

**A GUIDE AND MATERIAL  
FOR THE  
STUDY OF GOETHE'S  
EGMONT; PP. 1-77**

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A Guide and Material for the Study of Goethe's Egmont; pp. 1-77 by Warren W. Florer

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**WARREN W. FLORER**

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GOETHE'S EGMONT

BY

WARREN W. FLORER

UNIVERSITY OF MICHIGAN



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## PREFACE.

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THIS pamphlet is intended as an aid for the student in studying the text at home, thus preparing him for the questions which may be asked by the teacher in the class-room. The ultimate aim of the teacher should be to cultivate an appreciation of the works of the poet. However, it is first desirable for the student to acquire as much as possible the vocabulary of the poet. In answering these questions at home the student will learn to select the principal thoughts and will have a helpful drill in the use of the vocabulary of the author. The problem of the application of the "direct method" to the study of literature is a most difficult one, and each teacher will have his own solution. However, any set of questions which will aid in the preparation of students may be welcomed.

The following statements from an article entitled: "Remarks on the Direct Method of Teaching German" \* may indicate one way of studying the drama:

\*See Pädagogische Monatshefte, IV, 8-9. Reprints may be obtained from George Wahr, Publisher.

The work on the dramas is along the same general lines, only more stress is put on the development. Take Egmont for example. The students learn the exposition nearly by heart, as they should in studying any drama. It is absolutely necessary to master the exposition before one can appreciate the work of the poet.

The entire first scene should be read, then re-read so as to obtain the "Zusammenhang." Then each character should be studied. The surest plan is to have the students copy the speeches of each character so as to have the material all together. Then they can obtain a clearer conception of the characters. If they once understand the characters they can remember better what each one will say under the circumstances which may arise. They will also catch the "Stimmung" of the scene. Then topics should be assigned, as *Regierung, Religion, Krieg*; these may be subdivided, e. g., under *Religion — Bischöfe, Psalmen, Inquisition, die neuen Prediger*. Then have the students collect what is said about Margarete, Oranien, and finally Egmont. By this time they have learned the scene without committing it. The students are prepared to proceed to the next scene. (In the meantime have the class read ahead as far as possible). The second scene is studied in the same manner. Material for the different topics is continually added, and especially material on the characters, above all on Egmont. Then the connecting threads of the scene are studied, e. g., in the first scene Soest mentions the kind of rulers the people wish — Machiavell does



the same thing. The Bischöfe are referred to in both scenes. In the first scene Oranien and Egmont are mentioned separately, in the second they are brought together. The opinion of the people in regard to Egmont is repeated, etc., etc. And so they proceed in the study of the drama.

When they have finished the drama they study different groups of scenes, as the bürger scenes, the regent scenes, etc. Gradually the student begins to see "dass es ist mit der Gedankenfabrik, wie mit einem Webermeisterstück, wo ein Tritt tausend Fäden regt, die Schifflein herüber, hinüber schiessen, die Fäden ungesehen fließen, ein Schlag tausend Verbindungen schlägt." Er hat nicht nur die Teile in seiner Hand, sondern auch sogar das geistige Band. And Egmont is to him not a series of disconnected scenes, but a living drama.

The most important of Goethe's statements about *Egmont* have been reprinted in the pamphlet, so as to throw light on several disputed points. Compare Gräf, *Goethe über seine Dichtungen*, II, 1, for more exhaustive material and references. The usual literature on *Egmont* has been freely used. A few of the more important cross-references are indicated. I wish to thank Mr. Ernst Wolf for the use of a set of questions on *Egmont* and for courtesy in reading the manuscript and proof.

## Erster Aufzug.

### Erster Auftritt.

#### Volkshandlung ; Armbrustschießen.

(Ein Bild aus dem niederländischen Volksleben ; des Volkes Anschauungen und Stimmungen.)

1. Wo beginnt das Drama ?
2. Welche Personen finden wir in einer Gruppe vereinigt ?
3. Wozu fordert Soest die anderen auf ?
4. Was behauptet Soest, nachdem er drei Ringe schwarz geschossen hatte ?
5. Wer erkennt dieses an ?
6. Wozu verpflichtet der Gewinn ?
7. Wer trat zu den Schützen heran ?
8. Welches Anerbieten macht Buyck dem Jetter ?
9. Wodurch wird die Gastfreiheit Soests gezeigt ?
10. Was rufen die Leute aus, wenn Soest vier Ringe trifft ?
11. Was antwortet Buyck darauf ?
12. Wer schließt sich den anderen an ?
13. An wen wird der alte Kuchum durch den Schuß erinnert ?
14. Wie lehnt Buyck den Vergleich mit Egmont ab ?
15. Was sagt er über Egmonts Schießkunst ?

16. Wodurch will er seiner Pflicht als König nachkommen?

17. An welches Herkommen erinnert ihn Zetter?

18. Wodurch wird das Gespräch auf den Spanier geleitet?

19. Wozu dient das Taubsein Kuysums?

20. Unter welcher Bedingung will Kuysum dem Dux seinen Willen lassen? Warum?

21. Wie wird der Schützenkönig geehrt?

22. Wozu wird das Wort „Majestät“ gebraucht?

23. Welches Gefühl hegt der Niederländer gegen die spanische Majestät?

24. (see 19).

25. Wessen Gesundheit bringt dennoch der konservative Frieze aus?

26. Wie lenkt Soest das Gespräch von Philipp dem Zweiten ab?

27. Was erfahren wir aus Kuysums Worten über Karl den Fünften?

28. Was mußte auch Kuysum gestehen?

29. Wie versuchte er seinen Gedankengang zu entschuldigen?

30. Wie trat Philipp bei seiner Anwesenheit in den Niederlanden auf?

31. Warum hält Soest ihn nicht für den rechten Herrn für die Niederländer?

32. Wie entschuldigt Zetter den König?