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It is also noteworthy that Lucian, like Lucretius and Omar Khayyám ("I Myself am Heaven and Hell"), anticipates Marlowe (*Doctor Faustus*, III, 77, v, 120) in the potent conception of deepest Hell, not as an abode of material horrors, but as a moral state. Mark the punishment of Megapenthes in *The Tyrant* (Collins, pp. 75-76):—

"*Cyniscus*. Let this man alone not be permitted to taste Lethe. So shall he suffer the bitterest punishment in the recollection of all that he has been and done and all the power he had while on earth and in the thought of his past pleasures."

An energetic *Quellenjagd* in the regions of Elizabethan drama and satire would doubtless reveal many legacies of Lucian.

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CHRONOLOGICAL ORDER OF CERTAIN SCENES IN GOETHE'S *Faust*.

The chronology of certain scenes of the Gretchen tragedy in Goethe's *Faust*, especially the 'Walpurgisnacht' scene, is, according to the opinion of many critics, very much confused. As a rule, Faust's visit to the Brocken is thought to take place directly after his leaving Gretchen, and the anachronism of dates—the Walpurgisnacht being the night of the first of May, while the love story must be placed in June—is pointed out. Led by the considerations given below, I should suggest making the Brocken excursion immediately precede the scene 'Dismal Day' and the 'Prison' scene. Since these two scenes are removed from the opening love scenes by almost a year, the 'Walpurgisnacht' scene should be placed on the first of May of the following year. Chronologically it would fit in very well there, ten or eleven months after the beginning of the love story.

But there are other than chronological reasons for changing the date of this scene. If we compare Faust's lofty mood in the scene 'Forest and Cavern,' after he had left Gretchen for the first time, with the humor with which he goes into the

orgy on the Brocken, it does not seem possible that he had left Gretchen in her misfortune just the day before. In this scene Gretchen is not in his heart nor in his mind; he follows with a will his guide to pleasure of a kind which would have repulsed him, if he had not had time to forget his love. The 'insipid diversions' with which Mephistopheles has been lulling him to make him forget the wrong done to Gretchen must have been various, and must have filled the whole time from his sudden departure after the murder of Valentin to the returning first of May with its Walpurgisnacht. This night festival is intended by Mephistopheles to be his last and greatest 'diversion'; he wishes by that climax of debauchery to cure Faust forever of all sentimentality. But he has miscalculated. Faust's better self revolts. Just here is the dramatic justification for the whole 'Walpurgisnacht' scene. This whirlwind of lewdness was needed to bring back to Faust's memory the pure and noble emotions of his former love. While he is dancing with the naked witches, he has the vision of Gretchen in her misery. This causes the terrible reaction in his mind which manifests itself in the outbreak of rage in the scene 'Dismal Day' and in his visit to the prison.

There is another reason why these three scenes should be closely connected. There exists a fragment of a scene following the 'Intermezzo' and representing the court of Satan on the Brocken, where Faust learns about Gretchen's plight. Though Goethe omitted that scene as out of harmony with the changed Faust plan, yet he did not wish to leave Faust without means of knowing the fate of Gretchen; and if he considered Faust's vision of his beheaded love sufficient information about a fate upon the whole not hard to imagine, he must have intended that that vision should occur directly before what appears as the result of it and of the information carried by it, the frenzied outbreak against Mephistopheles and the attempted deliverance from prison.

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