

# Goethe's Educational Theories in Wilhelm Meister

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Submitted to the Department of Germanic Languages of the University of Kansas in partial fulfillment of the requirements for the Degree of Master of Arts

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## Table of Contents.

	page
Introduction - - - - -	1
Development of Wilhelm Meister in the Lebrjahre - --	4
Development of Wilhelm Meister in the Wanderjahre - -	14
Die Entsagenden - - - - -	23
Purpöse - - - - -	23
Renunciation - - - - -	23
Restrictions - - - - -	24
Locality - - - - -	25
Educational Plan of the Emigrants - - - - -	26
Relation to the Pedagogical Province - - - - -	27
Officers - - - - -	27
Education of Felix in the Wanderjahre - - - - -	28
Childhood - - - - -	28
Pedagogical Province - - - - -	30
Location - - - - -	31
Officers - - - - -	31
Purpose - - - - -	32
Students - - - - -	33
Singing - - - - -	33
Play - - - - -	34
Reverence and greetings - - - - -	35
Religion - - - - -	36
Union of the three religions - - - - -	38
The Sanctuary - - - - -	38
Israelitish history-----	39
The life of Christ -----	40
The pictures of the third series -----	42

	page
Pedagogical Province continued - - - - -	-
Punishment - - - - -	43
Dress - - - - -	43
Agriculture - - - - -	44
Language teaching - - - - -	45
Instrumental music - - - - -	47
Lyric poetry - - - - -	48
Plastic arts - - - - -	49
The Genius - - - - -	50
Public decorations - - - - -	50
Epic poetry - - - - -	51
Mining - - - - -	53
The departure of Felix from the school - - - - -	54
Miscellaneous theories - - - - -	55
First impressions - - - - -	55
Beginnings - - - - -	56
Pictures - - - - -	57
Education of women - - - - -	58
Attitude of elders toward children - - - - -	58
Summary - - - - -	59
Relation to history of education - - - - -	64
Bibliography - - - - -	66

## INTRODUCTION.

Goethe's novel, *Wilhelm Meister*, stands pre-eminent among those of its type, in which the author undertakes to show the development of a soul. Authorities<sup>1</sup> seem to agree that this is the primary purpose of this book. Schiller expresses it thus:<sup>2</sup> "Wilhelm Meisters Lehrjahre sind die Bildungsgeschichte eines Menschen der von einem leeren unbestimmten Ideal in ein bestimmtes<sup>t</sup> werktätiges Leben tritt ohne die idealisierende Kraft dabei einzubüssen." The second part, "Wilhelm Meisters Wanderjahre" which appeared in 1821, twenty six years after the *Lehrjahre* had been published, while conforming to this general purpose has in addition the more specific one of educational reform.<sup>3</sup> At any rate Goethe has set forth many pedagogical ideas which seem to deserve more attention than they have received from critics.

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1.. Reimann, Dr. Robert in *Goethe's Romantechnik* page 196 says; Die *Lehrjahre* antworten nicht auf die Frage: "Wie wird man tugendhaft?" "noch weniger auf die," "Wie soll man sich bilden?" sondern sie behandeln das Problem der halben Begabung und stellen den Tragischen Irrtum eines selbstbewussten Dilettanten in allen seinen Konsequenzen dar.

2.. H. Hettner, *Geschichte der deutschen Literatur* Book III<sup>2</sup> page 114.

3.. Bielschowsky - *Life of Goethe*. Vol. II page 260.

This phase of the book is most prominent in the institution called the Pedagogical Province. The system of education presented there is, to be sure, incomplete and unpractical. Goethe himself realized this, for he makes one of his characters, Leonardo, speak of the institution thus:<sup>1</sup>

Als ich ihn vor Jahren das letzte Mal sah, erzählte er mir gar manches von einer pädagogischen Verbindung, die ich nur für eine Art von Utopien halten konnte; es schien mir, als sei unter dem Bilde der Wirklichkeit eine Reihe von Ideen, Gedanken, Vorschlägen und Vorsätzen gemeint, die freilich Zusammenhänge aber in dem gewöhnlichen Laufe der Dinge wohl schwerlich zusammentreffen möchten." But however unpractical may be this theory, it is of interest not simply because it is the idea of a famous man, embodied in a famous book, but also because of its relation to the history of education.

It is the purpose of this paper then, to present Goethe's educational ideas as seen in *Wilhelm Meisters Wanderjahre* and *Wilhelm Meisters Lehrjahre*. The more specifically pedagogical theories are given in the setting of general culture, since they are so closely connected it is impossible to wholly separate them. The outlines of Wilhelm's development, and later that of his son, form the background.

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1. *Wilhelm Meisters Wanderjahre*. I, 11, page 126.

The text used was that from the Göttingen edition of Goethe's *Sämtliche Werke* 16, 17 and 18 and all references are to those volumes.

I. In "Wilhelm Meisters Lebrjahre", it seems to be Goethe's purpose to lead his hero up through his errors and varied experiences to a harmonious education. In the beginning we see him a young man of twenty two years, a dreamer and idealist with strong tendencies toward the stage and a love for art. The inclination for the stage is greatly strengthened- and perhaps wholly accounted for- by his familiarity with puppet shows in his boyhood and by his love for a pretty actress, Mariane. He wishes to become an actor and poet, but his father who is strictly a materialist wants him to become a business man and even threatens to stop his visits to the theater. So Wilhelm is put into a counting house while his lessons are continued with a tutor. He is sent by the firm on a business journey in order to fit him better for his life work but his sympathetic nature causes him to turn aside from his errand to help a pair of runaway lovers, the young man being an actor. After his return he becomes convinced of the faithlessness of Mariane, and upon recovering from a severe illness, throws himself into business, resolving to give up all thought of the stage. He even burns all his manuscripts. In three years however, he is sent out again as a commercial traveler and upon seeing some plays performed, he feels again his old passion for the theater. He falls in with some

players, and once more his business seems to be forgotten, for he tarries indefinitely, and finally, out of a desire to be helpful to some unemployed actors, he invests in some scenery and becomes the stage manager and playwright of a strolling company. This tie, together with the love of a little Italian girl, Mignon, whom he has rescued from a harsh master, prevents Wilhelm from returning to his home, though he frequently decides that he must do so. Later he goes with the theatrical company to the castle of a count, thus coming in contact with the aristocracy. Here Wilhelm writes and also becomes a performer, but of most importance is the fact that he becomes acquainted with Shakespeare's works. At this point he ceases to wear his quiet business clothes but puts on a fanciful costume more in keeping with his calling as an outward sign of the break with his former self. After leaving the count's castle the theatrical company is broken up because of an attack made upon them by some robbers. Wilhelm wavers for some time but finally becomes the stage manager in a city theater controlled by Serlo. Here our hero plays very successfully the role of the Prince of Denmark in a presentation of Shakespeare. But he becomes more and more dissatisfied with his chosen calling, feeling that acting is only a trade,

About this time he reads "Die Bekenntnisse einer schönen Seele", the story that tells of a beautiful girl who gave herself up to inactive introspection and pious devotion. In the criticism which the girl's uncle makes upon this sort of a life, Wilhelm himself gets some much needed advice. He says:<sup>1</sup> "Das ganze Weltwesen liegt vor uns, wie ein grosser Steinbruch vor dem Baumeister, der nur dann den Namen verdient, wenn er aus diesen zufälligen Naturmassen ein in seinem Geiste entsprungenes Urbild mit der grössten Ökonomie, Zweckmässigkeit und Festigkeit zusammenstellt. Alles ausser uns ist nur Element, ja, ich darf wohl sagen, auch alles an uns; aber tief in uns liegt diese schöpferische Kraft, die das zu erschaffen vermag, was sein soll, und uns nicht ruhen und rasten lässt, bis wir es ausser uns oder an uns, auf eine oder die andere Weise, dargestellt haben." In another place the Uncle remarks:<sup>2</sup> "...so ist Entschiedenheit und Folge nach meiner Meinung das Verehrungswürdigste am Menschen."

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1.. <sup>hr</sup>Lehrjahre II page 116.

2.. Lehrjahre II page 117.

Still further in the conversation he says:<sup>1</sup> "ohne Ernst ist in der Welt nichts möglich, und unter denen die wir gebildete Menschen nennen, ist eigentlich wenig Ernst zu finden; sie gehen, ich möchte sagen, gegen Arbeiten und Geschäfte, gegen Künste, ja, gegen Vergnügungen nur mit einer Art von Selbstverteidigung zu Werke; man lebt, wie man ein Pack Zeitungen liest, nur damit man sie los werde,----. Man will mancherlei wissen und kennen, und gerade das, was einem am wenigsten angeht, und man bemerkt nicht, dass kein Hunger dadurch gestillt wird, wenn man nach der Luft schnappt. Wenn ich einen Menschen kennen lerne, frage ich sogleich, womit beschäftigt er sich? und wie und in welcher Folge? und mit der Beantwortung der Frage ist auch mein Interesse an ihm auf zeitlebens entschieden." In the light of these keen criticisms and searching questions Wilhelm sees how useless his life has been. He has, to be sure, acquired a great deal of culture and knowledge, but he has been weak and wavering.

In going upon an errand for Aurelia, the dying sister of Serlo, Wilhelm meets for the first time people who are capable of exerting the right kind of influence upon him. In Lothario to whose

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1.. Lehrjahre II page 118.

castle he goes, he sees a man who is constantly accomplishing something, not for himself alone but for the people who live on his estate. Wilhelm is sent from the castle upon an errand to the home of Theresa an active energetic woman who is acting as a manager of a neighboring estate and at the same time conducting a small private school for girls, whom she instructs in the household duties. These people furnish just the example needed by Wilhelm after reading "die Bekenntnisse einer schönen Seele" and he decides to give up the stage in order to enter into a new and useful career. When he returns to the city to make the necessary arrangements for this change, Wilhelm learns that little Felix, formerly cared for by Aurelia as her son is really his own son and that the mother Mariane is dead. With Felix and ~~Mignon~~ Mignon he then returns to the castle of Lotharia and at this time he is formally introduced into the society which has its headquarters in the tower of Lothario's castle.

The purpose of this organization seems to have been to aid good men to develop into useful lives in accordance with their nature. Jarno, who had first made Wilhelm acquainted with Shakespeare, is a member and also the Abbe' who had acted as the agent in purchasing the pictures of Wilhelm's grandfather years

before. He had also appeared several years after that as a stranger at the inn where he gave the young man some good advice. Among other things he said:<sup>1</sup> "Leider höre ich schon weider das Wort Schicksal von einem jungen Maune aussprechen, der sich eben in einem Alter befindet, wo man gewöhnlich seinen lebhaften Neigungen den Willen <sup>he</sup>hörer wesen unterzuschieben pflegt." and also:<sup>2</sup> "Ich kann mich nur über den Menschen freuen, der weiss was ihm und andern nütze ist, und seine Willkür zu beschränken arbeiteh."

When Wilhelm is taken to the secret chamber in the tower and goes through the various rites, he sees two other people with whom he has previously come in contact. One is an officer who had stopped to talk to Jarno in the Count's park and who has at that time expressed a mysterious interest in Wilhelm's welfare.<sup>3</sup> The other had appeared and acted the part of a country clergyman once when the young man was in a boating party with his actor friends.<sup>4</sup> The fact that he is said to resemble the Abbe although he does not apper exactly the smae person, suggests to us

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1.. Lehrjahre Vol. I page 71.  
 2..Lehrjahre Vol. I page 72.  
 3.. Lehrjahre Vol. I page 181.  
 4.. Lehrjahre Vol. I page 114.

that possibly it may really be ~~thax~~ the Abbé, but there is no definite answer to be found to this question. At any rate in his serious conversation with Wilhelm in the earlier part of the novel <sup>he</sup> shows, particularly by what he says of the puppet plays, that he is familiar with the young man's life. When he appears to Wilhelm in the tower, he speaks again some wise words:<sup>1</sup>

*ist die Pflicht des menschenziehers, sondern*  
 "Nicht vor Irrtum zu bewahren, den Irrenden zu leiten ja, ihn seinen Irrtum aus vollen Bechern ausschürfen zu lassen, das ist Weisheit der Lehrer. Wer seinen Irrtum nur kostet, hält lange damit Haus, er freuet sich d'essen ~~ix~~ als eines seltenen Glücks; aber wer ihn ganz erschöpft, der muss ihn kennen lernen, wenn er nicht wahnsinnig ist." So it seems that this strange society has been following him and exerting an influence upon him throughout his life.

At the close of the ceremony Wilhelm is presented by the Abbe with the Lehrbrief of the Society which reads as follows:<sup>2</sup>

"Die Kunst ist lang, das Leben kurz, das

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1.. Lehrjahre Vol. II page 197.  
 2.. Lehrjahre Vol. II page 198-199.

Urteil schwierig die Gelegenheit flüchtig. Handeln ist leicht, denken schwer: nach dem Gedachten handeln unbequem. Aller Anfang ist heiter, die Schwelle ist der Platz der Erwartung. Der Knabe staunt, der Eindruck bestimmt ihn; er lernt spielend, der Ernst überrascht ihn. Die Nachahmung ist uns angeboren, das Nachzumahmende wird nicht leicht erkannt. Selten wird das Treffliche gefunden, seltner geschätzt. Die Höhe reizt uns, nicht die Stufen; den Gipfel im Auge, wandeln wir gerne auf der Ebene. Nur ein Teil der Kunst kann gelehrt werden, der Künstler braucht sie ganz. Wer sie halb kennt, ist immer irre und redet viel; wer sie ganz besitzt mag nur tun und redet selten oder spät. Jene haben keine Geheimnisse und keine Kraft, ihre Lehre ist wie gebacknes Brot schmackhaft und sättigend für einen Tag; aber Mehl kann man nicht säen und die Saatfrüchte sollen nicht vermahlen werden. Die Worte sind gut, sie sind aber nicht das Beste. Das Beste, *wird nicht deutlich durch Worte. Der Geist* aus dem wir handeln ist das Höchste. Die Handlung wird nur vom Geiste begriffen und wider dargestellt. Niemand weiss was er tut, wenn er recht handelt; aber des Unrechten sind wir uns immer bewusst. Wer bloss mit Zeichen wirkt, ist ein Pedant, ein Heuchler oder ein Pfuscher. Es sind ihrer viel, und es wird ihnen wohl zusammen. Ihr Geschwätz hält den Schüler zurück,

und ihre beharrliche Mittelmässigkeit ängstigt die Besten. Des Echten Künstlers Lehre schliesst den Sinn auf; denn wo die Worte fehlen spricht die Tat. Der echte Schüler lernt aus dem Bekannten das Unbekannte entwickeln und nähert sich dem Meister."

This is all Wilhelm is permitted to read then, but he is allowed to ask a question.. He asks if Felix is really his son and is assured that he is. This question seems to be the last thing needed to show his development complete and he had stood the test. The one thing he desired to know concerned some one besides himself and showed that he <sup>is</sup> was not wholly selfish. At this point the Abbe declared his apprenticeship at an end in these words; " Die Natur hat dich losgesprochen." Wilhelm is ready now and desires to lead an active useful life, so he purchases some land in partnership with Lothario. He offers his hand in marriage to the energetic Theresa, who, he thinks will be a good mother for Felix, but circumstances finally lead him to a different type of a ~~woman~~ woman in Natalie. She it is who had been of assistance to Wilhelm at the time of the attack by the robbers, and about whom he has always dreamed since. In her is combined the activity of

of Theresa with the spirituality of the "Schöne Seele". Although their mutual love is declared, Wilhelm and Natalie are not married, but arrangements are made by the society for the tower for Wilhelm to set out as a traveler.

11. It is upon this foundation from the Lebrjahre that Goethe has built the Wnaderjahre. Much dissatisfaction has been expressed with the ending of the Lebrjahre and it certainly would be most unsatisfactory if that were really the end of the novel, for Wilhelm who has just (~~who has just~~) realized the importance of an active useful life is agin starting out to wander. But his development is not yet complete and the Wnaderjahre takes it up at this point and completes it according to Goethe's educational ideals. The Wnaderjahre is often compared in its relation to the Lebrjahre <sup>with that of</sup> ~~the~~ the second part of Faust ~~is~~ to the first part.<sup>1</sup> It belongs to it just as closely and is just as necessary to the proper understanding of the Lebrjahre as in the case of Faust II. The comparison might be carried still further, for the Wnaderjahre seems to be as much neglected by the critics as is the second part of Faust.

At the point where the Wanderjahre begins, Wilhelm, through his contact with the tower society has come to see how useless his life has been and wishes to improve. Indeadd there is danger of his going to another extreme but for the influence of Natalie who represents the happy medium between idealism and

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1.. Hettner page 124.

activity. It is true that from the standpoint of novel-technique we might have expected to see him settle down at the end of the *Lehrjahre* to a useful domestic life. But Goethe did not believe him yet ready (for) for that. His culture and education has been too general, and he has yet, in order to become a useful member of his society to become skilled in some handicraft. That is the educational message of the *Wanderjahre* which finds expression in the words of Montau-formerly Jarno<sup>1</sup>:

„Narrenpossen sind eure allgemeine Bildung und alle Anstalten dazu. Dass ein Mensch etwas ganz entschieden verstehe, vorzüglich leiste, wie nicht leicht ein anderer in der nächsten Umgebung darauf kommt es an, und besonders in unserm Verbande spricht es sich von selbst aus.“ The "Verbande" mentioned here is that of the tower society of the *Lehrjahre*, now much enlarged, and whose members are called "Die Entsagenden."

At the beginning of the *Wanderjahre* we find Wilhelm traveling under the orders of the association with the prescribed rules that he must not stop more than three days under the same roof and must leave no inn without going at least a mile away. At first these seem purely capricious injunctions, but they are not

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1.. *Wanderjahre* page 248-249.

as Jarno shows when he says to Wilhelm:<sup>1</sup> "Du bist von der Menschenart die sich leicht an einen Ort nicht leicht an eine Bestimmung gewöhnen. Allen solchen wird die unstete Lebens art vorgeschrieben, damit sie vielleicht zu einer sichern Lebensweise gelangen."

The story is begun with Wilhelm and Felix at the top of a mountain chain and the first incident is the meeting with the family of Joseph the Second, which makes a profound impression upon Wilhelm. Joseph, who is a carpenter and a master of his craft, lives with his family in an old monastery which he has restored on the mountain side. There under the influence of the pictures in the chapel they have come to imitate the holy family both in costume and in manner of living, and are most useful members of the community; doing good to all around them.

After leaving this place the travelers next meet Montan- the Jarno of thr Lehrjahre- who has become a miner and geologist. In their lengthy conversation Jarno discourses upon the value of a handicraft. When Wilhelm urges the advantages of a many sided culture he says:<sup>2</sup> "Vefilseitigkeit

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1.. Wanderjahre page 249.  
2.. Wanderjahre page 33-34.

bereitet eigentlich nur das Element vor, wotin der Einseitige wirken kann dem eben jetzt genug Raum gegeben ist. Ja, es ist jetzo die Zeit der Einseitigkeiten; wohl dem, der es begreift, für sich und andere in diesem Sinne wirkt. Bei gewissen Dingen versteht sich's durchaus und sogleich. Uebe dich zum tüchtigen Violinisten und sei versichert, der Kapellmeister wird dir deinen Platz im Orchester mit Gunst anweisen. Mache ein Organ aus dir und erwarte was für eine Stelle dir die Menschheit im allgemeinen Leben wohlmeinend zugestehen werde. Lass uns abbrechen. Wer es nicht glauben will, der gehe seinen Weg, auch der gelingt zuweilen; ich aber sage: von unten hinauf zu dienen ist überall nötig. Sich auf ein Handwerk zu beschränken, ist das Beste. Für den geringsten Kopf wird es immer ein Handwerk, für den bessern eine Kunst, und der beste, wenn er eins tut, tut er alles, oder um weniger paradox zu sein, in dem einen was er recht getan wird."

As they talk Wilhelm confides in Jarno the fact that he has for sometime desired to devote himself to a special profession, and requests his friend to use his influence with the bräthers of the association to to have <sup>him</sup> freed from his obligation of remaining only three days in one place. Jarno beleiving his purpose to be a good one promises his aid. We are not told

yet what Wilhelm's intentions are but an old surgical case which he carries with him as a sort of a fetich is suggestive.

The father and son soon come to the estate of an interesting man, whose grandfather had settled in America with William Penn. This extraordinary man could not fail to greatly influence anyone with whom he came in contact. The motto over his gate, "Besitz und Gemeingut" is an indication of his character. His property he manages as a steward, giving the people the benefit. For example he has large nursies from which he gives young fruit trees to deserving people while others must pay. Thus he encourages activity among his tenants. Another indication of his practical nature is the fact that in his picture gallery are the portraits of only men who have achieved some great work. Upon leaving this miniature commonwealth, Wilhelm, at the request of Hersitia, this landowner's niece, next visits Markaria, Hersitia's aunt. She is a most remarkable person whose nature is related to the spheres. After an evening of lofty conversation, Wilhelm spends a wonderful night with Markaria's astronomer. He sees at this place also another energetic young woman, Angela, who is teaching some girls. He leaves Markaria

to go on a commission to her nephew Leonardo, who has been away for some time and hesitates to return because of some painful memories in connection with a young woman on his uncle's estate. He feels that he did not sufficiently intercede for her father who was being expelled from his cottage and has a great anxiety for the girl's fate. Upon meeting Leonardo and assuring him of the happiness of the "Nut Brown Maid" they ride together to her supposed dwelling but meet there another acquaintance whose name Leonardo has confused with that of the other. Again he is plunged into despair and to relieve his conscience, Wilhelm promises to undertake a journey to find the real "Nut Brown Maid." At Leonardo's suggestion he decides to leave Felix in the meantime at the Pedagogical Province, and he stops for information in regard to it at the house of an old antiquarian. Here Wilhelm hears another discourse on the value of handiwork from the old gentleman who says:<sup>1</sup> "Allem Leben, allem Tun, aller Kunst muss das Handwerk vorausgehen."<sup>2</sup>

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1.. Wanderjahre page 132.

2.. See page 30 for the rest of this speech.

After visiting the Province and leaving Felix there, Wilhelm finds the "Nut Brown Maid" in a community of weavers, as he writes to Leonardo; and next he undertakes a pilgrimage to Mignon's birthplace. When he returns he finds waiting him a letter from the Abbe' freeing him from the exacting rule of the order. We do not follow Wilhelm into his new work, but we find from what he later relates that he spent sometime at a medical school in learning surgery which is his chosen handicraft. He is not a physician merely, for that would be too general. He becomes a surgeon, one who must do skilled work with his hands. Thus Wilhelm has proved himself a most useful link as he had occasion to demonstrate during his second visit to the Pedagogical Province and when an accident happens to one of his guild brethren whom he next visits at an old castle. ¶ It is here that he makes to Leonardo a report of his studies which is interesting from a standpoint of medical education. His studies began, he says at a large institution in a large town, with anatomy as the fundamental study. His theatrical career had already given him some knowledge of the human frame. He felt repugnance for actual dissection and became the pupil of a man who believes in the constructive method and makes anatomical dissections of wax. In explaining

Anat-  
omical  
Stud-  
ies

his method to Wilhelm he said:<sup>1</sup> "Sie sollen in kurzen erfahren, dass Aufbauen mehr belehrt als Einreißen. Verbinden mehr als Trennen, Totes beleben mehr, als das Getötete noch weiter töten." Wilhelm was set to work at first in putting <sup>together</sup> the wooden skeleton of an arm, and afterwards in building the sinews and muscles of wax. Not only was the work done forward in this constructive way, but also backward. For example a cast had been made of a torso of an antique youth and the medical master tried to remove the epidermis from the ideal form made by the sculptor and display the muscles. The promoter of this system, which was depreciated by medical professors, had no wish to do away with the medical schools. He felt that there was a place for them, but that they should be occupied only with tradition.

The group of craftsmen which Wilhelm finds at this place consists chiefly of carpenters and masons who are employed in rebuilding a country town which had been destroyed by fire. An interesting thing about these workmen is the fact that they understand singing perfectly and sing a great deal in chorus, seeming in this way to regulate and govern the actions of the whole body. These lines from one of their songs indicate their serious purpose in life.

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1.. Wanderjahre III page 264.

"Und dein Streben, sei's in Liebe,

Und dein Leben sei die Tat."

Leonardo is one of the superiors of this group and another is Natalie's brother Friedrich, seen before in the Lebrjahre. His speciality in which no one surpasses him, is a good memory, which he turns to account in a clerical way-constituting a whole office in himself, as he says. At this place, preparations for migration to America are being made under Leonardo's leadership; and Wilhelm learns that Lothario, Theresa, Natalie and the Abbe' have already sailed. Other members of the society gather at Markaria's in order to start. After their departure Wilhelm starts down the stream to pay a visit to Felix. The boy has left the school however, and in rushing on horseback to find his father, falls into a stream. Wilhelm brings him back to life, using the extraordinary method of bleeding. Thus his surgery is made at the end to serve the fitting purpose of restoring his own son to life.

Die Ent-  
sagend-  
en.

III. Because of the influence which the order of the "Entsagende" has upon Wilhelm, and because of the educational nature of its principles, a more complete explanation of this association should be made. The information however, can only be gleaned from scattered fragments throughout the book. The clearest statement of their purpose is given by Leonardo in his speech to the emigrants as follows:<sup>1</sup> "Unsere Gesellschaft aber ist darauf gegründet dass jeder in seinem Masse, nach seinen Zwecken aufgeklärt werde. Hat irgend einer Land im Sinne, Wohin er seine Wünsche richtet, so suchen wir ihm das einzelne deutlich zu machen, was im ganzen seiner Einbildungskraft vorschwebte; uns wechselseitig einen Überblick der bewohnten und bewohnbaren Welt zu geben, ist die angenehmste, höchst belohnende Unterhaltung."

Renunci-  
ation.

As the name implies the members must live in renunciation of something, for a time at least. There seem to be various things to be given up by different members. Wilhelm, for example gives up the joy of a quiet domestic life for a life of wandering.

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1..Wanderjahre III,10,-318.

Montax goes out on his travels with love unrequited. The young barber, Christopher, who was by nature very talkative is denied the privilege of talking while he works. He is, however, allowed to tell some tales, which he does all the better seemingly because of the restriction placed upon his freedom of speech. Besides these individual renunciations there is one limitation placed upon every member, and that relates to vocation. It is a rule of the order, -and one frequently mentioned- that each member restrict himself to one craft and become skilled in that. Accordingly Jarno becomes an authority on mining and geology, Wilhelm is a skilled surgeon, and Leonardo, though we see him principally as a leader, has attained that place because he was a master mechanic.

Res-                    Still another obligation upon the members of  
trictions.            the order is that they speak neither of the past nor future when they meet. The reason for this limitation upon the conversation is easily understood, for persons who believe as faithfully in activity and achievement as do the "Entsagender" have no time even to think of past and future. They must live in the present.

The regulation of remaining no more than three days in one place, seems not to be imposed upon all the members, but only upon those whose natures seem to

necessitate it, as in Wilhelm's case. But the whole order seems to feel a "Wanderlust" as the emigration of a great number of them indicates. This spirit is well expressed in the wanderer's song which is sung by the laborers at the old castle:<sup>1</sup>

"Bleibe nicht am Boden heften,  
 Frisch gewagt und frisch hinaus,  
 Kopf und Arm, mit heitern Kräften  
 Ueberall sind sie zu Haus;  
 Wo wir uns der Sonne freuen,  
 Sind wir jede Sorge los;  
 Dass wir uns in ihr zertreuen,  
 Darum ist die Welt so gross."

Loca- The associtaion seems not to have any permanent central  
 lity office or location for the Abbé sends to Wilhelm a little chart whereby he can tell where to send his letters at each season of the year. <sup>2</sup> "Ich lege zum Schluss ein Täfelchen bei," writes the Abbé to Wilhelm, "woraus Sie den beweglichen mittelpunkt unsrer Kommunikationen erkennen werden." The society is, however, in possession of some land, as we learn from this same letter, though

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1.. Wanderjahre III, 1-page 257  
 2.. Wanderjahre II, 1-page 217

we are not told exactly to what use it is put. It seems most probable that it was used for some social purpose, since that is the most important phase of the association, as we see at the time fo the emigration.

Educa-  
tional  
plan  
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However interesting that may be, it does not belong to this subject, with the exception of the system of education planned for the new country. Friedrich, explaining it to Wilhelm says:<sup>1</sup> "Gewisse Dinge freilich müssen nach einer gewissen gleichförmigen Einheit gebildet werden: Lesen Schreiben, Rechnen mit Leichtigkeit der Masse zu überliefern, übernimmt der Abbé; seine Methode erinnert an den wechselseitigen Unterricht, doch ist sie geistreicher; eigentlich aber kommt alles darauf an, zu gleicher Zeit Lehrer und Schüler zu bilden.

The comprehensiveness of the association is indicated in the words of the Abbé;<sup>2</sup> "Wir müssen den Begriff einer Weltfrömmigkeit fassen, unsere redlich menschlichen Gesinnungen in einen praktischen Bezug ins weite setzen und nicht nur unsre Nächsten fordern, sondern zugleich die ganz Menschheit mitnehmen."

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1.. Wanderjahre III, 11 page 331.

2.. Wanderjahre II, 7 page 217.

Rela- A close connection is established by the order  
tion with the pedagogical Province. The Abbé himself says  
to the Peda- in regard to this point:<sup>1</sup> "Im ganzen wird zu jener  
gogi- *eine dauernde Verbindung höchst nützlich und*  
cal pädagogischen Anstalt, und <sup>^</sup>nötig werden. Wir müssen  
Pro- tun und dürfen aus Bilden nicht denken; aber Gebildete  
vince heran zu ziehen ist unsre höchste Pflicht." Accordingly,  
Lothario goes to the pedagogues to procure skilled  
artisans- though only a few as the Abbé adds and then  
goes on to say further:<sup>2</sup> " Die Künste sind das Salz  
der Erde; wie dieses zu den Speisen so verhalten sich  
jene zu der Technik. Wir nehmen von der Kunst nicht  
mehr auf als nur dass das Handwerk nicht abgeschmactt  
werde."

Officers. Concerning officers of the association we  
are told nothing, and it probable that in this democratic  
organization there were none. Yet the Abbé seems to  
be the one of most influence and highest authority,  
for he is most often quoted by the others members and  
it is through him that Wilhelm finally obtains his  
freedom from the restriction placed upon him. Lothario  
seems to be a leader, but he seems to be such by virtue  
of his ability and strength of character, rather by any  
election or appointment. Among the craftsmen at the

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1.. Wanderjahre II, 7 page 216.

2.. Wanderjahre II, 7 page 216.

old castle, Leonardo, Frædrieh, and the bailiff act as authorities, and Wilhelm's invitation to remain is said to come from the "Band", a title probably applied to the three together. The whole idea of the organization and government is essentially democratic.

IV. While the association of the "Entsagenden"

Child- hood of Felix seems to have been largely responsible for Wilhelm's development, it is connection with the education of young Felix that the purely pedagogical ideas of Goethe are expressed, particularly in the description of the Pedagogical Province. Before the time that the child enters this institution, he has very little special training. His earliest childhood was spent with a theatrical troupe, without his real mother; though Aurelia cares for him as though he were her own child. When Wilhelm becomes connected with the society of the tower he realizes his own unfitness to bring up the boy properly, yet he takes him with him on his travels. We do not know just how old Felix is at the beginning of the Wanderjahre when we see him with his father in the mountains, but he is an active boy, eager for knowledge, who plies his father with question which many times he can not answer.

A mystical side of the boys nature is shown when when he dives into a cave on the mountain side, guided by some mysterious impulse, and finds a little golden casket. The meaning of this has been variously interpreted. Bielschowsky<sup>1</sup> thinks it is a symbol of the life of Felix, inasmuch as it is locked and he has not the key. Düntzer<sup>2</sup> applies it particularly to his relation to Hersilia for whom he forms a great attachment. Either of these ideas seems plausible, but they are both pure speculation, since there seems to be nothing in the story to determine a definite meaning. The next thing of importance occurs in the boy's life when the travelers visit the estate where he sees Hersilia. He loves her at once, - though she is a grown young woman. The influence of this strange passion, - which lasts throughout the book - begins to be seen at once, for, when at the leave taking Hersilia asks Felix what he is going to learn, he says:<sup>3</sup> "Ich lerne

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1.. Bielschowsky, Life of Goethe. Vol. III page 199.

3. Düntzer - Goethe's Wilhelm Meisters Wanderjahre, page 61. "Das Kästchen war der vom Schicksal bestimmte Talisman, an den sich ihre wunderbare Verbindung knüpft und uneröffnet wird es, als wertheste Andenken woran ihr Liebesglück gebaut bleibt, im Familienkreise aufbewahrt werden.

2.. Wanderjahre, I, 7, page 72.

schreiben, damit ich dir einen Brief schicken kann, und reiten wie keiner, damit ich immer gleich wieder bei dir bin." These were no idle words either, for at the very next stopping place, -with Hersalia's aunt Makaria, - he is discovered diligently writing and he still declares that writing and riding are the only things in which he has pleasure.

Pedagog-            Just before Wilhelm starts on the journey for  
ical  
Pro-            Leonardo, he leaves his son at the Pedagogical Province  
vince            which Leonardo recommends. Wilhelm protested to  
Leonardo as he had before to Jarno, that the best place  
for the development of a child is with his father,  
but Leonardo overcomes his objection by saying<sup>1</sup>  
"Keines wegs, dies ist ein holder väterlicher Irrtum:  
der Vater behält immer eine Art von despotischem  
Verhältnis zu dem Sohn, dessen Tugenden er nicht aner-  
kennt und an dessen Fehlern er sich freut; deswegen  
die Alten schon zu sagen pflegten, der Helden Söhne  
werden Taugenichtse."

The old antiquarian to whom Leonardo sends  
Wilhelm for directions, in speaking of the institution  
says:<sup>2</sup> "Da wo ich Sie hinweise, hat man alle Tätig-  
keiten gesondert;geprüft werden die Zöglinge auf jedem

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1..Wanderjahre I, 11 page 125.

2..Wanderjahre I, 12 page 132.

Schritt; dabei er kennt man, wo seine Natur eigentlich hinstrebt, ob er sich gleich mit zerstreuten Wünschen *bald da, bald dorthin wendet. weise männer* lassen den Knaben unter der Hand dasjenige finden, was ihm gemäss ist; sie verkürzen die Umwege, durch welche der Mensch von seiner Bestimmung, nur allzu gefällig, abirren mag."

Location.            To describing the nature and methods of this pedagogical Utopia, Goethe has devoted considerable space in the novel. To begin with, he locates the institution in a fertile region. Belonging to it is a large tract of land. How large it is impossible to say, but there are within its boundaries wooded mountains and broad valleys where sheep and other domestic animals graze. Deep within this region is a forest valley surrounded with high walls, and it is within this enclosure that the visitor first meets the men who have in charge the administration of the institution. There is at the head of it a man called "der Obere".

Offi-            In one place where he is mentioned he is said to be  
cers.            in the sanctuary teaching and blessing; and this is the only definite statement in regard to his work. Of almost equal power, apparently, and with the special duty of presiding over things holy are the three.

These together stand in place of the superior authority. They are usually spoken of together and seem to be closely united. They work separately sometimes, however, for Wilhlem has the Eldest for his conductor through the sanctuary where the pictures are kept; and on another occasion they go separately to inspect the various departments of the institution. The only other officers mentioned, -except the teachers, of course, -are the subordinate overseers sometimes called inspectors. On one occasion, the man who has charge of the Boys' games is called the superintendent.

Purpose. The purpose of the institution is to educate boys into useful industries<sup>u</sup>, selfrespecting and high-minded men, through the mastery of a craft. Its basic principle is that the beginning of all activity should be preceded by handiwork, and that the sphere of this should be limited because a correct knowledge and practice of one thing brings a higher culture than a half knowledge of a great many things. Consequently, the various activities have been placed in the curriculum of the school. The pupils are allowed to find what is suited to their natures, and then the pedagogues attempt to develop what nature has given, cutting off the byroads which might tempt the pupils to stray from the chosen vocation.

Students        In regard to the admission of students, -who come from all parts of the world, -no requirements are made as to qualifications or age. There are boys there, of course, yet in some instances the students are called men. We can not tell either, how long they are supposed to remain there. The only clue to this question is found when Wilhelm asks the overseer why they do not have an exhibition of the three years work of the best pupils. From this it is to be assumed that they stay at least that long, but how much longer, if any, it is impossible to say. Probably however, they remain until the authorities consider them sufficiently proficient for dismissal. Each year at the time when the pupils take leave of the institution, there is a festival to which the parents are invited.

Singing        During the first visit of Wilhelm Meister to the Province he is informed of some of the important pedagogical methods in use there. The first thing he notices is the importance given to singing, and is told by the overseer that this is the first step in education with them, that everything else is subservient to it and obtained by means of it. In explanation of this strange statement he says further:<sup>1</sup> Der einfachste Genuss so wie die einfachste Lehre werden bei uns durch

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1.. Wanderjahre II, 1, Page 135.



individual to adapt a suitable song to the time and to the passing idea. Those who fail in doing this cheerfully pay a forfeit.

Reverence        Another interesting thing about the methods of the institution is the importance placed upon the quality of reverence. In Wilhelm's conversation with the Three, they tell him that reverence is one thing that no one brings into the world, and yet it is that upon which everything depends through which a man becomes a man on every side. So it is a part of the duty of the teachers not only to develop what nature has given, but also to cultivate reverence in a child. They teach three kinds of reverence: first, veneration for that which is above; second, veneration for that which is below; and third, veneration for that which is around us. All of these combined teach the pupils reverence for self. The youths are taken through these various stages and when they are sufficiently impressed with one kind of reverence, they are passed on to the next. Each stage is indicated by a different attitude and gestures given by way of greeting. In the first stage where the untutored children begin, the arms are folded on the breast while the child glances cheerfully upward at the sky. This is to teach that there is a

Greet-  
ings

God above who reflects and reveals himself in parents, tutors, and superiors. Those who in the next stage are learning to regard the earth well and cheerfully stand with hands behind the back while they look down smilingly. Every pupil is taken from this stage as quickly as possible, and in the third he stands erect among his companions, who stand in a row, being no longer isolated as before. Fear has no place in this reverence. That is a natural feeling, say the Three, easy to acquire but unpleasant. On the other hand to cherish reverence is difficult but pleasing. Man does not give himself up readily to reverence but it is a lofty sentiment which must be imparted to him. It is only self developed in especially favored ones who are always considered as saints and gods.

Religion Neither does a religion based on fear have any place in this institution. There exist, these pedagogues believe, three genuine religions, according to the objects worshipped. The three are explained as follows:<sup>1</sup>

„Die Religion, welche auf Ehrfurcht vor dem, was über uns ist, <sup>wirkt, nennen wir die ethnische; es ist</sup> die Religion der Völker und die erste glückliche Ablösung von einer niederen Furcht; alle sogenannten heidnischen Religionen sind von dieser Art, sie mögen übrigens Namen haben, wie sie wollen.

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1..Wanderjahre II, 2, page 140.

Die Zweite Religion, die sich auf jene Ehrfurcht gründet, die wir vor dem haben, was uns gleich ist, nennen wir die philosophische: denn der Philosoph, der sich in der Mitte stellt, muss alles Höhere zu sich herab, alles Niedere zu sich herauf ziehen, und nur in diesen Mittelzustand verdient er den Namen des Weisen. Indem er nun das Verhältnis zu seinesgleichen und also nur ganzen Menschheit, das Verhältnis zu allen übrigen irdischen Umgebungen, notwendigen und zufälligen, durchschaut, lebt er im kosmischer Sinne allein in der Wahrheit. Nun ist aber von der dritten Religion zu sprechen, gegründet auf die Ehrfurcht vor dem was unter uns ist; wir nennen sie die Christliche weil sich in ihr eine solche Sinesart am meisten offenbart; es ist ein letztes, wozu die Menschheit gelangen konnte und musste. Aber was gehörte dazu, die Erde nicht allein unter sich liegen zu lassen und sich auf einen höhern Geburtsort zu berufen, sondern auch Niedrigkeit und Armut, Spott und Verachtung, Schmach und Elend, Leiden und Tod als göttlich anzuerkennen, ja, Sünde selbst und Verbrechen nicht als Hindernisse sondern als Fördernisse des Heiligen zu verehren und liebzugewinnen, Hievon finden sich freilich Spuren durch alle Zeiten; aber Spur ist nicht

Ziel, und da dieses einmal erschienen ist, nicht wieder verschwinden kann, da sie sich einmal göttlich verkörpert hat, nicht wieder aufgelöst werden mag.

When the **Three** are asked which of the three religions they adhere to most particularly, the reply is,<sup>1</sup> "Zu allen dreien, denn sie zusammen bringen eigentlich die wahre Religion hervor; aus diesen drei Ehrfurchten entspringt die oberste Ehrfurcht die Ehrfurcht vor sich selbst, und jene entwickeln sich abermals aus dieser, so dass der Mensch zum Höchsten gelangt, was er zu erreichen fähig ist, dass er sich selbst für das Beste halten darf, was Gott und Natur hervorgebracht haben, ja, dass er auf dieser Höhe verweilen kann, ohne durch Dünkel und Selbstheit wieder ins Gemeine gezogen zu werden,"

The Sanctuary The visible objects of veneration are inclosed within the sanctuary, and only at certain times of the year are the pupils admitted, according to the stages of education, in order that they may be instructed historically and through the senses. From this one impression made by the pictures-for thus are they taught-they are supposed to obtain food for thought for a long time. The place to which the pupils are admitted at

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1..Wanderjahre II, 2, page 142.

these special times is a handsome eight sided hall richly adorned with pictures. In connection with this are side galleries open on one side and surrounding a richly planted flower garden. In one of the galleries the subjects of the pictures are furnished by the sacred history of the Israelites. As the Eldest of the Three explains to Wilhelm:<sup>1</sup> " Der Gehalt derselben findet sich in der Weltgeschichte, so wie die Hülle derselben in den Begebenheiten. An der Weiderkehr der Schicksale ganzer Völker, wird sie eigentlich begriffen." In the plinths and friezes are depicted events of similar signification rather than synchronistic. For instance, in the principal fields Abraham is visited by his Gods in the forms of youths, in the frieze is Appolo among the sheperds of Admetus. Thus have they made use of the fact that there occur traditions of similar import among all nations. The Israelitish history was chosen for the foundation of this series because the pedagogues believe it to have advantage over all heathen religions. They do not maintain that it is the best, for it possesses few virtues and has most

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1..Wanderjahre II, 2, page 142.

of the faults of other nations, but the point is, it has maintained itself. In independence, courage, and tenacity, it is unequalled, and that is what counts before the ethnic tribunal. Another advantage is in the excellent collection of holy books which are praised by the Eldest in these words:<sup>1</sup> "Sie stehen so glücklich beisammen dass aus den fremdesten Elementen ein täuschendes Ganze entgegentritt. Sie sind vollständig genug um zu befriedigen, fragmentarisch genug um zu anzureizen: hinlänglich barbarisch um auszufordern, hinlänglich zart, um zu besänftigen; und wie manche andere entgegengesetzte Eigenschaften sind an diesen Büchern, an diesem Buche zu rühmen." Still another advantage of the Israelitish religion he mentions is the fact that it does not embody its God in any given form and leaves the liberty to give him a human figure and also to depict idolatry by the forms of beasts and monsters. The whole history is represented down to the destruction of the Temple and the scattering of the people, while the subsequent destiny is represented allegorically.

Life of Jesus Christ is not introduced in this series  
 Christ because his was a private life, without connection

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1..Wanderjahre II, 2, page 143.

with world history fō the time, so his doctrine is one for individuals. For that reason his teachings belong ot the second religion, that of the wise. In this second gallery the pictures show a differant technique. The coloring, forms, and movement are gentler. Here miracles and parables open up a new world, making the common extraordinary and the extraordinary common, says the Eldest. As a further explanation of this, by means of example, he goes on to say there is nothing more common than eating and drinking, but it is extraordinary to multiply food to supply a countless number. In the case of the parables, however, we have the extraordinary, the incomprehensible incorporated into such a simple, common picture, that it lives before us and we understand.

The last scene in this gallery is that of the Last Supper, the events of Christ's life being separated from his death. This is done because it is believed that this part of his career is instructive to the greatest number of people. Here stands as a true philosopher and pursues his path unflinchingly. To this, the test of life, every one is called, but to his final test only a few. In regard to this point the Eldest says:<sup>1</sup>

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1..Wanderjahre II, 2, page 145.

"Wir sondern bei jeden Unterricht bei aller Überlieferung sehr gerne, was nur möglich zu sondern ist, denn dadurch allein kann der Begriff des Bedeutenden bei der Jugend entspringen. Das Leben mengt und mischt ohnehin alles durch einander und so haben wir auch hier das Leben jenes vortrefflichen Mannes ganz von dem Ende desselben abgesondert."

The Third  
Ser-  
ies

It is only this much of the gallery that the younger pupils are allowed to visit, for the external and earthly things can be taught to each from his youth up. The internal and specially spiritual and mental things, however, can be shown only to those who have grown into some thoughtfulness. As for the last form of religion, arising out of reverence for what is below us, for what is hateful and repugnant, that is disclosed by the pedagogues only once a year to those who are taking leave of the institution. This initiation into the holy estate of sorrow is given to them as an equipment for the world, so they may know where to find its like if they should ever feel the need of it. So while the sufferings and death of Christ are kept veiled out of a sense of reverence

and from a desire to prevent them from seeming commonplace, yet they are exalted as a model of sublime endurance.

Punish-  
ment            Another interesting point in the administration to be noted in connection with reverence, is the method of punishment used by the institution. The severest punishment inflicted is to declare the pupils unworthy of showing reverence. The unruly pupil is deprived of the privilege of saluting the officers and superiors with various greetings as already described. He is compelled to continue to work and allow the officer to pass by unnoticed, thus seeming rude and uncultured. This method is said to be very effective, for the pupils quickly apply themselves to duty in order to get out of such a position. In the rare cases where the child does not submit to the law, he is sent back to his parents.

Dress            A wise tribute to individuality is seen in the lack of uniformity in the dress of the pupils. Within the scope of their store of cloths and trimmings, the boys are allowed to choose any favorite color, and also within moderate limits to select both shape and cut. These teachers observe these choices closely for it is a part of their theory that by the color the bent of ones mind can be determined, and by the

cut, the style of life. In spite of the very human tendency to imitate, a fairly accurate judgment may be obtained. For though the pupils rarely choose anything which they do not see some place else, in this way they associate themselves with different parties, of which it is not difficult to determine the general disposition. In case one fashion becomes too general, the store is allowed to run out of that particular kind of thing, and new kinds are substituted. The cheerful ones are attracted by light colors and short close cut, while the more thoughtful ones find sombre shades and comfortably ample suits to their liking. By this plan a balance is established, and yet the individual peculiarities of character are not hidden.

Agriculture. In travelling about the region one might see being taught the various arts and crafts, which are supposed to have a reciprocal effect upon each other. The large tract of land is made use of in teaching agriculture. There are level fields for tilling, while the meadows and hillsides are well adapted to stock raising. Not much is said of the cultivation of the soil, but that together with the care of pigs and calves, constitutes the lower rungs of the ladder by which Felix climbs to the heights of the horse breeding industry. The care of these lively animals

is much more to the liking of the boy whose passion is riding, than <sup>is</sup> plowing or digging. Bielschowsky<sup>1</sup> says that all the pupils were taught agriculture, and bases his opinion upon the fact that Felix was first put into that department. It is to be remembered, however, that is the avowed purpose of Felix, to learn to ride, and since it is the method of the pedagogues to follow the natural bent of the pupil, we would expect them to deal thus with him. It is possible that they might make agriculture the beginning for other pupils who have not yet shown a preference for anything in particular, since that is healthful, wholesome work, but I find no proof for such a statement in the text.

Language            Strangely enough-at first thought, at least,- with the training and rearing of horses is combined the learning of languages. These extremes of rough and delicate work serve to offset each other and give to the youth the happy medium of culture. It was not this thought which lead the pedagogues into this practise, however, but the fact that their pupils come from all over the world. This plan of teaching languages was devised in order to prevent the people of one country from clanning together and separating themselves from

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1..Bielschowsky:- Vol.III, p. 33.

people of other nations. A great market in a country town is made to serve their purpose, For there, would be purchasers meet from all countries, so that one can hear there practically all the tongues of the world. For this reason an almost universal knowledge of language is necessary in order to carry on a satisfactory intercourse with the purchasers. But to prevent too great confusion and corruption of speech, one language only is spoken in common month by month throughout the year, upon the principle that one should be compelled to learn nothing outside the rudiments:<sup>1</sup> "Wir sehen unsere Schüler," says one of the overseers, "sämtliche als Schwimmer an welche mit Verwunderung im Elemente, das sie zu verschlingen droht sich leichter fühlen, von ihm gehoben und getragen sind; und so ist es mit allem, dessen sich der Mensch unterfängt."

Indi-  
vidual  
Tastes

Provision is made for the thorough instruction of those pupils who show a special inclination for some certain language. Felix choses Italian and progresses so well that he can be heard while out in the fields caring for the horses, singing songs in that language with taste and feeling. The language teachers ride about with their pupils and take advantage

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1..Wanderjahre II, 9, page 220.

of the quiet hours of herding which come in the midst of this active life to give careful instruction.

Instrumental Music. While singing, which has already been mentioned as the first step in education, accompanies everything, both in the way of equipment and instruction, instrumental music is practised in a special place. The domain devoted to it is in a hilly and rather wild part of the country. Here among the wooded hills are scattered dwellings while in more gentle valleys cottages cluster neared together. The beginners go voluntarily into the solitary spots, so that they can annoy no one else with their discordant notes. During this isolation they vie with each other in attaining the merit of being allowed to draw neared to the more inhabited region. At the time of the festival when Wilhelm visits the place he finds the orchestra playing in a place specially constructed for it. By the side of the big orchestra which plays a powerful symphony on all instruments, is a smaller one composed of younger and older pupils. Each one holds his instrument in readiness without playing on it, for these are they who can not yet venture to join the whole. They stand there all interest and attention and it is said that such a festival seldom passes without a genius being suddenly

developed.

Lyric Poetry In the intervals of instrumental music, singing can be heard, and in union with music, lyric poetry is taught. The pupils are taught to know one as well as the other in their special limitation, and then they are shown how they effect each other, both in the way of limitation and in freedom. The sway of music over poetry is seen in the matter of time; for the musician pays no attention to definite quantities and can destroy the most carefully worked out rhythm of the poet. He may indeed even convert prose into song. The influence of the poet can be seen, however, in the new feeling which he calls out in the musician by means of lyric tenderness and boldness. Most of the singers in this region are poets also. The rudiments of dancing are also taught so that all these accomplishments are combined in this region.

Plastic  
Arts.

In the boundaries of plastic art and the kindred crafts is a well built town. In the center of this, the houses which were fitted together with regularity were solid and handsome from without, while the roomy interiors were elegant and convenient. After these solemn buildings came less imposing ones of more cheerful aspect, and, as the suburbs and open country are reached they take the form of country villas.

The exteriors of the buildings express their purpose clearly, and each is adapted to its situation.

The reason for this great difference between the habitations of the musicians and those of the plastic artists, is not, of course accidental, but is a part of the well laid plans of the pedagogues. The musician they believe, must be absorbed within himself, and bring forth his inmost thought in his music. He must not be tempted away from this by things which please the eye. On the other hand, the plastic artist must live in the outer world. Therefore, in order to build and adorn for kings they must live like them.

This region is pervaded by a stillness broken only by the sounds of hammers and the chipping of stone. The occupation is a solitary one although it calls for a living environment. Everyone, beginners as well as more advanced are treated with the greatest seriousness and strictness. Every stroke is carefully made, but there are no drafts or sketches to be seen. The artists are being taught to define and grasp firmly the imaginative power which is such an inconstant faculty. This is unlike the method in other arts especially in music, where more certain principles are necessary and everything is prescribed.

The Genius      The strict demands that are made are justified

by the fact that it is the genius who submit~~s~~ himself most readily to definite laws. He understands the necessity for them while it is only the mediocre who wishes to set them aside. The genius comprehends that art is called art because it is not nature, and respects the conventional.

It is the work of the teachers to guide the pupils from all missteps and their work is made easier, as in the other departments, by the introduction of the three reverences, in conformity with the nature of the work.

Public  
Deco-  
rations

The region is unlike others, however, in that no festive exhibition is necessary here; for to the "bildende Künstler" the whole year is a festival. His handiwork stands in the sight of all after it is created, and so, no repetition, nor fresh success is needed as in the case of the musician. The whole city is made up of buildings of every kind carried out by the pupils according to well considered and revised plans. The builders are permitted no experiments, for what they build must stand. However, some leniency and freedom is granted in this matter to sculptors and painters. They are allowed to choose some wall, either interior or exterior, or some place in the

open squares which they wish to decorate. They make their ideas public, and if these seem worthy, they are permitted to carry them out. They may do this with the privilege of taking the work away if unsatisfactory or of leaving it permanently in its place. Most of the pupils choose the former plan, while those who do decide to leave them confer more with their comrades and critics.

Epic Poetry      Just as lyric poetry was developed in connection with music, so is epic poetry taught with the plastic arts. The young poets and painters work together in the same room, and while the latter use their brushes some one tells a story in the best possible style. The pupils are not allowed to read or recite the already completed poems of ancient and modern poets, but a series of myths and traditions is taught to them. These the poets are to put into poetic expression for themselves while the painters express them in pictures.

No exhibition or award of prizes is made in this department, but the authorities make use of a plan which they consider better. In a large well lighted hall is a colossal group of vigorous male and female forms and around this piece of work the visitor sees various kinds of artists busily engaged in copying the group, each in his own fashion, whether modelling,

drawing or painting. One, who is the original designer of the group reproduces it again on a smaller scale, taking advantage of any changes which his fellow workers make as they copy. This is done by way of a test so that when the perfect work is chiseled in marble, it may seem to belong to all, though really designed and executed by one alone.

The greatest silence reigns here as elsewhere in the region until the director asks someone to explain the work. Being called upon by his companions one of the youths begins by delivering a quiet discourse, but finally in his enthusiasm he reaches the realm of poetry. Through his brilliant delivery the hearers seem to see the group become animated. At the close of the discourse, though singing is generally forbidden here, the pupils sing a song which relates to art in general. The first four lines of this song express very well the theory which the pedagogues have put into practise in this department:<sup>1</sup>

"Zu erfinden, zu beschliessen,  
Bleibe, Künstler, oft allein:  
Deines Wirkens zu geniessen,  
Eile freudig zum Verein:"

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1..Wanderjahre II, 9, page 227.

Among the arts that of the drama alone seems to be unprovided for at the province. Dramatic art is disapproved of by the authorities because the theater presupposes an idle crowd, which is not to be tolerated at the institution. Not only this, but acting is considered dangerous for the pupils because the emotions awakened are unreal, the merriment being feigned, and the sorrow hypocritical. Dramatic art, it is admitted, encompasses the others, but it is only to their hurt. The pedagogues have made provisions, however, for those whose nature show a persistent tendency toward mimicry. Of this the overseer says:<sup>1</sup> "-----so haben wir uns mit grossen Theatern aller Nationen in Verbindung gesetzt und senden einen bewährt Föhigen sogleich dorthin, damit er, wie die Ente auf dem Teiche, so auf den Brettern seinem künftigen Lebensgewackel und-Geschnatter eiligst entgegen geleitet werde."

Mining           The last department mentioned is that of mining which is carried on in the mountainous districts. This region, though evidently belonging to the pedagogical province, since it is one of the overseers who invites Wilhelm to the festival, seems to have some connection with the association of the Entsagenden. At any rate Jarno is there as an advisor and all the guests belong to the craft. The festival is celebrated with lively

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1..Wanderjahre II, 9, page 230.

music and singing. There is also some sort of a "Schauspiel" which is rather surprising after what has been said of dramatic art by the pedagogues. These mimic representations, however, represent scenes from the work of the miners, and are given for instruction. During the supper the conversation turns upon the subject of the earths formation. Various theories of the time are discussed and discredited also, but the glacial theory is evidently Goethe's own, although at that time this theory had not yet been determined.

Felix leaves the school

We have not much opportunity to judge of the success of this system of training in connection with Felix, for we see him after he leaves the Province but a short time before the close of the book. At first he rides furiously up to Hersilia's home, a splendid appearing youth. He attempts to open the casket, which together with the key, has come to Hersilia for safe keeping. He says, however, that he cares only to unlock her heart, showing that his boyish passion is not at all cooled. She is confused at his sudden embraces and drives him away coldly. From her he hastens at once to find his father who saves the boy's life as already related.

First V.            Both in the Lehrjahre and the Wanderjahre  
 Imp-            are expressed some educational theories which do not  
 res-            appear in the Pedagogical Province. Prominent among  
 sions           these is the importance placed upon first impression  
                  and early training. The man who impersonates a country  
                  clergyman in the Lehrjahre says:<sup>1</sup> " Denn niemand  
                  glaube die ersten Eindrücke der Jugend verwinden zu  
                  können. Ist er in einer löblichen Freiheit, umgeben  
                  von schönen und edlen Gegenständen, in dem Umgange  
                  mit guten Menschen aufgewachsen, haben ihm seine Meister  
                  das gelehrt, was er zuerst wissen musste, um das übrige  
                  leichter zu begreifen, hat er gelernt, was er nie  
                  zu verlernen braucht, wurden seine ersten Handlungen  
                  so geleitet, dass er das Gute künftig leichter und  
                  bequener vollbringen kann, ohne sich irgend etwas  
                  abgewöhnen zu müssen: so wird dieser Mensch ein  
                  reineres, vollkommeneres und glücklicheres Leben führen  
                  als ein anderer, der seine ersten Jugendkräfte im  
                  Widerstand und im Irrtum zugest~~o~~zt hat."

The importance of early training finds example  
 in many of the characters in the novel. Montau's  
 minerlogical studies, for instance, are a return to

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1..Lehrjahre I, page 116.

the training of his youth, for he was brought up by an uncle who was a mining officer and a mine was his play ground. Leonardo also felt as a boy the impulse toward the technical and learned to handle tools skillfully. Later we see him as a master mechanic and leader among the craftsmen. He tells Wilhelm once<sup>1</sup> that he did not care to work upon anything which he had not himself fashioned. It is doubtless this same inclination toward the primitive which prompts him to emigration. Wilhelm Meister's childish puppet plays led him to the life of an actor. Friederich's particular accomplishment—that of a good memory, grew out of his early theatrical career when he was accustomed to prompt without a book. The childhood of Hersilia's uncle was spent in an American colony whence came his democratic tendencies.

Beginnings      Another often repeated injunction is to begin at the beginning, for nothing can be properly mastered if the elements are not first understood. Jarnc says to Wilhelm who wishes some information about geology:<sup>2</sup>

"In einem jeden neuen Kruse<sup>i</sup> muss man zuerst wieder als Kind anfangen, leidenschaftliches Interesse auf die

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1..Wanderjahre, I - 11, page 127  
2..Wanderjahre, I - 4, page 30

Sache werfen, sich erst an der Schale freuen, bis man zu dem Kerne zu gelangen das Glück hat." Wilhelm realized this necessity in learning surgery and signifies his intention of making a fresh start from the beginning.

**Pictures** The influence and value of pictures with reference to the development of human lives also receives strong emphasis. The picture gallery of Wilhelm's grandfather made a profound impression upon the boy's life. Not only did he develop taste for art, but it caused him to think deeply. Lothario's uncle had a wonderful gallery which could not fail to add to the culture and inspiration of all who visited it. The practical uncle of Hersilia keeps only portraits of men of achievement in his home. The importance of pictures is seen best, however in connection with the teaching of religion at the province, where it is done through the senses. Here the pictures are arranged systematically, and graded according to the development of the pupils.

**Imagination** In the first part of the Lehrjahre in which the story of Wilhelm's boyhood is related, considerable stress is placed upon the childish imagination. Goethe was probably not intending to teach a pedagogical lesson at that time, but he does show clearly the great power

of that faculty in a child. In doing this, whether unconsciously or not, he points out to teachers a means of appeal which should by no means be neglected.

Education of wo-  
men For the education of women, little special provision is made in this educational novel, although nearly all of the feminine characters are highly cultured. Therese, in the Lehrjahre has a few girls in her charge whom she is teaching to be serviceable housekeepers, while Natalie is taking care of some who show a finer and more quiet talent. Angela of the Wanderjahre is instructing at Makaria's home a number of girls under twenty in order that they may become good wives to the youth of the neighborhood. One of the things in which they are instructed is in gardening and tillage of the soil. Of other things which they must learn we are told nothing.

Attitude of Elders to-  
ward child-  
ren. Of the attitude of elders toward children we find some expression in the conversation of Wilhelm and Jarno at the beginning of the Wanderjahre. Wilhelm takes his friend to task because he does not reply to the questions of Felix as he would speak to himself. Jarno's reply is:<sup>1</sup> "Der Mensch versteht nichts, als was ihm gemäss ist. Die Kinder an<sup>der</sup> Gegenwart festzuhalten, ihnen eine Benennung, eine Bezeichnung zu überliefe<sup>r</sup>n."

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1..Wanderjahre, page 29.

ist das Beste was man tun kann. In another place he makes clear that no older person should try to teach a child unless he knows his subject thoroughly:<sup>1</sup> "Es ist nichts schrecklicher als ein Lehrer der nicht mehr weiss als die Schüler allenfalls wissen sollen."

**Summary**            Thus we see that out of this mass of theories and ideas, there are three great features upon which Goethe places the most stress in regard to education. These are: culture, development of character, and vocation. In the case of our hero, Wilhelm, these things are brought to our attention in this order, but that is not necessarily according to Goethe's ideal. To the contrary, it seems not to be in later years when he wrote the *Wanderjahre* at least, for there he has Felix go as a boy to the Pedagogical Province to learn a trade. Moreover, the training he receives there is intended to develop character at the same time while he may also attain more or less culture as a result of the reciprocal effect of the different departments upon each other. But the main method of gaining culture, which Goethe shows in the life of Wilhelm, is through contact with others and through travel.

Whatever may be Goethe's later ideal in regard

to the development of character simultaneously with culture, in the case of Wilhelm they are separate. Clearly, then, he did not believe that any amount of culture would make an admirable character unless accompanied by some other necessary things, for Wilhelm is just as weak, and has just as low, if not lower moral standards after he has attained a great degree of culture than at the beginning of the novel. It is a significant fact that it is not until after he has learned of his relationship to Felix that we see Wilhelm showing a strong inclination to become anything but a rolling stone, gathering the moss of culture for himself alone. Thus in parenthood, Goethe seems to place the supreme motive for a strong character, - at least in the case of Wilhelm. In other characters we see social service as the great purpose.

Of means of character development, the author shows us several. In Wilhelm's case, experience and contact with other stronger people does much. Activity is the great message of the Lehrbrief, while the "Entsagenden" develop strength through renunciation. In the Pedagogical Province, religion which is pantheistic in nature, plays a large part by teaching the pupils self respect.

That each should have some definite calling is the great message of the Wanderjahre, and it is

preferable that this involve some handicraft which is to be thoroughly mastered. This is based upon the principle that a person who has a thorough knowledge of one thing is better educated than he who has a half knowledge of many things. That is probably the reason why Goethe places so much stress on work with the hands, for it is much more possible to gain a perfect mastery of a craft, than of anything else.

The choice of a calling is to be made according to gifts bestowed by nature. If this method had been pursued in the case of Wilhelm he would have avoided much error. He was not fitted for a theatrical career, but he did not find this out until after he had wasted a great deal of time, and the training for his real vocation, surgery, had therefore to come late.

The better way, which is shown in the case of Felix, is to put the child into an institution specially provided for that purpose. Here the teachers are to observe carefully the individuality of the pupils, and then work to develop what nature has bestowed. The chief business is to guard the child from error and keep him in the right sphere. It is not enough that the teacher know the subject better than his pupil, that is of course to be expected, but he should be broad minded and develop along with his pupil.

In providing such a special institution as the

Pedagogical Province, Goethe has not only taken the child away from the parent, who many times is unfitted to bring him up, and placed him under competent teachers, but has also put him into the most favorable surroundings for learning. Language, Jarno says, is best learned in the country where it is spoken, and that is true of every branch of learning. Theoretical knowledge is not enough, but must be accompanied by actual practice.

These ideas are suggested<sup>ions</sup> for a system of education which might be worked out along these principles. Goethe himself, however, has not described a complete system, as I have stated in the introduction. We expect him to show us a complete vocational school in the Pedagogical Province, but in the chapters dealing with that institution he has omitted many important points of school economy and management. For instance, nothing is said of school rooms nor of recitation periods. To be sure, these would not be needed if all instruction were to be given as in the languages, in the open air, and on horseback. But that would scarcely be practicable for all subjects and all pupils. Neither do we find anything said in regard to the maintenance of the institution. It was probably to some extent, at any rate, self-sustaining, since there was in connection with it, a large tract of land, the products of which could be marketed. With this plan the labor of the pupils could be accepted in place of tuition. Not only are we left in doubt about these

things, but the curriculum too, is incomplete. So we must conclude that Goethe was not, indeed, endeavoring to present any complete or even practical system, but that he simply took this way of presenting some more or less heterogeneous ideas which he favored.

VI. In regard to the relation of these theories to the history of education one may say that they show plainly the influence of Pestalozzi with whom Goethe became acquainted in 1775. He was the first great advocate of the manual labor idea so plainly set forth in the Wilhelm Meister. He insisted that education should be extended to the whole people, rich and poor alike, and if any preference is shown at all it is for the poor, because he realized their great needs. He aimed to cultivate not merely the intelligence and insisted that children should learn not only to think, but also to do. Jarno in the Wanderjahre says: <sup>1</sup> "Denken und Tun, Tun und Denken, das ist die Summe aller Weisheit".

Pestalozzi believed that intellectual growth has its basis in direct observation and in the proper use of the senses; and that we learn to do by doing. All these things have been illustrated in Goethe's Pedagogical Province.

This is a tendency away from the earlier inclinations to develop the intellect alone, which finds an example in the early character of Wilhelm Meister, the dreamer and idealist who develops his mind only. In the Wanderjahre, however, Goethe presents the new social pedagogy.

A study of the condition of the times, of which Goethe himself must have been well aware, furnishes ample reason for the writing of such a novel. This was Goethe's method

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1..Wanderjahre-II, 10,p.235.

of attempting a reform; and he was not by any means the only one who wrote an educational novel.<sup>1</sup> In the masses of the common people there was the limitation of necessity; and they lacked sufficient education to keep up with the progress of the times. They had no one among themselves capable of leading them, nor could they find a leader in the upper classes. The educated people were either lacking in energy or spent their time in philosophic speculation. There was no one capable of aggressive action, but still worse, there was a feeling of aversion for ~~the~~ practical work, particularly the trades. The educated middle classes shared this contempt also.

In view of the rising importance of industry these facts were dangerous for two reasons. Unless more attention should be turned to industry Germany could not compete with other nations; and the other danger lay in organized labor making an unbridgeable chasm between the two classes. We need not wonder then, that, seeing all this, Goethe champions in Wilhelm Meister's Wanderjahre a training in a limited field of handicraft. Nor need we be surprised that he represents men of noble birth as partaking in this education and taking their places as leaders in a most democratic way.

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1.. Riemer, Dr. Robert.-Goethe's Romantechnik p. 198. "Die Erziehungssucht grassierte auch im Roman, man schob Beispiele von guter und schlechter Kinderzucht, Probelektionen und Dialogue über Pädagogik ein, machte Kinder und Schulmeister zu Helden von Episoden und ganzen Romanen."

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