



Homunculus seeks advice from the Greek philosophers Thales and Anaxagoras. Miniature painting by Philippe Fourquet.

Introduction – New set of Goethe's Faust II – The Classical Walpurgis Night

## »A waking vision! Linger there, oh you sweet figures beyond compare.«

### A cultic occurrence

In search of Helena, the lovesick Doctor Faust is drawn to ancient Greece in the second act of the tragedy. Already at the emperor's court in the first act, Mephisto had made him believe the most beautiful woman in the world in a magical spectacle. Full of illusions and blinded by passion, the restless man now strives to win over the real Helena. All of the following scenery takes place in a single night in the spirit realm of ancient Thessaly. The Faust expert and important philologist Professor Al-

brecht Schöne writes in his highly acclaimed commentary for the »Library of German Classics«: »An event linked to the anniversary of the Battle of Pharsalus, but reaching far beyond that, is a cultic recurring event that takes place on the Classical Walpurgis Night.

Beginning as a gloomy, bloody shuddering festival on the old battlefield in the Thessaly plains, ending as a hymn-like celebration of Eros by the sea, this complex of scenes extends over the various, far-reaching locations in the open landscape of northern Greece.«

### Three erotic adventures

From Professor Wagner's laboratory, Faust and Mephisto travel to ancient Greece aeronauts on Faust's cloak. The artificial little human Homunculus created by Wagner flies in front of them, squatting in his glass vial and shows them the way through time and space. They will encounter griffins, sphinxes, centaurs, mermaids, sirens, titans, river and sea gods and other ancient legendary figures on their winding paths through the Hellenic mythical kingdom. First united, then on separate paths,



The thyrsus rod with pine apple was considered the erotic phallic symbol of the Dionysus cult.

the three roam the ghostly, dark Walpurgis Night. While Faust allows himself to be escorted into the underworld by the seer Manto in order to recover by releasing Helena, whom he so covets, Mephisto tries to



First Scene: The Aironauts. Led by the artificial human Homunculus, Mephisto and the unconscious Doctor Faust fly to ancient Greece. The Thessalian witch Erichtho escapes from the three aironauts. Composition and miniature painting by Reinhold Pfandzelter

get hold of something from the Thessalian witches. Homunculus, on the other hand, strives to emerge as a human and seeks advice from the quarreling philosophers Thales and Anaxagoras. "It's an erotic ad-

venture for each of the three in very different ways," comments Albrecht Schöne.

Faust asks for Helena. Mephisto track down the Thessalian witches. Homunculus would



**Scene Two: Mephisto with the Lamias.** The lustful Mephisto roams through Thessaly in search of something and reaches the lamias and Empuse with the donkey's head. They seductively lure him with their erotic bodies, only to make him shudder with their horrible metamorphoses and finally let him be shamefully dismissed. The distraught Mephisto is shown here with his horseshoe, similar to that in the Harz Walpurgis Night. The lamias are mythical hybrid creatures half human half snake or lizard. They are also considered ancient vampires in literature. Mephisto moans, "Lacerte is slipping out of my hands." Lacerte means lizard. In Goethe's Venetian Epigrams, this is the name of the street prostitutes. **Composition and miniature painting by Reinhold Pfandzelter.**



**Faust auf Chiron. Xylographie by Franz Xaver Simm, Munic 1899.**



**Third scene: Faust rides Chiron. The centaur Chiron, carrying Faust, gallops across the pharsalic fields at the fastest gallop to bring the lovesick man to the sibyl Manto. Miniature painting by Walter Brock.**



**Below: For Faust's descent into the underworld, Goethe was largely inspired by Dante's Inferno. Illustration by Gustave Dore. Dante with his guide Virgil on the underworld river Styx on the brink of lower hell.**

**Right: Comic illustration from the 21st century. The themes of the ancient world can also be found again and again in modern art.**

**Left: The Empuse is an ancient spooky creature in the form of a woman with a mule's head. Scene from the famous 22-hour theater production by Peter Stein on the occasion of the Expo 2000 in Hanover.**

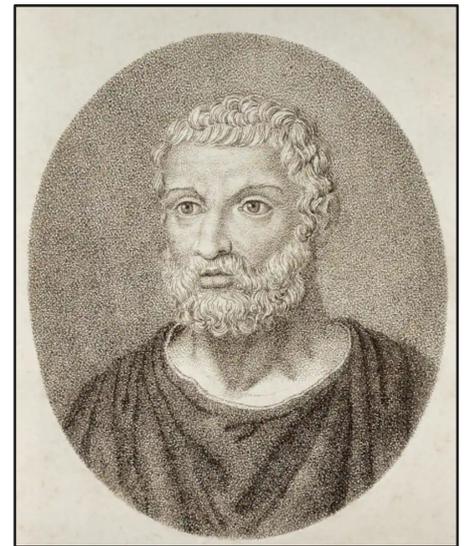


**Below: Fourth scene: Sibyl Manto leads Faust into the underworld. Manto is the goddess of necromancy, the guardian and leader of the transitions and gates between the upper and lower worlds. Faust wants to ask Persephone, the queen of the underworld, for Helena's release. Manto lights ahead with her torch, from which small snakes of smoke squirm. Faust is equally intimidated and fascinated by going to hell. Composition and miniature painting by Reinhold Pfandzelter.**





**Fifth scene:** Homunculus among the philosophers. The small scene shows the arguing Greek philosophers Thales and Anaxagoras. Homunculus hovering over them has asked them for advice on how to become human. Anaxagoras, the "fire philosopher," would like to keep Homunculus in the violent state of the pygmies and have him crowned king. Thales, the "water philosopher", wins the argument and leads Homunculus to the open sea, the origin of the gods, so that he can unite with the sea nymph Galatee. **Miniature painting by Philippe Fourquet.**



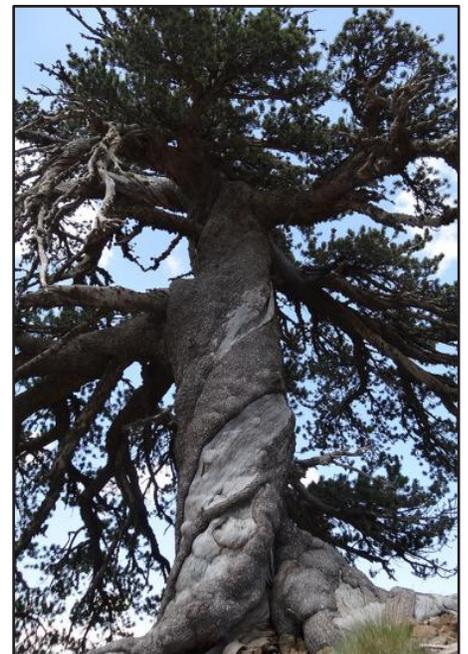
The geometrist and astronomer Thales of Miletus worked in the 5th century B.C.



The natural philosopher Anaxagoras of Klazomenai lived in the 4th century BCE.



The dryad Oreas shows Homunculus the way to the philosophers Thales and Anaxagoras, whom he wants to ask for advice on how he can develop as a human being. In Greek mythology, the tree nymphs are called dryads. When the tree dies, so does the tree nymph. The Greek gods punished any mortal who injured a tree without first invoking the nymphs. If a dryad is separated from its tree for too long, or if the tree suffers, the dryad suffers as well. **Composition and miniature painting by Reinhold Pfandzelter.**



The snakeskin pine, which still stands today in the Pindos Mountains in northern Greece, is considered the oldest tree in Europe.

find his target with the sea goddess Galatée.

### The »Basalt Controversy«

At the end of the 18th century, science was preoccupied with the so-called "Basalt Controversy". A lively scientific discussion broke out as to how the shape of the earth could be explained. In the classic *Walpurgis Night*, Goethe deals with the dispute over the direction of the geology of his time between Volcanists and Plutonists like Alexander von Humboldt. They stand for the revolutionary, violent movement. Transferred to mountain building, i.e. the rapid pushing up of mountains. Opposite them are the Neptunists, who rely on the still effect of water. At the same time, the religious world explanation models for the origin of the world had many followers among natural scientists. The original assumption was that mountains and valleys rose from the primordial ocean in the way we see them today. The two directions of geology are represented by the two Greek philosophers Anaxagoras and Thales, the philosopher of fire and the philosopher of water. Thales stands here as a philosopher who thinks that water is the primary substance of all life. The wet element stands for quiet growth, the beautiful power of love, organic life. Goethe contrasts him with Anaxagoras and the Sirens, who stand for battle, violent strife and catastrophe.

### Alexander von Humboldt

Goethe's close friend Alexander von Humboldt brought back the latest discoveries about the origin and development of the earth from his research trips to South America, for example to the Galapagos archipelago. Gradually, the realization arose that all of nature forms a unit. In today's 21st century, these things concern us more than ever. For example, the destruction of



Goethe was not only active as a writer throughout his life, but also dealt intensively with the latest scientific research and was in contact with many scholars. The drawing shows him with Friedrich Schiller, Wilhelm and Alexander von Humboldt in Schiller's Garden in Jena in 1797.

the rain forests threatens to collapse the entire world structure. Irrespective of the meanwhile undisputed scientific findings, greed for profit and striving for power endanger the existence of our planet. Goethe already deals with these themes in *Faust II*. "With 1483 verses, the longest chapter of *Faust*, the Classical *Walpurgis Night*, can hardly be understood without knowing this background," says Dieter Beller, the editor of the series.

With this new project, as in the two previous series of *Faust II* tin figures, Beller is also taking up current themes. "On the one hand I want to make it clear that the *Fauststoff* is more topical than ever and on the other hand I intend not just to stage the tin figure as a beautiful work of craftsmanship, but to place it in current social contexts and stimulate discussions. Why shouldn't a tin figure, like other genres such as theater or the fine arts, be part of the social discourse?" asked Beller in an interview with the editors of the Goethe Society's newsletter in Weimar.

In addition to the topic of global climate change, Beller also sees the problem of appearance and reality raised by Goethe in this chapter as no less topical. Like *Faust*, whom Mephisto pretends the fantastic Helena and abducts him into an illusory world, in the age of digitization we would be challenged more than ever to keep reality and truth apart.

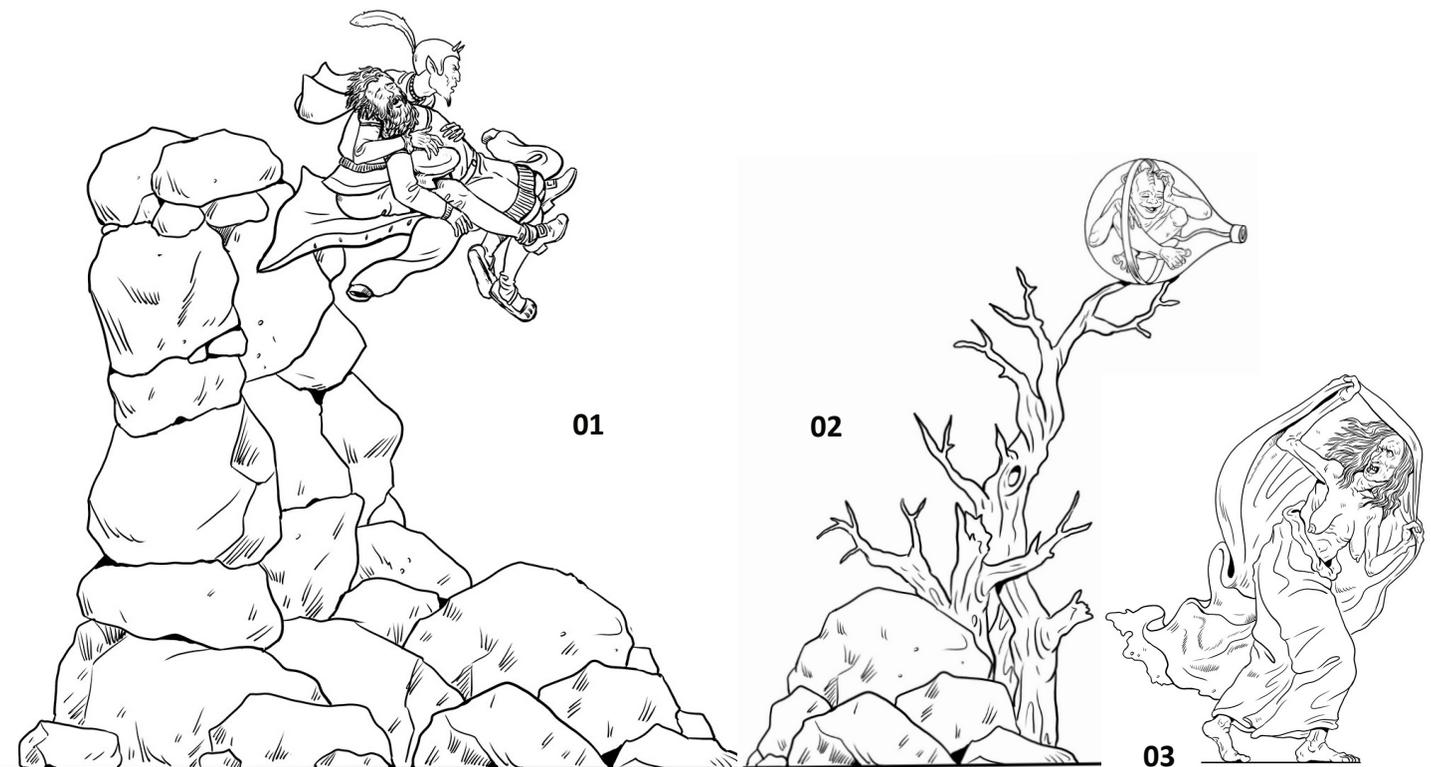
### In the glow of the magical moon

The Classical *Walpurgis Night* is not to be confused with the *Walpurgis Night* of the first part of *Faust*. It stands in analogy to this modern Nordic event. »However, »Classical is understood here as its opposite term (like ancient *Walpurgis Night*) and does not mean the classical antiquity of Olympian gods and Homeric heroes, not one of whom appears in the ensemble of figures in this scene. The mystery cult that is reenacted here does not take place in the daylight of the sun (this symbol of the Enlightenment), but under the nocturnal glow of the moon«, says Professor Schöne. Even before writing it down, Goethe himself announced that this second *Walpurgis Night*, "like everything in the second part, will be played on a higher and nobler level" and lets Mephistopheles state: It is an old book to leaf through / From the Harz Mountains to Hellas always cousins.

Left: The Thessalian witch Erichto. Detail from an oil painting by John Hamilton Mortimer (1741-1779). Tin figure masterfully colored by Philippe Fourquet.



# Introduction new set bellazinnfigur

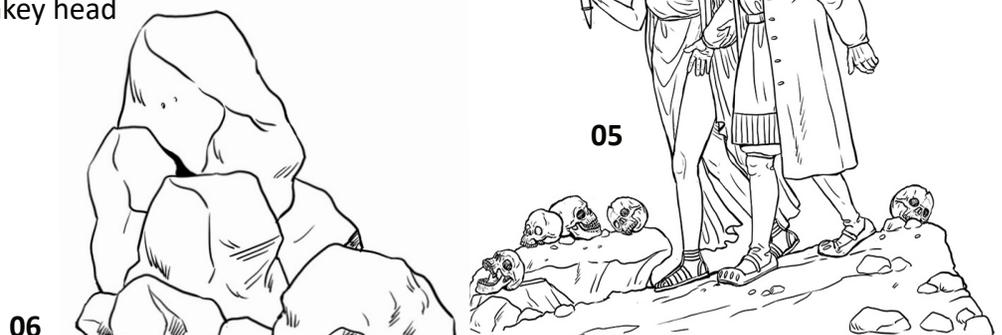
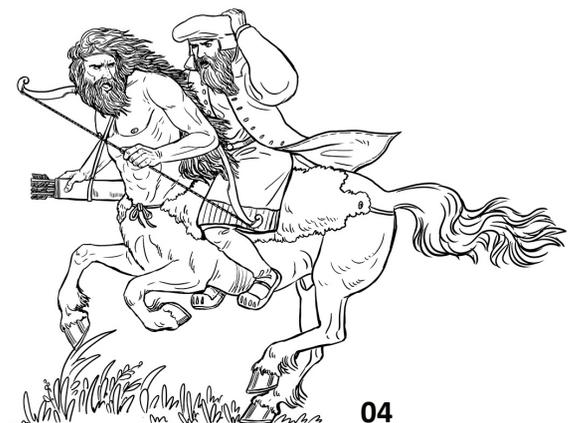


## Johann Wolfgang von Goethe - Faust II »The Classical Walpurgis Night«

30mm figures. Illustrations Sascha Lunyakov, engravings Regina Sonntag and Joachim Reußner (tree with dryads). Pack of 13 figures, 4 postcards with the miniature paintings by Philippe Fourquet, booklet with background information. 59,00 €.

### Figures

- 01 Faust & Mephisto floating on coat
- 02 Homunculus floating & bare tree
- 03 Thessalian witch Erichth fleeing
- 04 Faust riding Chiron
- 05 Sibyl Manto leading Faust into the underworld
- 06 Rock
- 07 Mephisto & Empuse with donkey head
- 08 Lamia with lizard hands and snake head
- 09 Lamia with lizard tail and rod of thyrsus
- 10 Lamia with serpent body
- 11 Philosopher Thales
- 12 Philosopher Anaxagoras
- 13 Tree with dryads



# Faust II The Classical Walpurgis Night



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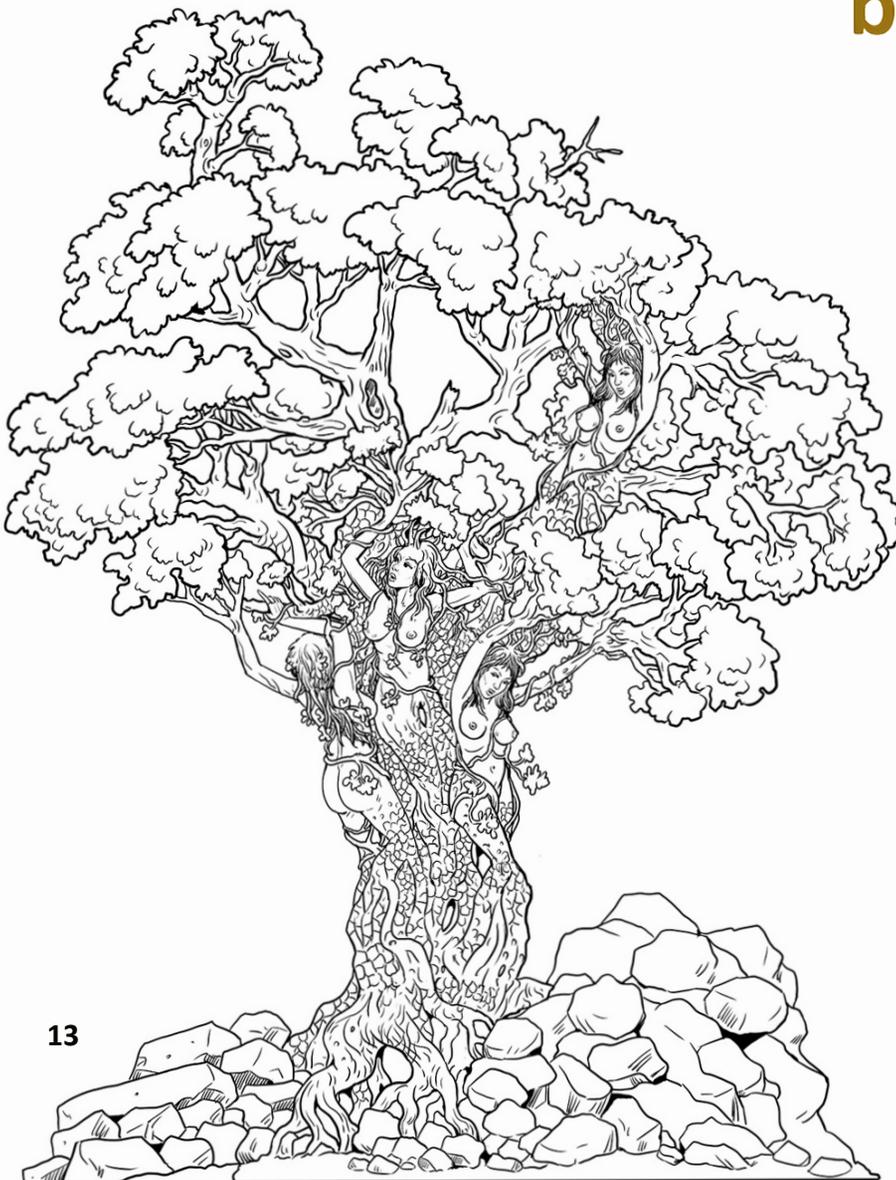
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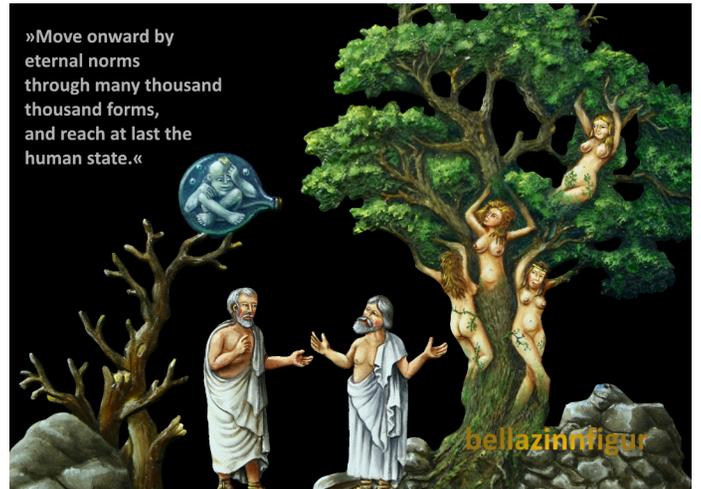
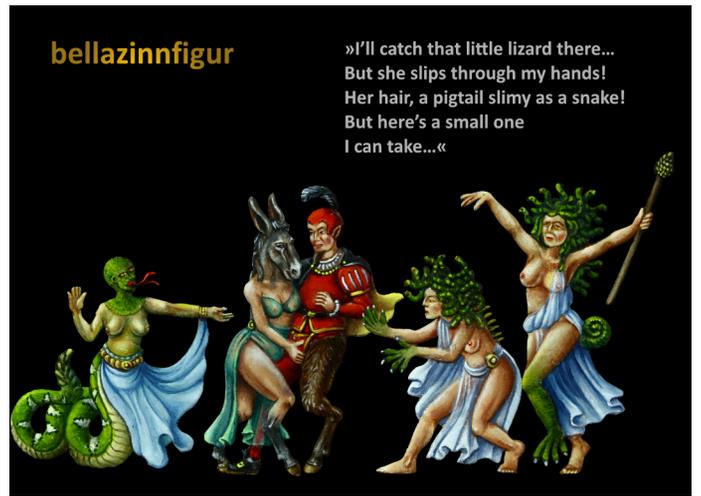
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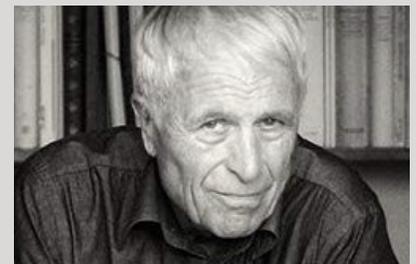


 **GreenTin+**

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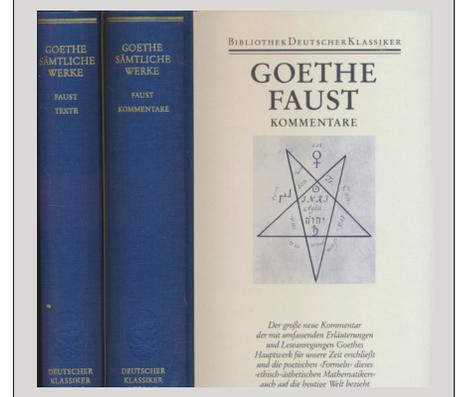
Above: Four beautiful postcards with the miniature paintings by Philippe Fourquet are part of the package.

Right: The contemporary comments by Professor Albrecht Schöne on Faust II in the »Library of German Classics« inspired the compositions of the Faust figures by bellazinnfigur. The most important Faust expert of our time is now 97 years old. When receiving the little tin creatures, he was not sparing with praise.



*"Thank you very much for your letter with the series of your "cultural-historical" tin figures... Faust II. I consider the literary expertise and am amazed at the craftsmanship!"*

*Professor Albrecht Schöne*



Left: The package with 13 tin figures also includes an 8-page informative booklet and 4 beautiful postcards.