



Faust and Mephistopheles in the study. Xylograph by Franz Xaver Simm from 1899.

On the 250th anniversary of Goethe & Faust 1773-2023

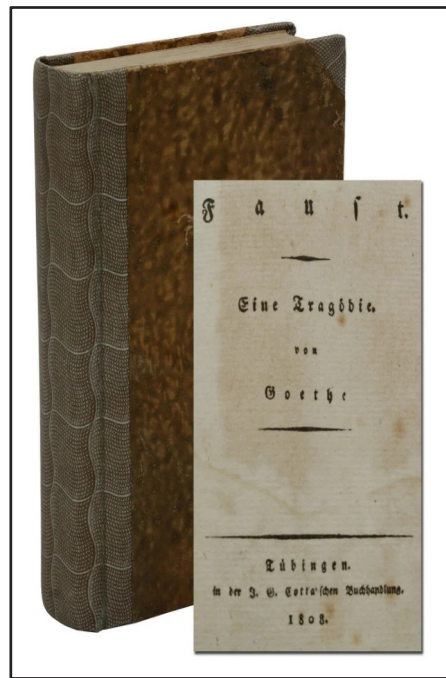
**"That I may know what secret force
hides in the world and rules its course."**



250 years ago in 1773, at the age of 24, Goethe wrote down his first thoughts on this drama. He was preoccupied with the subject for his entire life, almost six decades. Shortly before his death in 1832, he opened the already sealed poem and changed important passages again.

Johann Wolfgang von Goethe. Painting by Josef Carl Stieler 1828. Neue Pinakothek Munich.

The epic Faust by Johann Wolfgang von Goethe is considered one of the most important works of German-language literature. Goethe took up the story of the historical Doctor Faustus and expanded the tragedy into a parable of humanity in twelve thousand verses. At the beginning of the first part of the tragedy, God and the Devil are betting for Faust's soul.



The first edition of Faust. The work went to press as "Faust. Eine Tragödie." for the Leipzig Easter Fair in 1808. In 1797 Goethe added the introductory scenes Zueignung, Vorspiel auf dem Theater and Prolog im Himmel to the fragment. The final version of the scenes already contained in the Urfaust and the fragment, as well as the execution of Walpurgisnacht, took place by 1806. The story about an unhappy girl and a desperate scientist had become a drama of humanity between heaven and hell.

Similar to the story of Job in the Bible, God abandons Faust to the devil. Faust, disappointed by science and his supposed erudition, strives for a full sensual life. Driven by this inner urge, he makes a pact with the satanic Mephistopheles. The doctor must sign this contract with his blood.

The devil in the form of Mephistopheles now opens up a new world for him. He helps Faust to seduce Magarete. The young woman becomes pregnant and kills her child for fear of social ostracism. Faust leaves Magarete, who has gone mad, in the dungeon and now seeks new adventures in the second part of the tragedy. Guided by Mephistopheles, he now mo-



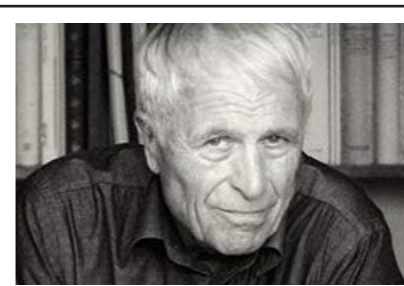
Faust's Entombment at the end of the second part of the tragedy. Tin figure group published by bellazinnfigur. Masterfully coloured by Philippe Fourquet from Colmar, France. The angels of the heavenly hosts have decided the battle against Mephistopheles' devilish accomplices and lift Faust's mortal remains from the grave.



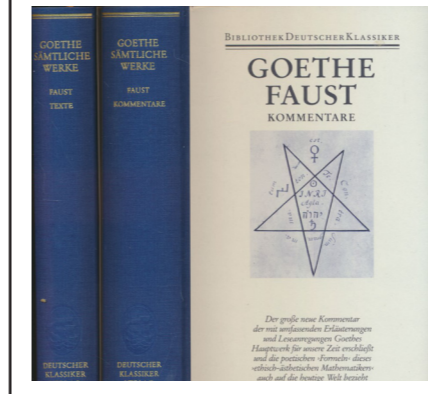
Gustav Gründgens as Mephisto and Will Quadflieg as Faust in the legendary 1957 production at the Hamburg Schauspielhaus. "Two souls, alas, are dwelling in my breast." Photo: Rosemarie Clausen.

ves into fantastic realms. In various episodes, Goethe deals with themes of modernity, such as natural sciences, industrial progress or corruption. Mephistopheles and Faust cunningly persuade the emperor to print paper money to save the empire from ruin.

Elsewhere, times intertwine, for example when Faust, as a medieval knight, meets the ancient Helen. Faust dies old and blinded. The diabolical pact, however, remains unfulfilled. In the end, angels escort Faust's soul to heaven.



"Thank you for your letter with the series of your "cultural-historical" tin figures ... Faust. I consider the literary expertise and marvel at the craftsmanship!"
Professor Albrecht Schöne



Philologist Professor Albrecht Schöne's contemporary commentaries on Faust in the "Library of German Classics" inspired the compositions of bellazinnfigur's Faust figures. The most important Faust expert of our day is now 97 years old. He was not sparing with his praise when it came to preserving the little tin creatures.



Left: Tin figures of Doctor Faustus and his familiar Wagner on an Easter walk. "Satisfied rejoice great and small: Here I am Man: here, dare to be!" Engraving: Hans G. Lecke, painting: in museum style by Marbod Gerstenhauer: publisher Kilia Zinnfiguren, Weimar.

Above: Chalk lithograph by Eugène Delacroix. Faust, Gretchen and Mephisto. Published in: Faust. Tragédie de M. de Goethe, Traduite en français, Ch. Motte Paris 1828. Faust tries to seduce Gretchen. Gretchen rejects him. "Lovely lady, may I offer you – my arm, and my protection, too? Margarete: I'm neither a lady nor am I fair! And can go home without your care."



Right: Scene from Faust the Tragedy Part One - In the Garden. Faust, rejuvenated by Mephistopheles's magic potion, beguiles the blood-young Gretchen. "How is it with your religion, please admit?" she asks him, plucking at the leaves of a flower one by one "He loves me, he loves me not ...". Mephistopheles hides in plain sight. Tin figure group published by Bernhard Bakat - Tin figures from Eschwege, miniature painting Gerd Wiemers, bellazinnfigur collection.

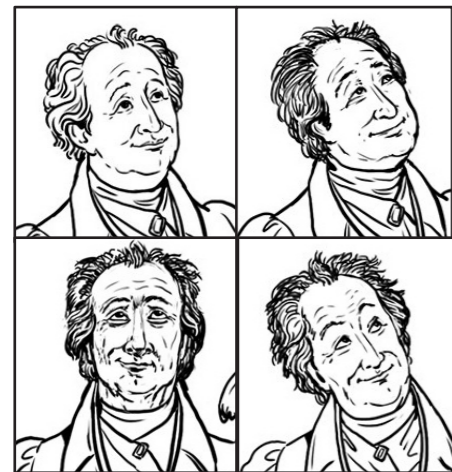
The creation of tin figures

Nowadays, the small tin figures are no longer cast from old spoons, like the twenty-five comrades in Hans Christian Andersen's fairy tale of the steadfast pewter soldier. Thanks to excellent manufacturing techniques, the flat figures have developed into small cultural-historical works of art in recent decades.

Various artists and craftsmen are involved in the production of a tin figure.

The design

Once the idea and concept for a tin figure have been developed, an illustrator creates various sketchy designs. After a few rounds of corrections, the so-called final artwork of the figure is created on tracing paper. The pewter figure engraver needs this drawing as a template. In the past, such a drawing was transferred onto parchment paper with ink. Nowadays,



A perfect illustration requires many attempts and correction steps. The portrait of a real person, such as Goethe here, is particularly demanding.

The drawing by the Leipzig illustration artist Sascha Lunyakov served as a model for the engraving of the pewter figure.

the illustration is created on the computer.

The engraving

The engraver then transfers the drawing step by step with fine graters in a slight depression onto highly polished slate. Parts that are later raised must be deeply engraved in the stone.

The engraver has to work both depthwise and mirror-inverted. Both halves of the stone for the front and the back must fit together exactly to the millimetre.

The cast

Tin figures are made of an alloy of tin, lead, antimony and bismuth. Every engraver has his own special recipe. In order for the metal to penetrate the finest recesses,



The engraving and casting of tin figures is a traditional craft originating in Germany. Only a few masters still know this skill.



ses, flow in quickly and allow the air to escape, the engraver must draw casting channels and air holes, the "islands" as well as, cobweb-like channels, the "pipes" with a drawing needle.

Metal residues from the cast that still adhere to the figure are removed with the smallest needle files and a scalpel. The most careful



Miniature painting by Marbod Gerstenhauer in the museum style of the historic manufactory workshops.

Above: The original of the tin figure Blood Pact. The small work of art was engraved by master engraver Werner Otto.

work is required here, otherwise the figure can quickly be damaged. Each individual figure is treated in this way by hand.

Climate-neutral and conflict-free

By using recycled materials Made in Germany, child labour or the exploitation of metal mines in crisis regions are excluded. The German Feinhütte Halsbrücke is the first company to have developed a sustainable and extremely high-quality metal alloy, GreenTin+, which is obtained entirely from recycled materials.

The painting

Comparable to classical miniature painting, special figures are artistically set in colour. Pewter figures can be painted either with acrylic

or oil paints. Shadows, lights and ornaments are applied either layer by layer or using the wet-on-wet technique..



More about tin figures

The Tin Figurine Museum at Plasensburg Castle in Kulmbach is the Mecca of all tin figure lovers. The world's largest tin figure trade fair also takes place there every two years. You can find out more about pewter figures on the websites of bellazinnfigur and KILIA Zinnfiguren.



The slate mould for the tin figure with the fine engraving by master Werner Otto.



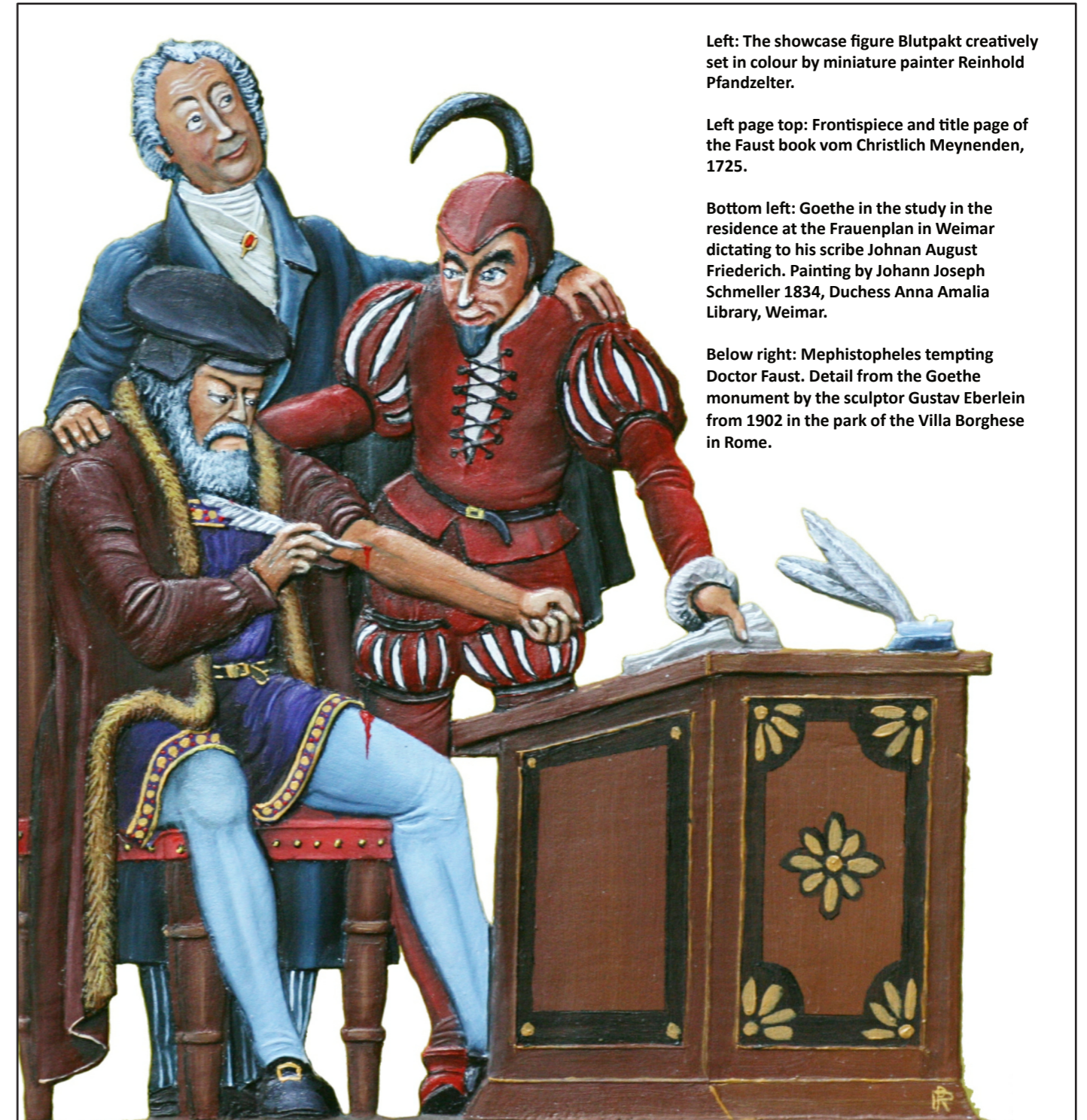
The tin figure Blood Pact has been certified as conflict-free and climate-neutral with the GreenTin+ seal. By using recycled materials from the German Feinhütte Halsbrücke, child labour or the exploitation of metal mines in crisis areas are excluded.



The historical Doctor Faustus

The legends about Johann Georg Faust, a wandering faith healer, alchemist, magician, astrologer and fortune teller from the 16th century are considered to be the historical model for the Faust material, and thus also for the well-known works of Johann Wolfgang von Goethe.

In all testimonies about Faust that were written down during his lifetime, the historical Faust always appears with the first name Georg or Jörg. A Johann Faust is only written about more than two decades after his death, because he himself probably omitted the frequently used first name Johann. The Faust legend, which has been adapted in many literary and musical works, arose from reports about Faust in connection with older stories about magicians.



Left: The showcase figure Blutpakt creatively set in colour by miniature painter Reinhold Pfandzelter.

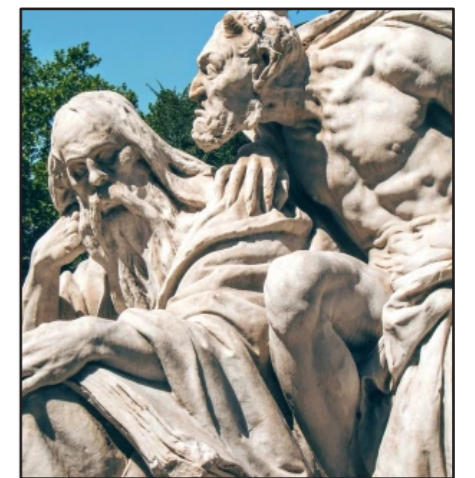
Left page top: Frontispiece and title page of the Faust book vom Christlich Meynenden, 1725.

Bottom left: Goethe in the study in the residence at the Frauenplan in Weimar dictating to his scribe Johann August Friederich. Painting by Johann Joseph Schmeller 1834, Duchess Anna Amalia Library, Weimar.

Below right: Mephistopheles tempting Doctor Faust. Detail from the Goethe monument by the sculptor Gustav Eberlein from 1902 in the park of the Villa Borghese in Rome.

"Blood is a very special juice."

The tin display case figure "Blood Pact" is published on the occasion of the 250th anniversary of Goethe's engagement with the epic Faust. It shows the most famous German poet with his two poetic creatures, Doctor Faustus and the diabolical Mephistopheles. Goethe himself stands in the middle and places his hands on the shoulders of his two protagonists with an old-fatherly gesture. He looks mockingly up at the sky. In the prologue of the tragedy, he had also had the "gentleman up there" make a bet with the devil. Doctor Faustus sells his soul and signs the pact with the devil with his blood. Now the tragedy can take its course.





Goethe, Faust
& Mephisto

»Blood is a very special juice.«

250th anniversary of Goethe & Faust

The tin display figure »Blood Pact« appears on the 250th anniversary of Goethe's start writing on the epic Faust in 1773. It shows the most famous German poet with his two creatures Doctor Faust and the devilish Mephistopheles. Goethe himself stands in the middle and puts his hands on the shoulders of his two creatures in a paternal gesture. He looks mockingly up at the sky. Already in the prologue of the tragedy, Goethe did let the "gentleman above" betting with the devil. Doctor Faust sells his soul and has to sign the contract with his blood. Now the tragedy can take its course.

Left: "The Blood Pact" figure artfully colored by the German master miniature painter and engraver Werner Otto.



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The museum Weimar Haus in the Schillerstraße.



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