck with the story, and treated Nathan with high honour. Meanwhile Recha, nursing her enthusiastic admiration of the Templar, whom she at first believes to be an angel in human form, and who loves her in secret, is proved to be the daughter of a Christian ; and the Patriarch—a caricature of Lessing's bitter opponent Göze, an orthodox pastor—interferes to take her away from her adopted father. In the end, it is discovered that she and the Templar are brother and sister, and the children of Saladin's younger brother, who had married a Frankish lady and disappeared years ago.

The minor characters in the play are drawn with great skill. There is a dervish of wild and lawless temperament, who can bear the utmost destitution of poverty, but not the slightest restraint; a timid "Klosterbruder," the cowardly, almost dishonest Christian nurse, Daja, and the Patriarch, who has all the characteristics of a Grand Inquisitor. The fault of the detail of the play—from the standpoint of justice—is the inferiority of the Christians as compared with Saladin, his sister Sittah, and Nathan. Lessing fell into an error, too common in writers who cry out against intolerance among Christians—they are themselves intolerant of the Christians. That, however, does not interfere with the artistic value of a great literary masterpiece.

Side by side with the drama, Lessing had done excellent work in other fields of literature. As a critic, his unfailing accuracy of judgment, keenness, and breadth of view,

and perfect literary taste, entitle him to the very highest rank. Lessing is indeed the real founder of æsthetic criticism in Germany, and Macaulay has justly called him "the first critic of Europe." The æsthetic writings couched in his clear language and full of his irrefutable arguments are worthy of all praise. Such are the essays:

Wie die Alten den Tod gebildet, a wonderfully keen and intelligent criticism of classic art, and the deservedly celebrated "Laokoon," in which Lessing established principles until then unthought of in Germany. The

Laokoon was called into being by the work of Winckelmann, a talented writer on art. Lessing, always inclined to controversy, in which his unrivalled critical faculty invariably allowed him to shine, combated many of the principles laid down by Winckelmann. Then, starting from the criticism of the celebrated Laokoon group in statuary, where he describes and explains every contortion of the writhing figure, and every line in the martyred brow—the "Sitz des Ausdrucks," as he styles it—he proceeds from plastic to poetic art, and lays down the most excellent rules for epic poetry. He insists on the avoidance of long descriptions, enumeration of qualities, and attractions, pointing out the superiority of Homer over Virgil in that particular, and, as a general principle, the preferability of action to mere words. The "Laokoon" is worthy of a high place not only for its style, but also for the value and soundness of its artistic teaching.

Lessing's versatile genius found manifold expression. We may mention

Fabeln und Sinngedichte, almost epigrammatical in their conciseness,

Anmerkungen über das Epigramm,

Briefe antiquarishen Inhalts, and the

Hamburgische Dramaturgie.

Lessing's life, as far as worldly success is concerned, was

by no means fortunate. The remembrance of his early quarrel with Voltaire, which was almost all the king could be persuaded to know of Lessing, prevented Frederick II. from sanctioning his appointment as librarian in Berlin. Lessing went to Hamburg, attempted there to reform the theatre, and published periodically the "Hamburgische Dramaturgie." The enterprise failed, most likely for want of money, but what was written of the "Dramaturgie" was of the highest excellence. It was an "Art of the Drama," calculated to extinguish the false ideas then prevailing; it pointed out the serious defects of the French school, and their wrong interpretation of Aristotle's "Three Unities," insisted on the paramount necessity of action, and set up as models Sophocles and Shakespeare. Lessing's reform of the drama had begun with Miss Sara Sampson. In the "Dramaturgie" he produced a masterpiece of criticism, and the most important work on poetry of the eighteenth century.

After leaving Hamburg Lessing was at last made librarian at Wolfenbüttel (Brunswick). Here the least praiseworthy part of his literary work was accomplished in his bitter controversial writings against Pastor Göze, and the strictly dogmatical party. He had lately lost his wife and infant child, and his grief may have embittered his thought and warped his judgment. The controversy was stopped officially, and Lessing wrote as a noble expression of his views, "Nathan der Weise." Three years after, in 1781, he died.

It is fitting to mention here besides *Moses Mendelssohn* (died 1786), author of "Phädon oder über die Unsterblichkeit der Seele," Lessing's other friend,

Nicolai, died 1811, one of the principal agents in the German revival of letters. He published chiefly in the "Allgemeine deutsche Bibliothek," and wrote a novel, "Magister Sebaldus Nothanker."