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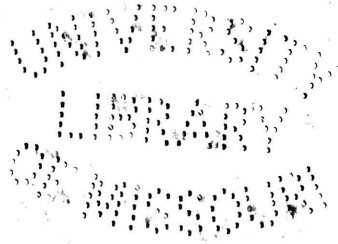
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THE WOMEN CHARACTERS IN SCHILLER'S DRAMAS.



A THESIS SUBMITTED TO THE GRADUATE COMMITTEE OF THE
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BY

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INTRODUCTION.

It is the confirmed opinion of the majority of critics that Schiller's genius proclaimed itself in the portrayal of strong, manly, and heroic characters, and that the tenderness, gentleness, and delicateness of his female characters were for him a background for the stronger types of the opposite sex. Be that as it may, their realism and accurate characterization make them equally as important as the more dominant male characters, and worthy of the most careful study.

It is my purpose in this paper to prove that Schiller's superior mental ability is also shown in his feminine characters. Although they play minor parts in the greater number of his dramas, they are just as precisely and correctly drawn as his principal characters. They will be a fresh source of interest and instruction for succeeding generations, and a lasting monument to his wonderful genius because of their trueness to life and the intensely human emotions which govern their lives and actions.

I have divided them into eight principal divisions according to their ruling feelings, emotions, and sentiments.

I. CHARACTERS OF SENTIMENT.

1. Analia - - - - - Die Räuber.
2. Leonore- - - - - Die Versch^{we}rung des Fiesco.
3. Louise Millerin- - - - - Kabale und Liebe.

II. CHARACTERS OF DUTY.

1. Elizabeth von Valois- - - - - Don Carlos.
2. Duchess Wallenstein - - - - - Wallenstein.

III. CHARACTERS OF PRIDE.

1. Frau Millerin - - - - - Kabale und Liebe.
2. Margot d'Arc - - - - - Die Jungfrau von Orleans.
3. Julia Doria - - - - - Die Versch^wörung des Fiesco.
4. Lady Milford - - - - - Kabale und Liebe.
- ✓ 5. Queen Elizabeth of England - - - Maria Stuart. ✓

IV. CHARACTERS OF REVENGE.

1. Isabeau - - - - - Die Jungfrau von Orleans.
2. Princess Eboli - - - - - Don Carlos.

V. CHARACTERS OF PATRIOTISM.

1. Gertrud Stauffacher - - - - - Wilhelm Tell.
2. Bertha von Bruneck - - - - - Wilhelm Tell.
3. Johanna d'Arc - - - - - Die Jungfrau von Orleans.

VI. CHARACTERS OF LOVE.

1. Thekla - - - - -Wallenstein.
2. Neubrunn - - - - -Wallenstein.
- ✓ 3. Hanna Kennedy - - - - - Maria Stuart. ✓
4. Agnes Sorel - - - - - Die Jungfrau von Orleans.
5. Beatrice - - - - - Die Braut von Messina.
6. Louison d'Arc - - - - - Die Jungfrau von Orleans.
7. Donna Isabella - - - - - Die Braut von Messina.
8. Hedwig Tell - - - - - Wilhelm Tell.

VII. CHARACTER OF REPENTANCE.

- ✓ 1. Maria Stuart - - - - - Maria Stuart. ✓

VIII. CHARACTER OF AMBITION.

1. Countess Terzky - - - - - Wallenstein.

I. CHARACTERS OF SENTIMENT.

The first female character, that Schiller attempted to present, is Amalia in "Die Räuber". The failure of this character is due to the fact that he tried to portray a girl before he knew the characteristics of womanhood. His limited knowledge of women was gained from books, and from an occasional glimpse of the girls in the Girls Seminary, which Charles Eugene of Württemberg founded at the request of Franziska von Hohenheim. The girls of the Seminary were shy and embarrassed, and it is only natural, therefore, that Schiller's first female character should be a silly, sentimental creature.

Amalia is a dreamer, a sentimental sweetheart, whose waking and sleeping hours are devoted to her absent lover, Karl Moor. By day, she avoids the society of her uncle's household, of which she is a member, that she may muse on Karl, who in her opinion, is the embodiment of earthly perfection. By night, she dreams again and again of the happy moments that they spent in the bliss of love's awakening. Karl is her world. She is unable to conceive of any pleasure without him. She expresses herself as willing to be imprisoned in a cloister that she might have time to think of Karl:

„Bravo! herrlich! Und in Kloster und Mauern mit deinem Basiliskenanblick auf ewig verschont, und Musse genug, an Karl zu denken, zu hängen. Willkommen mit deinem Kloster. Auf, auf mit deinen Mauern!“ -l-1.

1. All references from the text are taken from "Die Deutsche National Litteratur" herausgegeben von Joseph Kürschner. Die Räuber. Act III. Scene 1.

she contemplates death even in the same light:

--vielleicht träumt man auch im Grabe noch fort ein langer, ewiger, unendlicher Traum von Karl, bis man die Glocke der Auferstehung läutet -- (aufspringend, entzückt) und von jetzt an in seinen Armen auf ewig. (-1).

From such devotion one would expect deeds of corresponding energy. Her strength of character and deeds, however, are not in keeping with her spasmodic, exaggerated fancies. She is satisfied to be separated from him in this world, knowing that their two faithful souls will meet in the spirit world of love. Later, when the false report of his death is brought to the old Moor, the fact that he uttered her name with his last breath seems to console the sentimental sweetheart for the loss of him.

Her life is so completely centered in him that she loves those who love him and hates those who do not. She is credulous, vacillating, and easily duped, as is shown by her conversation with Franz:

Amalia. (froh aufspringend) Ha! Karl! Nun erkenn' ich dich wieder! Du bist doch ganz! ganz! Alles war Lüge! --weisst du nicht, Bösewicht, dass Karl unmöglich das werden kann?---

Franz. (mit verhülltem Gesicht). Lass mich, lass mich! meinen Tränen den Lauf lassen -- Tyrannischer Vater! Den besten deiner Söhne so hinzugeben dem Elend--der ringsumgebenden Schande. Lass mich, Amalia! Ich will ihn zu Füßen fallen, auf den Knien will ich ihn beschwören, den ausgesprochenen

1. Die Räuber. Act. II. Scene 2.

Fluch auf mich, auf mich to laden - mich zu enterben - mich -
mein Blut - mein Leben - alles-

Amalia. (fällt ihm um den Hals). Bruder meines Karls, bester
liebster Franz. - - - - -

Franz. Es war ein stiller, heiterer Abend, der letzte, eh
er nach Leipzig abreiste, da er mich mit sich in jene Laube
nahm, wo ihr so oft zusammensasset in Träumen der Liebe--stumm
blieben wir lang--zuletzt ergriff er meine Hand und sprach
leise mit Thränen, ich verlasse Amalia, ich weiss nicht--mir
'ahnet's, als hiess' es auf ewig--verlass sie nicht, Bruder! -
sei ihr Freund - ihr Karl - wenn Karl - nimmer - wiederkehrt.
(Er stürzt vor ihr nieder und küsst ihr die Hand mit Heftig-
keit). Nimmer, nimmer, nimmer wird er wiederkehren, und ich
hab's ihm zugesagt mit einem heiligen Eide!

Amalia. (zurückspringend). Verräter, wie ich dich ertappe. --
----- Geh, sag ich! - - - - - Ich verachte dich, geh. -1.
Her naivete and stupidity in failing to recognize Karl as her
lost lover, when she wanders through the picture gallery of the
palace with him, are surpassed only by the impossible and in-
human love scene in the garden after their long separation.

When the disclosure is made that Karl is the captain of
the robber-band of the Bohemian forests, she entreats him to
put an end to her miserable life, and so she dies a victim of
her own sentimental and inactive love.

Between "Die Räuber" and "Die Verschwörung des Fiesco"
Schiller had some opportunity to observe men and women of every-

1. ---"Die Räuber". Act I, Scene 3.

day life; proof of which is the decided improvement in trueness to life of Leonore over the passive Amalia.

After seven months of married life, Leonore, Countess of Lavagna, is forced to admit to herself that her husband, Fiesco, is infatuated with Julia Doria, a noted coquette of the court and a member of the ruling house of Genua. She relates with sentimental pride the happiness that was hers when she captured the young hero, for whom all the girls of her acquaintance were anxiously contending, and also the ambitious thought which occurred to her on her wedding day that he would some day free Genua from its tyrants, the Dorias:

Leonore. (schwermütig, schwärmend). Da er noch Fiesco war-- dahertrat im Pomeranzenhain, wo wir Mädchen lustwandeln gingen; ein blühender Apoll, verschmolzen in den männlich schönen Antinous. Stolz und herrlich trat er daher, nicht anders, als wenn das Durchlauchtige Genua auf seinen jungen Schultern sich wiegte; unsre Augen schlichen diebisch ihm nach und zuckten zurück, wie auf dem Kirchenraub ergriffen, wenn sein wetterleuchtender Blick sie traf. Ach Bella! Wie verschlangen wir seine Blicke! Wie parteiisch zählte sie ^{den} die ängstliche Neid der Nachbarin zu! Sie fielen unter uns wie der Goldapfel des Zanks, zärtliche Augen brannten wilder, sanfte Busen pochten stürmischer, Eifersucht hatte unsre Eintracht zerrissen. - - -
- - - (begeistert) Und nun mein ihn zu nennen! Verwegenes, entsetzliches Glück! Mein Genuas grössten Mann, (Mit Anmut) der vollendet sprang aus dem Meissel der unerschöpflichen Künstlerin, alle Grössen seines Geschlechts im lieblichsten Schmelze

verband. Höret, Mädchen, ich vertraue euch etwas, (Geheimnisvoll) einen Gedanken - als ich am Altar stand neben Fiesco - seine Hand in meine Hand gelegt - hatt' ich den Gedanken, den zu denken dem Weibe verboten ist,- dieser Fiesco, dessen Hand jetzt in den Deinigen liegt - dein Fiesco - aber still! dass kein Mann uns belausche, wie hoch wir uns mit dem Abfall seiner Vortrefflichkeit brüsten - dieser dein Fiesco - Weh euch! Wenn das Gefühl euch nicht höher wirft! - wird- uns Genua von seinen Tyrannen erlösen! - 1.

Now she sees her fondest hopes crushed with one blow and her own happiness blighted. He is lost to her, and to Genua. She tries to comfort herself with the thought that she is not losing Genua's prize, its noblest and most respected citizen, but the worthless profligate into which he has degenerated. But try as she will to convince herself of his unworthiness, she cannot extinguish the love which burns in her heart for him.

A poor, crushed creature, she tries to conceal the sorrow and suffering his conduct has occasioned her. Such an insult is very humiliating to one of such refined feelings and pride. She is an aristocrat through whose veins flows the blood of heroic ancestors, from whom she has inherited a reverence for all that is noble, and contempt for everything base. Her womanly dignity and proud endurance are beautifully exemplified in her interview with Julia Doria, whose overbearing rudeness is almost insufferable. When Julia displays Fiesco's locket containing her picture in the place of Leonore's, which was formerly in it, Leonore is pained and mortified, but utters

no word of anger.

Her gentle reproof of **Calcagno**, when he offers her his love, shows the true nobility of a refined and pure soul, capable of great restraint, and worthy of much respect:

Fiesco's Schande macht keinen Calcagno bei mir steigen,
aber die Menschheit sinken. --(1).

The unwarrantable way in which Fiesco has neglected and insulted her finally becomes unendurable. She resolves to return to her mother. But how easily is her resolution shaken, when she thinks she discerns in his action an acknowledgment of his former love for her. He overcomes her completely by calling her his Leonore, for she is unable to resist an appeal to love, the dominant power in her life. She forgives him, and promises to await the developments which the next ten days will bring. This Scene (Act III, Scene 3) marks the resurrection of hope in her heart. She feels convinced of Fiesco's faithfulness to her, when he reveals the use he has made of his apparent devotion for Julia as an instrument for the accomplishment of his plans. She realizes for the first time what powers and ambitions he has concealed in his breast, and is awake to the great danger which threatens him. Love for him and anxiety for his safety eclipse her desire to see Genua freed from its tyrants, and she entreats him to defer from rebellion, which would eventually work his downfall. Seeing he has no fear and cannot be deterred by the dangers which would attend his success, she appeals to his love and sympathy, picturing to him a blissful life of peace, idealistic and pastoral.

1. Die Verschwörung des Fiesco. Act II. Scene 3.

On the night when his fate is to be decided she is so crazed by fear and anxiety about his safety that she imagines herself called to share in his dangers and deeds, as she says to Arabella:

Leonore. Ganz Genua wird munter. Mielinge hüpfen hinter seinem Namen, und sein Weib sollte zaghaft thun? Nein! Eine Heldin soll mein Held unarmen. Mein Brutus soll eine Römerin unarmen. Ich bin Porcia!¹ She rushes out in the street, and as the noise and tumult of the rebellion rage around her, she becomes a raving, ~~rejoicing~~ republican, seeing in her frenzied imagination all her dreams of youth fulfilled. With uncontrollable enthusiasm she seizes a mantle, hat, and sword, which lie at her feet, unmindful of the fact that they belong to Gianettino. Fiesco, recognizing the outer garments of his arch-enemy, stabs his own wife.

Schiller's circle of feminine acquaintances had extended to women of varying classes before the completion of his third drama, "Kabale und Liebe" and from henceforth his knowledge and delineation of their character bear testimony of personal observation and intimate familiarity. His own experience with Charlotte von Wolzogen gave him material for the character of Louise Millerin.

Sentimentality is the foundation of Louise Millerin's nature. Her love for Ferdinand von Walther is a visionary dream. The possession of him in this world is not essential to her happiness. She tells her father and mother that she is willing to renounce him in this life that she may live with him

in the ocean of eternity, where purity of soul is preferable to an illustrious ancestry:

Auch will ich ihn ja jetzt nicht, mein Vater! Dieser karge Tautropfe Zeit - schon ein Traum von Ferdinand trinkt ihn wollüstig auf. Ich entsag' ihm für dieses Leben. Dann, Mutter - dann, wenn die Schranken des Unterschiedes einstürzen - wenn von uns abspringen all die verhassten Hülfen des Standes - Menschen nur Menschen sind. Ich bringe nichts mit mir, als meine Unschuld; aber der Vater hat ja so oft gesagt, dass der Schmuck und die prächtigen Titel wohlfeil werden, wenn Gott kommt, und die Herzen im Preise steigen. Ich werde dann reich sein. Dort rechnet man Thränen für Triumphe und schöne Gedanken für Ahnen an! Ich werde dann vornehm sein, Mutter. Was hätte er dann noch für seinem Mädchen voraus? - Cl.

Such resignation and denial grow out of her religious convictions. Her life from infancy has been predominantly religious, and controlled by the dogmatic opinions of the Catholic Church. She has been taught to respect a higher will and an eternal order, any deviation from which is sin. Her intense sense of duty to God, her natural filial obedience, and her superstitious reverence for the established social order produce in her a hopeless despondency, which unfits her to enter into the contest for the earthly possession of her lover. Her desire to see him happy, and her unwillingness to cause a father's curse to be pronounced against him give her the self-sacrificing strength to refuse to flee with him:

Und der Fluch deines Vaters uns nach? - Ein Fluch, Unbel.
1. Kabale und Liebe. Act I. Scene 3.

sommener, den auch Mörder wie ohne Erhöhung aussprechen, den die Rache des Himmels auch dem Dieb auf dem Rade hält, der uns Flüchtlinge, unbarmherzig, wie ein Gespenst, von Meer zu Meer jagen würde? -Nein, mein Geliebter! Wenn nur ein Frevel dich mir erhalten kann, so hab' ich noch Stärke, dich zu verlieren.-

He dares ~~1)~~ and to renounce him, even though she sees her future stretching out empty and lifeless before her, and even though he accuses her of a secret love for some one else as the cause of her refusal. Her love for him she feels to be holy and ineffaceable; but in her opinion marriage with him would be sinful, as it would be in direct opposition to all established customs: Lass mich die Heldin dieses Augenblicks sein - einem Vater den entflohenen Sohn wieder schenken - einem Bündnis entsagen, das die allgemeine Ordnung zu Grund stürzen würde.- ~~2)~~ therefore, she resigns all claims to his affection, and meets his passionate entreaties with cool, prudential arguments. She feels that the vulgar insult of the president is just punishment for the presumptuous thought of their union which at one time occurred to her.

She and her lover became the innocent victims of a malicious plot. She is persuaded by cunning to write a letter, whose purpose is to compromise her loyalty in the estimation of her lover, and then forced to acknowledge it as her voluntary act. Had she the energy and resource of a flesh and blood sweetheart she would prove her innocence to the man she loves, and endeavor to warn him of the plot of his enemies. On

1. Kabale und Liebe. Act III, Scene 4.
2. Kabale und Liebe. Act III, Scene 4.

the contrary she believe that he oath binds her to a secrecy from which death only will release her. She welcomes it, therefore, with joyous anticipation, and plans a double suicide for herself and Ferdinand, in order that they may enter together the "fairy palace of everlasting joy".

One has a feeling of commingled pity and blame for her. One laments the poor unfortunate maiden, so pure and faithful, who will soon fall a victim to her lover's indignation, and at the same time one blames her for allowing her over-conscientiousness to cloud her conception of right and wrong.

II. CHARACTERS OF DUTY.

Two characters, Elizabeth von Valois and Duchess Wallenstein, whose lives are examples of submissive resignation to unalterable fate, seem to have appropriated the advice given by Countess Terzky to Thekla:

Das Weib soll sich nicht selber angehören,
 An fremdes Schicksal ist sie fest gebunden.
 Die aber ist die Beste, die sich Fremdes
 Aneignen kann mit Wahl, an ihrem Herzen
 Es trägt und pflegt mit Innigkeit und Liebe. ~~4-1~~.

Elizabeth von Valois, the young and beautiful wife of Philipp of Spain, unites in an eminent degree the noblest and most lovable qualities of feminine character; modesty, virtue, and tenderness. She possesses dignity without pride; love) without passion; and tenderness without weakness. She is individualized by a just and commanding intellect, subjugation of self, and a reverential regard for duty. Her majesty,

gracious simplicity, high bred elegance, easy, unforced, yet dignified self-possession are the result of the court life with which she has been familiar from her birth, being a descendant of the princely house of Valois, possessing great wealth, and surrounded by every pleasure. However, she has no connection with her surroundings at Philipp's court, where under the rigorism of priestly command and piety, strict morality was neither observed nor respected. What Karlos said to Eboli, when deceived by her feigned innocence, applies perfectly to Elizabeth.

Hier an König Philipps Hof? Was, hier?
 Was, schöner Engel, willst du hier? - - -
 Das ist kein Himmelsstrich
 Für solche Blumen. - tl.

Surrounded by the severe Duchess of Olivarez, who holds rigidly to the stiff formality of Spanish etiquette, the religious, and hard-hearted Marquess of Mondekar, the tattling, mean Countess Fuentes, and the arch-traitor, Princess Eboli, Elizabeth is conspicuous for her simplicity, natural ease, and uprightness.

When Elizabeth and Don Karlos meet alone the first time after her marriage to the king, the passionate youth renews his declaration of love, despite the barriers which separate them. She meets his eager entreaties with a gravity which does not betray her feelings; with a firmness which demands from him unconditional submission to the moral law; and yet with a mildness which strives to soften her determined speech

and to heal his sorrow. The poet does not show us the struggle of her feelings in this interview, and, although she still bears his image in her heart, her duty toward her husband demands the denial of her love as the only natural and upright thing. "She utters no regret, gives way to no complaint, but seeks to draw from duty itself a compensation for the cureless evil which duty has inflicted." ~~-1.~~ Thus unable to restore his peace of mind and happiness by a requital of his love, she points out to him an object much more worthy of his life and love, and persuades him to change his affection for her into love for the millions of human beings whose destiny depends upon him. The power of her pious soul, and convincing force of her intellect are evinced by her earnest plea to adopt Spain as his second love:

Beklagenswerter, teurer Karl! Ich fühle -
 Ganz fühl' ich sie, die namenlose Pein,
 Die jetzt in Ihrem Busen tobt. Unendlich,
 Wie Ihre Liebe, ist Ihr Schmerz. Unendlich,
 Wie er, ist auch der Ruhm, ihn zu besiegen.
 Erringen Sie ihn, junger Held! - - - -Die Liebe,
 Das Herz, das Sie verschwenderisch mir opfern,
 Gehört den Reichen an, die Sie dereinst
 Regieren sollen. Sehen Sie, Sie prassen
 Von Ihres Mündels anvertrautem Gut.
 Die Liebe ist Ihr grosses Amt. Bis jetzt
 Verirrte sie zur Mutter. - - Bringen Sie,
 O bringen Sie sie Ihren künft'gen Reichen,
 Und fühlen Sie, statt Dolchen des Gewissens,

Die Wollust, Gott zu sein! Elizabeth
 War Ihre erste Liebe. Ihre zweite
 Sei Spanien. -l.

Having overcome the first temptation which Don Karlos put in her way, she is stronger and more able to meet the second to which King Philipp subjects her. She maintains herself with dignity and self-respect against the jealous attacks of her husband in the presence of the ladies of the court and his grandees. The same sense of duty which caused her to speak so respectfully of him to Don Karlos during their interview influences her now to show proper consideration for his age and kingly position. Later, when he finds himself alone with her and their daughter, he renews his jealous accusations, which she receives with the fortitude and composure of a gentle, but strong soul, secure in its purity. Her physical power of resistance is unable to stand the violence and insult he offers her chaste womanliness; but her spotless soul, majestic in its innocence, conquers even this obstinate cruel despot.

The etiquette of the court has almost forbidden her to express her love for nature, and her desire to be a real mother to her child. She longs for out-door life and nature, that she has loved from her youth; but is only allowed to enjoy it one month in the year. The rigid adherence to the customs of the court, which restricts the privilege of seeing her child to a limited time each day, is very distasteful to her, yet she is so accustomed to hold her own feelings under control and is so resigned to the subjugation and denial of her own pleasures

that she utters no word of complaint. She knows that rebellion would only make her lot more unendurable, and in her wisdom she tries to endure what she cannot remedy.

Marquis Posa is her ideal of manliness, wisdom, and uprightness, and he, in turn, worships her as the embodiment of pure womanliness. He respects her mental ability so highly that he trustingly confides to her creative power what he is unable to accomplish; thus she becomes Posa's helpmate in the plan of rebellion which Karlos is to undertake. She is thoroughly convinced that she is acting for Karlos' good, as well as for the good of suffering humanity. She succumbs to Posa's entreaties and consents to a spiritual love with the prince. This cannot affect her relations with the king, for whom she feels no real love, but only the respect which her position and duty demand. The love she offers the prince is a somewhat religious love, which seeks to be united only with his soul, that it may be an encouragement and stimulus to the accomplishment of his great purpose. He does not understand the love she offers him, for the last remnant of his former affection for her has been effaced by his duties as regent. She recognizes the outcome of her suggestion and is awed by the greatness of the being whom she has created:

Ich darf mich nicht
Empor zu dieser Männergrösse wagen;
Doch fassen und bewundern kann ich Sie. -f-1

Elizabeth is a beautiful soul in whom the highest culture has become nature. She is one of the most refined, noblest, and wisest women of German classic literature, and a masterpiece

in Schiller's gallery of women.

Elizabeth, Duchess of Friedland is a passive character, whose two principal qualities are duty toward her husband, Wallenstein, and tenderness toward her daughter. She is an alien to the mighty projects of her husband. Her nervous, fearful temperament could not endure the uncertainty and anxiety of his ~~lefty~~ ambitions, so he conceals them from her. She recognizes his power and greatness in the wonderful deeds which he has accomplished, and is proud to be his wife. Convinced of his superiority, she has allowed her individuality to be submerged into his; she accepts his suggestions and obeys his commands unhesitatingly, as she says: Ihr Wille, wissen Sie, war, stets der Meine. -1. Although delighted over his success, she fears that the unusual good fortune which has attended all his undertakings has awakened the envy of his enemies, who are awaiting a chance to accuse him of treachery. She begs him to effect a reconciliation with the Emperor; but her words have no weight with the Duke, for they are the anxious appeal of timidity, rather than the persuasive argument of courageous determination.

The endeavor to conceal Wallenstein's desertion from her increases the distress and uneasiness of her sensitive nature. She is tormented with fearful forebodings. She is sustained now as in the previous years of her suffering and misery by the sentiment which is expressed in her advice to Max: Gehen Sie, Graf, wohin die Pflicht sie ruft. -2. Having chosen to become his wife, duty bids her stay with him, despite the suffer-

- 1. Die Piccolomini. Act II. Scene 2.
- 2. Wallensteins Tod Act.III. Scene 23.

ing she has endured since the demon of ambition entered his heart, and face whatever hardships may fall to her lot. As a respectful wife she tries to instill in Thekla filial love and veneration for her father.

Her tender mother's heart sympathizes with Thekla in her love for Max; but she is too submissive to interfere in their behalf. She has accommodated all her opinions so completely to those of her husband that her suggestions would have no influence over him.

She is completely crushed by the news of Wallenstein's revolt and sinks into a despondency which eventually overcomes her physically.

III. Characters of Pride.

Pride, an innate quality in almost every human being, becomes the dominant characteristic in several of Schiller's female characters, who represent all classes of society from a peasant girl to a royal ruler of England. Frau Millerin is a stupid, uneducated and proud woman of the middle class. Conceited over the beauty of her daughter, Louise, whom she considers destined for something great, she vainly imagines that the love affair of three months duration between Louise and Ferdinand von Walther will bring riches and honor to her house. Flattered and bribed by attentions and presents which Ferdinand bestows upon her daughter, she is trying to hasten a marriage between the happy young lovers in order that she may see Louise occupy a position of importance in the world. She has never

considered the difference in the social positions of the two and the insurmountable difficulties which would hinder their union. She is the personification of pride and stupidity.

She rejects disdainfully Wurm's suit for Louise's hand, informing him with affected superiority and rudeness that her daughter is destined to become a great lady: --weil ebenhalt der liebe Gott meine Tochter barrdu zur gnädigen Madam will haben. (-1. Her pompous conceit quickly disappears in the presence of the enraged and powerful president before whom she humbly kneels begging for pity.

The pride of this simple-minded burgher woman, who judges people by external appearance, as she judges books by the splendor of their bindings, is closely allied to that of Margot d'Arc, the vain peasant girl, who sees only the pomp and glory which surround her sister, Johanna d'Arc:

So hab ich unsre Schwester nun im Glanz

Und in der Herrlichkeit gesehen. - Wer hätte

Auch nur im Traum geahnet und gedacht,

Da ^Sie die Herde trieb auf unsern Bergen,

Dass wir in solcher Pracht sie würden schauen. (-2.

Margot is flattered that one of her family is the recipient of such honors, and can scarcely await the moment when she will make her presence known to her sister, for then the world will see and hear what relationship she bears to the mighty Maid of Orleans. What a triumph then for her vanity is the delight which Johanna evinces at the sight of her sisters. Her simple conceited nature can conceive of no greater happiness than to

--1. Kabale und Liebe. Act I. Scene 2.

--2. Die Jungfrau von Orleans. Act IV. Scene 7.

be honored and placed in so exalted a position as her sister now occupies. She is unable to understand how Johanna could be willing to leave this magnificence to return to the humble life of a shepherdess.

In this group is to be found one of the most repulsive of all Schiller's feminine characters, Julia Doria. Endowed by nature with unusual brilliancy and beauty, she employs them to captivate the worldly young men of the court. Vanity, the predominant sentiment of her life is gratified by the throng of flattering admirers which surround her. Her pride has been wounded by Leonore's insulting manner toward her in public. As retaliation she employs all her charms and arts to number Fiesco among her infatuated suitors, in order to destroy Leonore's domestic happiness. The subjugation of his heart apparently requires only a moment; he falls an immediate prey to her cunning scheme, judging from the following conversation between them:

Julia. Oder wollen Sie die Impertinenzen Ihrer Frau mit Ihren Galanterieen abbüssen?

Fiesco. (springt auf.) Impertinenzen? Ihnen?

Julia. Aufzubrechen - den Sessel zurückzustossen - der Tafel den Rücken zu kehren - der Tafel, Graf! an der ich setze.

Fiesco. Es ist nicht zu entschuldigen.

Julia. Und mehr ist es nicht? Über die Fratze! Und ist es denn meine Schuld (sich belächelnd) dass der Graf seine Augen hat?

Fiesco. Das Verbrechen Ihrer Schönheit, Madonna, dass er sie

nicht überall hat?

Julia. Keine Delikatesse, Graf, wo die Ehre das Wort führt. Ich fodre Genugthuung. Finde ich sie bei Ihnen, oder hinter den Donnern des Herzogs?

Fiesco. In den Armen der Liebe, die Ihnen den Misstritt der Eifersucht abbittet.

Julia. Eifersucht? Eifersucht? Was will denn das Köpfchen? (Vor einem Spiegel gestikulierend). Ob sich wohl eine bessere Fürsprache für ihnen Geschmack zu erwarten hat, als wenn ich ihn für den meinen erkläre? (Stolz) Doria und Fiesco? Ob sich die Gräfin von Lavagna nicht geehrt fühlen muss, wenn die Nichte des Herzogs ihre Wahl beneidenswert findet? (Freundlich, indem sie dem Grafen ihre Hand zum Küssen reicht). Ich setze den Fall, Graf, dass ich sie so fände.

Fiesco. (lebhaft) Grausamste, und mich dennoch zu quälen! Ich weiss es, göttlich Julia, dass ich nur Ehrfurcht gegen Sie fühlen sollte. Meine Vernunft heisst mich das Knie des Unterthans vor dem Blut Doria beugen, aber mein Herz betet die schöne Julia an. Eine Verbrecherin ist meine Liebe, aber eine Heldin zugleich, die kühn genug ist, die Ringmauer des Rangs durchzubrechen, und gegen die verzehrende Sonne der Majestät anzufliessen. --1.

With arrogant self esteem she revels in her triumphs, exacting from him a token and proof of his affection.

Her haughty, cold-blooded, insolent behavior toward Leonore shows that she moves in circles in which her coarse, vulgar,

--1. Die Verschwörung des Fiesco. Act I. Scene 4.

and mean nature does not entitle her to move. She is even so base as to try to bribe the Moor to poison Leonore. Through constant companionship with the cultivated, aristocratic people around her, she has acquired a certain outward varnish, and perhaps absorbed the only trace of womanly nobility which she reveals during the play. Having used all her charms and trickery to captivate him, she is at first unwilling to surrender her honor to retain him; but this womanly spark of morality dies out, and she throws herself in passionate devotion at his feet. Leonore, who is a concealed spectator and listener to this interview, attempts to offer soothing atonement for her husband's harsh and cruel treatment; but is rudely and disdainfully repulsed by the enraged and rejected coquette, whose soul is now filled with mortal hatred and a desire for revenge on the woman who was a witness to the humiliation of her pride.

Another woman of aristocratic birth in the course of whose life pride plays an important role is Lady Milford. She welcomes the love of the prince as an escape from the misery, want, and loneliness which she had endured for the past six years. Too late she discovers the deception to which she has fallen a victim. With horror her virtue recoils from the disgraceful position which she occupies at court and her proud Norfolk blood rises up in rebellion; but she remains, drawing a secret satisfaction from the beneficial power which she exercises over the prince. As his favorite she becomes ruler of the country as well as of him. She wields her influence for good, and his subjects enjoy the blessings of human kindness for the first

time. Her ambition can brook no rival, so she crushes them one by one until she becomes the most important female personage at court. Surrounded by magnificence and abundance, humored in every whim by the prince, who is a puppet in her hands, she has flitted away three years, apparently a joyous and contented child of the world, but in reality a dissatisfied creature. The outward pomp and the pleasure she derives from her generous benevolence satisfy her vanity; but are unable to still the longings of her heart for love. She feels that the love of a pure, true man could save her.

At this time the youthful and handsome Ferdinand appears to be the most respectable and admirable figure at that depraved court. She immediately conceives an ardent affection for him, and considers her heart still worthy of acceptance, "although the pestilential blast of courtly corruption had passed over it, as the breath, which for a moment dims the mirror's luster." - (1). She looks to him as her rescuer, who will extricate her from the mire of shame. The impurity of the surrounding life had tainted her uprightness more than she thinks, for she is willing that this pure youth should be forced to marry her. After her interview with him, in which she reveals the noble and virtuous side of her character, she abandons all efforts to compel his love and seeks only to prevent his union with Louise.

During her visit from Louise she resorts to a pompous display of princely magnificence; proud, over-bearing conduct; fearful threats; and heartfelt entreaties as means to force Louise

to a renunciation of Ferdinand. When her rival finally resigns all claims on her lover, Lady Milford is too proud to be the recipient of such generosity: Bin ich so tief gesunken - so plötzlich von allen Thronen meines Stolzes herabgestürzt, dass ich heiss hungrig erwarte, was einer Bettlerin Grossmut aus ihrem letzten Todeskampfe mir zuwerfen wird? - U. and she flees from the court rather than suffer the humiliation of accepting so great a favor from a poor burgher maiden.

The most unattractive phase of Queen Elizabeth's character is represented in "Maria Stuart." She does not appear here as the wise queen whose reign is referred to as "the golden days of good Queen Bess," but as a vain, jealous and cruel woman, lacking the feminine attributes of tenderness and forgiveness. She is a selfish, proud woman, unwilling to brook a rival, an accomplished artist in hypocrisy and deceit, a haughty and implacable enemy. According to the Catholic view her right to the throne is invalid, and Maria Stuart is recognized as the lawful claimant. The political hatred which she therefore conceives for the unfortunate Queen of Scotland is later intensified by personal jealousy and malice, aroused by the superior beauty and wit of her rival. Further, Maria has enjoyed manly love, which has been denied Elizabeth and despite the manifold assertions that the love and veneration of her people take the place of the devotion of one man, which most women desire, she envies Maria this pleasure. She pretends to live and act for the good and happiness of her subjects, professing to be willing to do whatever is their will. She is proud of her intellect which she considers equal to that

of any man, and her ability to manage the government without any masculine interference in her affairs. She professes to be willing to sacrifice the fondest hope of her life, the desire to die unmarried, to the wish of her people. Apparently forced then to marry she simulates an alliance with the Duc d'Anjou, considering it of importance to tighten the bonds of friendship between France and England for political reasons. She cleverly reminds France of the respect due her queenly dignity in regard to her enemies. She realizes now that bitterness toward Maria is the uppermost thought in her mind, and determines to try to hide it from the world, difficult as the task may be; for she prizes the good opinion of the world above everything else. She desires to appear mild and full of human pity for her unfortunate rival.

Her hesitation and deliberation in signing Maria's death warrant, under the guise of conscientiousness, are feigned in order that she may appear necessitated thereto by the urgent request of her councilors or the demands of her subjects. In reality she is anxious to have it signed as soon as possible; for she considers Maria's death essential to her own happiness and safety. In order that she may be entirely free from any reproach or censure in the matter she hopes that one of her faithful servants will secretly rid her of Maria. Joyously she welcomes Mortimer's pretended zeal, which professes readiness to do anything to serve her. She reveals to him the dark project, which she has concealed in her malicious heart, although she is unwilling that even the suggestion of blame should

attach itself to her:

Ihr kennt die Welt nicht, Ritter. Was man scheint,
 Hat jedermann zum Richter, was man ist, hat keinen.
 Von meinem Rechte überzeug' ich niemand,
 So muss ich Sorge tragen, dass mein Anteil
 An ihrem Tod in ew'gem Zweifel bleibe.
 Bei solchen Thaten doppelter Gestalt
 Giebt's keinen Schutz, als in der Dunkelheit. --(1)

To maintain her attitude of kindness toward the public she grants Maria the requested interview, persuaded by the deceitful Leicester that her superior virtue and beauty will crush her rival completely:

Ich stellte

Dich in Gedanken neben die Maria.
 Die Freude wünscht' ich mir, ich berg' es nicht,
 Wenn es ganz in geheim geschehen könnte,
 Der Stuart gegenüber dich zu sehn!
 Dann sollest du erst deines ganzen Siegs
 Geniessen! Die Beschämung gönnt ich ihr,
 Dass sie mit eignen Augen -- denn der Neid
 Hat scharfe Augen -- überzeugt sich sähe,
 Wie sehr sie auch an Adel der Gestalt
 Von dir besiegt wird, der sie so unendlich
 In jeder andern würd'gen Tugend weicht. --(2)

She is unable to resist such an appeal to her pride and vanity.

At the interview she is haughty, cold, forbidding, reproaches Maria harshly, and finally insults her basely and cruel-

- 1.. Maria Stuart. Act II. Scene 5.
- 2.. Maria Stuart. Act II. Scene 9.

ly. Maria's captivating beauty, which won the heart of the man Elizabeth loves; her triumph in his presence; and her scornful reference to Elizabeth's illegitimate birth wound her pride, and arouse her anger and resentment. She determines to sign the death-warrant, and rid herself of her hated rival; but ever mindful of the neutral position which expediency bids her maintain, she gives it to Davison with equivocal instruction that the guilt of its execution may rest on him. Her deception and hypocrisy are understood nevertheless, she is confronted with her own guilt, and deserted by those whom she favors the most; yet here as in all other situations she bears herself with queenly dignity, concealing her sorrow, mortification and injured pride.

IV. Characters of Revenge.

The mean, little and despicable side of human nature is shown in the two characters, Princess Eboli and Queen Isabeau, who crave revenge for some real or fancied wrong. Princess Eboli is represented first as a bright, gifted young woman of noble birth and virtuous instinct. Among so many women who are concealing from public view some secret page in the history of their lives, she appears as the honest and irreproachable one. In reality her nobility of sentiment and moral value of self are the result of cool calculation, and are assumed in order to captivate the youthful prince, for whom she has conceived a burning love.

By stealthy cunning she allures the prince to a secret rendezvous; but after manifold attempts admits that she is unable to bring him to a declaration of love. As a last resort she

appeals to his manly power to protect her persecuted innocence. Mistaking his willing and zealous response for a reciprocation of her ardent passion, she acquaints him with her love for him. Too late she discovers that the place in his affection for which she has been striving, and which but a moment before she thought she had gained, is securely held by another. Her heart instantly burns with hatred against her unknown rival. Incited by jealous rage, she penetrates the meaning of all the prince's actions and words, and sees the queen the mistress of his affection. Previous to this time she had worshiped Elizabeth as the physical embodiment of every virtue; but now supposing that she returns the love of the prince, Eboli decides to inform the king of the unfaithfulness of his wife; for as she says such hypocrisy demands revenge:

Sie liebt!

Beim Himmel, diese Heilige empfindet!

Wie fein ist sie---Ich zitterte, ich selbst,

Vor dem erhabnen Schreckbild dieser Tugend.

Ein höhres Wesen ragt sie neben mir,

In ihrem Glanz erlösch' ich. Ihrer Schönheit

Missgännt' ich diese hohe Ruhe, frei

Von jeder Wallung sterblicher Naturen.

Und diese Ruhe war nur Schein? Sie hätte

An beiden Tafeln schwelgen wollen? Hätte

Den Götterschein der Tugend schaugetragen,

Und doch zugleich des ¹ Masters heimliche

Entzückungen zu naschen sich erdreistet?

Das durfte sie? Dass sollte ungerochen

Der Gauklerin gelungen sein? Gelungen,
 Weil sich kein Rächer meldet? -- Nein, bei Gott!
 Ich betete sie an - Das fordert Rache!
 Der König wisse den Betrug - der König?

(Nach einigem Besinnen).

Ja, recht, das ist ein Weg zu seinem Ohre. -1.

She is fully aware of the price which she will have to pay for the king's confidence:

--es kōstet

Mir einen ungeheuern Preis, doch - das
 Entzückt mich, das ist mein Triumph-doch
 Ihr noch einen grössern. --2.

Yet she is willing to stoop to anything to enjoy the satisfaction of seeing the queen crushed and ruined. Her virtue was formerly the price with which she hoped to buy the heart of the prince. Now she throws it away that it may become the instrument of her revenge.

The pleasure which she had hoped to derive from the betrayal of the queen is destroyed, when she discovers that she has caused Don Carlos' imprisonment and perhaps death in her attempt to avenge herself on the queen. For the first time she realizes the contemptibleness and baseness of her conduct. Thoroughly humiliated and contrite she admits her guilt and shame to the innocent woman she has wronged, and hopes to atone for her sin by a life of repentance.

Princess Eboli's desire for revenge on her kind and beloved mistress is not so unnatural or contemptible as Queen Isabeau's hatred and insatiable thirst for revenge on her own

1. Don Karlos. Act II. Scene 8.
 2. Don Karlos Act. II. Scene 11.

son. Queen Isabeau is the most depraved and repulsive of all Schiller's female characters. Married at an early age to a crazy husband her frivolous, passionate nature sought enjoyment in the society of other men. Her son resented the dissolute and scandalous life she led, and had her imprisoned for a time. For this act she has determined never to forgive him, whom she calls the "monstrous sprout of the crazy father." -t1. The natural mother love is replaced by an uncontrollable passionate hatred:

Ihr wisst nicht, schwache Seelen,
 Was ein beleidigt Mutterherz vermag.
 Ich liebe, wer mir Gutes thut, und hasse,
 Wer mich verletzt, und ist's der eigne Sohn,
 Den ich geboren, desto hassen^swerter.
 Dem ich das Dasein gab, will ich es rauben,
 Wenn er mit ruchlos frechem Übermut
 Den eignen Sch~~l~~oss verletzt, der ihn getragen.
 Ihr habt nicht Recht noch Grund, ihn zu berauben.
 Was hat der Dauphin Schweres gegen euch
 Verschuldet? Welche Pflichten brach er euch?
 Euch treibt die Ehrsucht, der gemeine Neid,
 Ich darf ihn hassen, ich hab' ihn geboren. -t2.

She places the English lad, Harry Lancaster upon the inherited

1. Jungfrau von Orleans. Act I. Scene 5.
2. Jungfrau von Orleans. Act II. Scene 2.

throne of her own son, and reconciles the generals of the English and Burgundian forces in order that they may completely crush him. She is regarded as a devil by the cruel, hard-hearted soldiers who are unable to understand the revengeful spirit, contrary to all the laws of nature, which incites her actions. In the Maid of Orleans she recognizes her bitterest enemy, and concentrates all her anger and energy toward her destruction. She brings fresh assistance to the English forces and takes Johanna captive. The harshness and inhumanity of her character are plainly shown in her treatment of Johanna, whom she has bound with the heaviest chains and over whom she gloats, mocking and taunting her with her vanished greatness and present weakness. She considers death too mild a punishment for Johanna, and prefers that she should live to see the failure of all her plans, and the capture of her king and his army by the English. On the contrary she is taken captive by the victorious French; but refuses to the last to recognize her son as the King of France.

VI. Characters of Patriotism.

Was ist unschuldig, heilig, menschlich gut,

Wenn es der Kampf nicht ist ums Vaterland? --t1.

The man who rushes out to battle to fight in defense of his country has always been the recipient of the highest praise, and deservedly; yet quite as much commendation and respect, if not more, is due the woman, who by her courageous self sacrifice and devotion to her country, permits, or perhaps persuades her

father, husband, son or brother to take up arms for the welfare of his nation. To the latter class belongs Gertrud Stauffacher, an ideal female character. She possesses rare virtue, nobility of soul, love for humanity, and in addition is a courageous patriot, learned and clever. Her noble and renowned husband is distressed, in spite of his prosperity and riches, for he has incurred the hatred of Gessler, the despotic governor of his canton. Accustomed from childhood to hear political questions discussed at her father's house by the most important men in the country, Gertrud knows perfectly that Gessler hopes among his manifold cruel acts to destroy her husband's vast possessions; but this thought does not worry her for as she says the gold and riches of this world are of no importance to her:

Wusst'ich mein Herz an zeitlich Gut gefesselt,

Den Brand wärf' ich hinein mit eigener Hand. -1

Her big warm heart bleeds for the thousands, who are suffering under the tyrant's yoke, and she is distressed by the thought of the servile condition in which this brave freedom-loving people are held. With clear insight into the pitiable situation of the Swiss people, she urges her cautious and hesitating husband to form an alliance with the honest men of the three oppressed cantons, believing that united they will be able to rid Switzerland of its tyrants. Her happy trust in God, and her valiant, self-sacrificing love of her country persuade him to accept her suggestion. He expresses himself as confident that he can accomplish anything with so noble a helpmate:

1. Wilhelm Tell. Act. I. Scene 2.

Wer solch ein Herz an seinen Busen drückt,
 Der kann für Herd und Hof mit Freuden fechten,
 Und keines Königs Heermacht fürchtet er. -1.

Gertrud, a fine representative of the educated and prosperous middle class is separated by an immense social gulf from the aristocratic Bertha von Bruneck, yet they are both workers in the great struggle for the freedom of the tyrannized Swiss. Bertha von Bruneck is a relative of the Emperor of Austria and has been raised amidst the luxury and impure atmosphere of the Austrian court; yet she is a high minded and virtuous girl, who resents the bondage in which the Swiss are held. Her love and sympathy for this great and true people, so beautifully expressed in the following lines:

Die Seele blutet mir um Euer Volk;
 Ich leide mit ihm, denn ich muss es lieben,
 Das so bescheiden ist und doch voll Kraft;
 Es zieht mein ganzes Herz mich zu ihm hin,
 Mit jedem Tage lern'ich's mehr verehren. -2.

awaken in her lover, Ulrich von Rudenz, a disgust for his own unfaithfulness. She reproaches him for his treason in becoming a slave of Austria and incites him to active participation in the movement for the freedom of his deserving, but oppressed nation. The final lines of the drama prove the sincerity of her devotion for Rudenz and his people:

Bertha

Landleute! Eidgenossen! Nehmt mich auf

In euern Bund, die erste Glückliche,

- 1.--Wilhelm Tell. Act I. Scene 2.
 2.--Wilhelm Tell. Act III. Scene 2.

Die Schutz gefunden in der Freiheit Land.
 In eure tapfre Hand leg' ich mein Recht,
 Wollt ihr als eure Bürgerin mich schützen?
 Landleute.
 Das wollen wir mit Gut und Blut.
 Bertha.

Wohlan!

So reich' ich diesem Jüngling meine Rechte,
 Die freie Schweizerin dem freien Mann. -1

Bertha and Gertrud, by their inspiring language, heroic bravery, and true patriotism, incite men to act for the good of their country while Johanna d'Arc actively participates in war itself and rescues her perishing nation from the enemy. Johanna d'Arc while tending her father's herds would ramble among the hills and dales of her picturesque home and sit for hours alone under the wide spreading trees, meditating upon the impending destruction of her nation. Her favorite haunt was an old oak tree, where the Virgin appeared to her three times, and commanded her to leave her flocks and lead her king's army to victory, promising that she could overcome all her enemies should she keep her heart free from earthly love:

Eine reine Jungfrau

Vollbringt jedwedes Herrliche auf Erden,

Wenn sie der ird'schen Liebe widersteht. -2.

Johanna feels that this command is in response to her prayer

1. Wilhelm Tell. Act V. Scene 2.

2. Die Jungfrau von Orleans. Act I. Scene 10.

to the Virgin to save her country from the disgrace of foreign bondage, and to protect their hereditary king. Although separated in her remote and quiet village from the theatre of war, she believes in the greatness of her people and is distressed by the thought of their captivity:

Die Reich soll fallen? Dieses Land des Ruhms,
 Das Schönste, das die ew'ge Sonne sieht
 In ihrem Lauf, das Paradies der Länder,
 Das Gott liebt wie den Apfel seines Auges,
 Die Fesseln tragen eines fremden Volks? -41.

She sees in the helmet a definite summons to the mission to which she has long been impelled by her visions. Thoroughly convinced that God has chosen her, a trembling, simple maiden, to free French soil from the detested English, and to conduct the king to his coronation in Rheims Cathedral, she bids her beloved home farewell, rushes into the midst of the conflict, and enthuses all with confidence in her divine mission by her own intense assurance in herself. By her recognition of the king, and her revelation of his secret prayers she convinces the king, archbishop, and generals of her supernatural power and ability to fulfill her inspired undertaking. She then assumes the role of commander, although ignorant of military tactics; but her enthusiasm gives confidence to the generals, who carry out the details of operation. She enters into the battles fearing nothing, confident that God will protect her until her mission has been accomplished. She is merciless

1. Die Jungfrau von Orleans. Prologue. Scene 3.

toward her enemies. Her heart is untouched by the entreaties of the young Welsh lad, Montgomery, whom she slays after a short struggle. She considers death just punishment for the greedy English, who wish to destroy the glory of France, as she says during her interview with him:

Wer rief euch in das fremde Land, den blühnden Fleiss
 Der Felder zu verwüsten, von dem heim'schen Herd
 Uns zu verjagen und des Krieges Feuerbrand
 Zu werfen in der Städte friedlich Heiligtum?
 Ihr träumtet schon in eures Herzens eitelm Wahn,
 Den freigebornen Franken in der Knechtschaft Schmach,
 Zu stürzen und dies grosse Land, gleichwie ein Boot,
 An euer stolzes Meerschiff zu befestigen!
 Ihr Thoren! Frankreichs königliches Wappen hängt
 Am Throne Gottes; eher risst ihr einen Stern
 Vom Himmelwagen, als ein Dorf aus diesem Reich,
 Dem unzertrennlich ewig einigen! - Der Tag
 Der Rache ist gekommen; nicht lebendig mehr
 Zurück zu messen werdet ihr das heil'ge Meer. - 1.

And in addition the spirit, which directs all her actions, has laid upon her a solemn injunction to kill every enemy of her country, whom the God of war sends across her path. Although cruel and relentless toward her enemies, she is possessed of an irresistible kindness of heart. She is ~~the~~ instrument of

about two reconciliations. She wins Burgund back to the alliance by her earnest plea for the unity of her countrymen against a

common foe, extolling the willingness to fight for one's own country as natural, human and holy:

Was ist unschuldig, heilig, menschlich gut,

Wenn es der Kampf nicht ist ums Vaterland? -tl.

By the eloquence of her simple, heartfelt words she persuades Burgund to forgive Du Chatel. Carried away by her exceptional beauty, innocence and heroic greatness, Dunois and La Hire announce to the king their love for her; but she is serenely indifferent to the ardor of her suitors, true to her vow of abstinence from earthly love. She is now in the fulness of her power, extinguishing hatred, prophesying future events, and receiving the homage of all about her. The king ennobles her; but it makes little difference to her, as she desires no honors or favors.

In the midst of her superhuman victories, she is warned by a black knight of approaching danger; but she dreads no foe as long as she carries the sword of God in her hand. Lionel then appears; she falls in love with him instantly, and allows him to escape; thus she violates the two solemn injunctions laid upon her: to open her heart to no earthly love, and to spare none of the enemies of her country. She is overcome with the consciousness of her guilt, and becomes a weak, helpless girl deserted by the divine powers, which guided her actions previous to her meeting with Lionel.

She has crowned the king, and the joys of peace have replaced the terrors of war. She contrasts the signs of univer-

sal rejoicing about her with her own sorrow, for she, the cause of this happiness, is alone miserable. Her heart is with an enemy of her country, and she is oppressed with the weight of her own sin. The suffering which the denial of her love causes her is heightened by the joyous love of Agnes Sorel, whom Johanna considers the most fortunate of mortals. She regrets that she undertook so difficult a task, and longs to return to her peaceful home and the happiness of her innocent childhood. She is no longer the holy instrument of God, but a poor, miserable, forsaken creature. Publicly she is regarded as a super-human being, who will soon reveal herself in divine form. To the consternation of all, her father appears, accusing her of connection with the devil and as guilty of the practice of witchcraft. She remains silent during the accusations, questions and entreaties; not from any sense of guilt, for of this charge she knows herself innocent, but because she accepts it as punishment from God for unfaithfulness to her vow of abstinence from earthly love. She resolves to accept whatever comes - the more so, because her accusation comes from her father and Heaven itself seems to testify against her. By ^{an} ~~en-~~ ^{complete} ~~total~~ ^{total} submission of self she hopes to atone for her sin.

As an exile, an accursed being, shunned by all honest people, alone, except for the faithful Raimond, she conquers the weakness of her heart, and enjoys perfect peace. She over- comes her guilt alone without any outward assistance. In the accomplishment of her mission there were supernatural agencies necessary; but her moral purification and victory are perfectly

natural. Joyous and happy as she is because of her inner peace and conquest, she is publicly deserted by the king, mocked by the scornful Isabeau, imprisoned, and bound with heavy chains. She is forced to test her victory over her love by a meeting with Lionel, whom she addresses as the enemy of her country:

Du bist

Der Feind mir, der verhasste, meines Volks. -1.

His charms and entreaties are unable to move her. The last trace of human weakness has disappeared; her atonement has been accepted. Her supernatural powers return, she breaks her chains, leads her country to victory, and dies a happy triumphant death.

Her communion with unseen spirits, recognition of the king, revelations of his dreams, gift of phrophecy, and rupture of the heavy chains are represented with such realism that they transplant the reader into an age in which the incredible was assumed to be real, and the course of events was shaped by miracle. From the first she recognizes a divine inner power which directs all her acts. She is permeated with the ideas of the Catholic Middle Ages. Her religious life reminds one of the early nature worship, when the gods had their altars on the mountains and in the valleys; for she seeks her God in the loneliness of the woods, rather than in an established place of worship. In spite of her miraculous supernatural power she appeals to human interest, because of the intensely real passion,

the love of one's country, which rules her life. She is the heroic deliverer of her people from the hated foreign invaders. As she belongs to no sex, she belongs to no nation; but is beloved by all countries as the representative of the noblest, most selfsacrificing, and purest patriotism.

VI. Characters of Love.

All Schiller's feminine characters either love, have loved, or are capable of loving; but none conveys the same impression of devotion of heart and soul as Thekla. Her whole life is centered in Max, who, she says, created in her innocent heart an unknown world of pleasure:

Du standest an dem Eingang in die Welt,
Die ich betrat mit klösterlichem Zagen,
Sie war von tausend Sonnen aufgehell't,
Ein guter Engel schienst du hingestellt,
Mich aus der Kindheit fabelhaften Tagen
Schnell auf des Lebens Gipfel hinzutragen.
Mein erst Empfinden was des Himmels Glück,
In dein Herz fiel mein erster Blick! -1.

From a life of dutiful submission to the will of her mighty father she is suddenly transported into a life of joyous sacrifice to the will of her lover. She has become a new being, a creation of his spirit, and from henceforth she declares that she belongs to him:

Das Schicksal hat mir den gezeigt, dem ich
Mich opfern soll; ich will ihm freudig folgen.--2

1. Wallensteins Tod. Act. IV. Scene 12.
2. Die Piccolomini. Act. III. Scene 8.

Her joy is soon destroyed by the discovery that the countess is false and that they have no friend, except their own hearts. Anxiety replaces the contentment which had so recently been hers. She is prophetically warned of the destiny which is irresistibly drawing her and her house to their destruction. The news that her father has withdrawn from the Emperor destroys completely all her dreams of future happiness. Yet she thinks not of herself but of her mother, whom she loves devotedly. Having inherited her father's heroic fortitude, as well as his determined, unconquerable will, she tries to screen her mother from the sorrow which Wallenstein so ruthlessly causes her.

The character of her love for Max is beautifully exemplified in her resolute, calm, and noble advice to him when he wavers between love for his former general and duty toward his Emperor. She places the happiness that he would derive from the consciousness of having done what was right above her desire to possess him. To her he is the embodiment of every noble, manly quality and she tells him to obey the first impulse of his heart:

Max.

Leg' alles, alles in die Wage, sprich
Und lass dein Herz entscheiden.

Thekla.

O, das deine
Hat längst entschieden. Folge deinem ersten
Gefühl - - - - - Wie könnte das
Das Rechte sein, was dieses zarte Herz

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Nicht gleich zuerst ergriffen und gefunden?
Geh' und erfülle deine Pflicht! Ich würde
Dich immer lieben. Was du auch erwählt,
Du würdest edel stets und deiner würdig
Gehandelt haben - aber Reue soll
Nicht deiner Seele schönen Frieden stören.

Max.

So muss ich dich verlassen, von dir scheiden!

Thekla.

Wie du dir selbst getreu bleibst, bist du's mir.

Uns trennt das Schicksal, unsre Herzen bleiben einig. -1

The sudden and unexpected news of Max's death, which she receives soon after she arrives in Eger, prostrates her physically. But she regains consciousness, and listens to the cruel details of his death, concealing her sorrow and pain with wonderful control and heroic endurance. All the world seems empty to her now, and life contains no happiness for her. She plans to go to his grave, where she feels his spirit is irresistibly drawing her, and overrules all the objections and remonstrances of her sympathetic and devoted friend, Lady Neubrunn, who becomes her trusty and self-sacrificing companion on this sad journey.

Devotion and self-sacrifice for a friend are also exemplified in Hanna Kennedy, the nurse and life-long friend of Maria Stuart. Hanna was Maria's companion during her days of magnificence at the French court; a witness to her shameful errors at the Scottish court; and now is her true adviser and

comforter in her imprisonment in England. She resents the harsh and outrageous treatment, which her mistress has received; for she considers it an insult to her queenly dignity. She staunchly defends Maria against all attacks of her enemies; yet by her devoted life of service feels privileged to warn and correct Maria, knowing that any suggestion of hers will be received in the spirit in which it is given. She cannot endure the sight of Maria's sorrow or suffering and tries to excuse and defend the youthful mistakes of the frivolous queen, although her own pure nature recoils in horror from them. The faithfulness of Hanna is rewarded by the love and confidence of her mistress, who shortly before her death presents Hanna with a piece of her own handiwork with the following sad injunction:

Nimm dieses Tuch! Ich hab's mit eigner Hand
 Für dich gestickt in meines Kummers Stunden,
 Und meine heisse Thränen eingewoben.
 Mit diesem Tuch wirst du die Augen mir verbinden,
 Wenn es so weit ist - diesen letzten Dienst
 Wunsch' ich von meiner Hanna zu empfangen. - (1

Hanna accompanies Maria to the scaffold, conducting herself with dignity and composure, as Maria promised that she would:

Ich verbürge mich
 Für die gefasste Seele meiner Hanna!
 Seid gütig, Lord. O, trennt mich nicht im Sterben
 Von meiner treuen Pflegerin und Amme!
 Sie trug auf ihren Armen mich ins Leben,
 Sie leite mich mit sanfter Hand zum Tode. - (2.

1. Maria Stuart. Act. V. Scene 6
2. Maria Stuart. Act V. Scene 9:

The all-absorbing love of Thekla for Max is somewhat akin to the devotion of Beatrice for Don Manuel. Beatrice concealed in a convent from infancy, ignorant of her parentage, leading a quiet and carefree life is suddenly introduced into the joys of love by the appearance of Don Manuel for whom she conceives an ardent devotion. She escapes with him from the kind nuns, cuts off apparently all hope of discovering her own identity, and flees with the stranger, to whom she owes the new life which his love has created in her, to a garden near the city where he leaves her for a short time. Anxiously awaiting his return, she reproaches herself for her implicit trust in the strange man, for her ingratitude and unfaithfulness toward her mother; but in spite of all her self-accusations and complaints she is not able to suppress her happiness which is founded on her assurance of his love and of his immediate return. Her great desire to see her mother, whose image has never faded from her memory, disappears before the great joys she anticipates from union with her lover. Like Thekla she considers him the creator of her happiness and hence says that she belongs entirely to him:

Nicht hinter mich begehrt' ich mehr zu schauen,
 In keine Heimat sehn' ich mich zurück;
 Der Liebe will ich liebend mich vertrauen,
 Gibt es ein schönres als der Liebe Glück?
 Mit meinem Los will ich mich gern bescheiden
 Ich kenne nicht des Lebens andre Freuden.
 Nicht kenn' ich sie und will sie nimmer kennen,
 Die sich die Stifter meiner Tage nennen,

Wenn sie von dir mich, mein Geliebter, trennen.

Ein ewig Rätsel bleiben will ich mir;

Ich weiss genug, ich lebe dir. -tl.

Hearing a step she hastens to meet her awaited lover; but instead rushes into the arms of Don Cesar, the passionate youth whose acquaintance she made at the funeral of the late Prince of Messina. He greets her as his betrothed, the future wife of the present Prince of Messina. She does not inform him of her devotion to Don Manuel, who has represented himself to her as an unknown knight; for she fears that Don Cesar might rid himself of his insignificant rival. As soon as Don Manuel appears she entreats him to flee with her, that they may escape before Don Cesar could claim her as his wife, and could kill him. Don Cesar, who departed from her in haste in search of his sister, returns to see her in the arms of his brother, whom he stabs fatally in a fit of wild jealousy. She is prostrated by this sudden frustration of her future happiness. When she recovers from this shock, she learns that her own mother is the Princess of Messina, and her two suitors, her brothers. Two contending emotions are struggling in her heart; hate for the murderer of her sweetheart, and a natural affection for her brother, who appeals to her for comfort. Her hot tears, moaning, and unwillingness to look at him convince him that she regards him as the terrible slayer of her lover rather than the pitiable and repentant brother. Her desire to give her own life as a sacrifice to atone for the misfortune and unhappiness she has caused her family and to free her house from the curse

that rests upon it arouses Don Cesar's anger and jealousy, for he imagines that this heroic offer is prompted by a desire to be united forever with Don Manuel. The misery and sorrow which this thought causes him touch her heart, and her intense feeling of hatred is replaced by a tender, sisterly affection for the unfortunate Don Cesar.

Another woman whose life is centered in the man to whom she has given her heart is Agnes Sorel, the royal and aristocratic mistress of the king. Love for Karl consumes her whole being. Her humble spirit has no desire to occupy the throne with him, and refuses every outward sign of his favor. She possesses his heart and beyond that desires nothing. She stands by him during his defeats with loyal devotion, and when the royal treasury becomes completely empty, gives her most precious jewels and estates to be converted into ready money, with which he might carry on the war; for the goods of this world are of slight importance to her in comparison with his success. Johanna's wonderful service to him creates in Agnes' appreciative heart a love for her which borders on adoring homage. Unmindful of her royal birth, she kneels before the lowly peasant girl, whom she thanks with heartfelt gratitude, and whom she regards as a divine apparition in human form. She is so dependent upon love for happiness that she cannot understand Johanna's unwillingness to accept the love of La Hire and Dunois. The universal exultation over the victories and increased glory of France is crowded out of Agnes' heart by the all-absorbing feeling of joy that this mighty, victorious and

adored monarch is her lover, as she admits to Johanna:

Nicht der Ruhm des Vaterlandes,
 Nicht der erneute Glanz des Thrones, nicht
 Der Völker Hochgefühl und Siegesfreude
 Beschäftigt dieses schwache Herz. Es ist
 Nur einer, der es ganz erfüllt, es hat
 Nur Raum für dieses einzige Gefühl.
 Er ist der Angebetete, ihm jauchzt das Volk,
 Ihn segnet es, ihm streut es diese Blumen,
 Er ist der Meine, der Geliebte ist's. -f1.

Another phase of love is sisterly affection, which Schiller represents in the character of Louison d'Arc. She is an obedient daughter, devoted sweetheart and loving sister. Her big, warm, sensitive heart beats for humanity. When her father decides upon her honest but poor lover as his choice for a husband for her, the frankness and innocence expressed in the simple exclamation "Mein Vater" -f2 are characteristic of her joyous and appreciative nature. Until actually convinced by the sight of Johanna, Louison had never believed that the mighty Maid of Orleans could be her sister. Her pale face and faltering step betray her sorrow and destroy the pleasure Louison had anticipated from this glimpse of her lost sister. Instantly she recognizes the gulf which separates them:

Sie gehört
 Uns nicht mehr an; bei Fürsten ist ihr Platz
 Und Königen. - Wer sind wir, dass wir uns

1.--Die Jungfrau von Orleans, Act IV. Scene 2.

2.--Die Jungfrau von Orleans. Prologue. Scene 1.

Zu ihrem Glanze rühmend eitel drängen?

Sie war uns fremd, da sie noch unser war. - (1

Surrounded by kings and princes, honored and feted, almost worshipped by the French nation, Johanna seems to be lost to her family forever. Louison is convinced that Johanna has found her proper sphere and that her place is amidst the pomp and honor which surround her. She wants to return home, therefore, in order to save Johanna the humiliation which a meeting with her humble relations might cause her; for she loves her sister too tenderly to be willing to see her troubled. Louison is surprised and delighted later when Johanna not only welcomes them most heartily, but expresses a desire to return with them. Most lovingly does Louison insist that she hurry back to her native hills with them.

Mother love the most natural and sincere of all human attachments ^{is} well presented in Donna Isabella and Hedwig Tell.

Donna Isabella is a dignified, majestic princess, and a devoted, long-suffering mother. Her entire heart belongs to her children and their interests. In spite of all the magnificence in which she lives she has had little happiness in her married life. She has endured the most intense sorrow and pain uncomplainingly. The commanding will of her husband ruled coarsely and cruelly over her. There was no love in their union, and hence no candor. In compliance with the interpretation of a dream of her husband, which foretold the destruction of their house by their daughter, he commanded that their daughter be thrown into the sea; but she followed the dictates of her loving heart, and the interpretation of her

1.-- Die Jungfrau von Orleans. Act IV. Scene 7.

dream, which prophesied the union of the two brothers in everlasting peace by their sister, ^{and} had her daughter, Beatrice, concealed in a convent. Sharp and cruel as was the suffering which she endured from the deprivation of her daughter it was not so great and pitiable as the anguish which the enmity of her two sons, Don Manuel and Don Cesar, caused her.

One by one, her sorrows disappear. Her husband's death frees her from the servile bondage in which she has been held; after manifold and ingenious arguments and persuasions she effects a reconciliation between her two manly and beloved sons; and the return of her daughter from her secret hiding place is momentarily expected. All traces of her former unhappiness are completely obliterated from her mind by the prospects of the joys which await her. All her dreams and expectations are to be fulfilled. She, like other mothers, is to enjoy the blessed privilege of cultivating her three children. To add to her cup of happiness, which now seems running over, she learns that her sons are to present her with daughters-in-law. Her contentment and delight know no bounds, and, she considers herself the most enviable woman on earth:

Die Mutter zeige sich, die glückliche,
 Von allen Weibern, die geboren haben,
 Die sich mit mir an Herrlichkeit vergleicht. -t1

Poor, unfortunate mother, who stretches out her arms to welcome her children and peace; but instead receives death and misery. Her happiness is destroyed by a series of misfortunes.

First, she receives the sad news that Beatrice has been stolen from the convent. The loss of her daughter, whom she has not seen since infancy, but for whom she has retained a tender love, is a crushing grief, and a cruel disappointment to the almost accomplished realization of her most cherished anticipation. Her daughter is brought unconscious to her and later the corpse of Don Manuel is borne in by the chorus. At the sight of her dead son she curses his murderer, his mother, and his entire race, only to learn that Don Cesar has been the cause of her bereavement. Beside herself with anger, she repeats her curses on her son, unmindful of the unnatural words and sentiments she utters. In despair, she defies the gods, whom she once honored and trusted, to be more merciless than they have already been:

Trotz biet' ich ihnen, mich noch härter
 Zu treffen, als sie trafen. Wer für nichts mehr
 Zu zittern hat, der fürchtet sie nicht mehr. - (1.

After a struggle with her fury and after serene meditation she regrets her cruel and heartless words. Her hatred disappears, and she implores Don Cesar to forgive her and to remain with her for consolation and protection with the earnestness and sincerity of a devoted and suffering mother. Unable to persuade him and forced to witness his suicide she utters no complaint; but heroically controls her sorrow that she may be a comfort to her prostrated daughter.

Hedwig Tell is an anxious, domestic woman, who longs for a simple, peaceful home-life, where she may enjoy her husband

and children. She is very proud of her brave husband, Wilhelm Tell, who is famous as an Alpine mountain climber and hunter; but is in constant fear that some accident may befall him on his wild and daring hunts, and that his generous, self-sacrificing deeds will entangle him in difficulties from which he cannot extricate himself. The news of his late risky adventure in rowing Baumgarten over the lake in a storm is a fresh reminder of his willingness to risk his own life to help anyone in trouble. She is greatly distressed that one of her boys has inherited his father's love for hunting; but hopes that her other son will prefer to remain at home and manage the flocks and herds.

Her tender, loving mother's heart is unable to understand how her husband could have been so heartless as to have aimed at an apple on the head of his own son. She reproaches him most severely for this cruel act, thinking that he did it to defend his reputation as a ^{man}hunter:

Ist's auch gewiss? Bist du mir unverletzt?

Und ist es möglich? Konnt' er auf dich zielen?

Wie kommt' er's? O, er hat kein Herz - Er konnte

Den Pfeil abdrücken auf sein eignes Kind!

O rohes Herz der Männer! Wenn ihr Stolz

Beleidigt wird, dann achten sie nichts mehr;

Sie setzen in der blinden Wut des Spiels

Das Haupt des Kindes und das Herz der Mutter! - (1)

She attacks Baumgarten for not interposing in Tell's behalf.

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Her father assures her that any interference from Baumgarten would have been useless, and that Tell was necessitated to it to save his son's life. Viewing the matter in its true light, she speaks very differently of her noble husband, whom she loves devotedly. She praises his bravery, bemoans his sad condition, and sympathizes with the country to whom his loss will be as great as to her:

O Vater! Und auch du hast ihn verloren!
Das Land, wir alle haben ihn verloren!
Uns allen fehlt er, ach! wir fehlen ihm!
Gott rette seine Seele vor Verzweiflung.
Zu ihm hinab ins öde Burgverliess
Dringt keines Freundes Trost - Wenn er erkrankte!
Ach, in des Kerkers feuchter Finsternis
Muss er erkranken - Wie die Alpenrose
Bleicht und verkümmert in der Sumpfesluft,
So ist für ihn kein Leben als im Licht
Der Sonne, in dem Balsamstrom der Lüfte.
Gefangen! Er! Sein Atem ist die Freiheit;
Er kann nicht leben in dem Hauch der Gräfte. -fl.

She rejoices with justifiable pride that it was his fate to free his country from its tyrants; but her greatest joy and happiness are derived from the recovery of her boy and the return of her husband.

VII. Character of Repentance.

The characterization of Maria Stuart might be said to begin where that of Princess Eboli ends. Princess Eboli hopes to

atone for her treacherous and base conduct by a life of repentance, while Maria's gradual resignation, repentance, and purification actually takes place before her death.

Maria Stuart regards the ignominy and trials of imprisonment, which she has endured in England, as just retribution for the sins of her youth. By years of suffering and denial she has endeavored to atone for the thoughtlessness and weakness of her past life, yet the ghost of her murdered husband returns to her guilty soul to torment and plague her. Conscious and ashamed of her transgressions, she is willing to renounce everything connected with her life of sin. The beautiful, rich jewels, which were once her delight, she denounces as worthless. She humbles her pride, and writes Elizabeth a letter in which she pleads for a personal interview. Accustomed to receive flattery and praise, she listens now to reproofs and censure uncomplainingly. By means of such self-subjugation and denial does she hope to effect a moral resurrection of her noble instincts; but this repentance is very superficial in comparison with that which she feels later. She still entertains hope of mingling again in the world, trusting the grace of heaven, her innocence, and the zeal of her friends to accomplish it. Her light, frivolous nature does not realize the peril of her position. She is innocent of the charge for which she has been tried and sentenced. She has been accused of treason toward England and its queen. Her real offence, as Mortimer says, is her maintenance of her right to the throne of her ancestors:

Ich weiss nunmehr, dass Euer gutes Recht
 An England Euer ganzes Unrecht ist,
 Dass Euch dies Reich als Eigentum gehört,
 Worin Ihr schuldlos als Gefangne schmachtet. - (1

As a free queen of a foreign country she resents the treatment she has received in England. She protests to Burleigh against the court of justice arranged by political hatred, the lack of character and inconsistent policy of her accusers, and the hypocrisy of Queen Elizabeth. New hope comes to her in the person of Mortimer and a dream of future happiness in the person of Leicester, who has secretly sent her a promise of intercession for her with Elizabeth. She again imagines that she loves, in spite of all the unhappiness which it has already occasioned her; and the object of her affection is the favorite of Elizabeth.

Her blissful enjoyment of heaven's pure air, after her long imprisonment, vanishes when she hears that Elizabeth is near-by and will grant her the requested interview. She is seized by anger against the injustice which Elizabeth has done her; but after a noble struggle she subdues it and humbly pleads for her life and freedom. Respectfully she kneels before her haughty adversary, imploring God to direct her words so that they may move Elizabeth's heart. She argues with noble self-control and eloquence. Her calmness, dignity, and the truth of her words incite Elizabeth to cruel insults, which Maria cannot receive unchallenged. She flings moderation to the wings, and with the force of long restrained rage and resentment crushes the pride of her haughty persecutor completely by

1. Maria Stuart Act I. Scene 6.

a reference to her lack of virtue and her illegitimate birth. She glories in her triumph made doubly sweet because Leicester was a witness to it. She has great faith in his influence and power, believing that he will even be able to effect her escape. Mortimer shatters this hope; but reveals his daring plan to rescue her. In his passionate frenzy, inspired by her beauty, she sees the picture of her own youth more truly and with more horror than ever before. A deep disgust for everything base and impure fills her soul and she earnestly longs to be good and pure. She welcomes death as a friend, who will assist her to overcome everything ignoble in her nature, convinced that God will allow her to atone for her past sin by her early and undeserved death:

Gott würdigt mich, durch diesen unverdienten Tod

Die frühe schwere Blutschuld abzubüssen. - (1.

The spirit of revenge which she admits filled her heart during her interview with Elizabeth

Von neid'schem Hasse war mein Herz erfüllt,

Und Rachgedanken tobten in dem Busen.

Vergebung hofft' ich Sünderin von Gott,

Und konnte nicht der Gegnerin vergeben. - (2.

has completely disappeared and she sends a message of greeting and forgiveness to Elizabeth, wishing her a long and happy reign:

Der Königin von England

Bringt meinen schwesterlichen Gruss--Sagt ihr,

1. Maria Stuart. Act. V. Scene 7.

2. Maria Stuart. Act. V. Scene 7.

Dass ich ihr meinen Tod von ganzem Herzen
 Vergebe, meine Heftigkeit von gestern
 Ihr reuevoll abbitte - Gott erhalte sie
 Und schenk' ihr eine glückliche Regierung. -1.

She now enjoys the peaceful contentment of a repentant and contrite heart, and reproaches her devoted servants kindly for their mournful expressions:

Was klagt ihr? Warum weint ihr? Freuen solltet
 Ihr euch mit mir, dass meiner Leiden Ziel
 Nun endlich naht, dass meine Bande fallen,
 Mein Kerker aufgeht und die frohe Seele sich
 Auf Engelsflügeln schwingt zur ew'gen Freiheit.

Ihr seid zu Eurer Königin
 Triumph, zu ihrem Tode nicht gekommen. -2.

Realizing the nearness of her approaching death, she has provided for her servants with tender affection and interest. She makes a confession of her sins, and receives communion from one of her own faith; for as a devout Catholic she considers this necessary as assurance that her transfigured soul ~~will~~ be received by God. Thus her death becomes an act of her own free will, and a divinely ordained expiation for her sin. By suffering, repentance and death the soul of Maria returns to its original purity.

VIII. Character of Ambition.

In Wallenstein, a drama of ambition, it is natural that

1. Maria Stuart. Act V. Scene 8.
2. Maria Stuart. Act V. Scene 6.

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one of the female characters should be a scheming, ambitious woman. Ambition for the house of Friedland is the stimulus of Countess Terzky's thoughts and actions. The desire to protect and increase the power and glory of her house is the principle of her life. She has weighed the greatness of her brother, Wallenstein, with the weakness of the figure-head who sits upon the throne, and recognizing the right of the stranger as the first law of nature, she believes that he should make use of the prerogatives with which God has endowed him. She feels that he is capable of accomplishing any task to which he devotes his tireless energy, even to usurping the throne of Bohemia. She realizes that this is a gigantic undertaking, yet she devotes her strength and intellect to its accomplishment. Her ambition overrules all scruples of her conscience, and she allows no obstacle to deter her, resorting at times to intrigue and deception. She would even convert the love of Max and Thekla to Wallenstein's advantage, regardless of the unhappiness which she would cause the two faithful lovers. She sees that Max's support and example would be of invaluable service to Wallenstein and with artful cunning she tries to force upon Thekla the necessity of retaining him in her father's service. The greatest obstacle which the Countess has to overcome is Wallenstein's innate sense of duty and loyalty toward his emperor, which makes him hesitate to form an alliance with the Swedes, even though he had entered into negotiations with them in order to test the extent of his power. The Countess thinks that having once been moved by a treasonable thought



necessity compels him to commit a treasonable deed in order to preserve his own life, and by the eloquence of her language and the persuasiveness of her argument forces Wallenstein to her opinion. She awakens his sleeping ambition with such taunts and mockery as:

Wie? da noch alles lag in weiter Ferne,
Der Weg sich noch unendlich vor dir dehnte,
Da hattest du Entschl~~u~~ss und Muth - und jetzt,
Da aus dem Traume Wahrheit werden will,
Da die Vollbringung nahe, der Erfolg
Versichert ist, da fängst du an zu zagen?
Nur in Entwürfen bist du tapfer, feig
In Thaten? Gut! Gib deinen Feinden Recht!
Da eben ist es, wo sie dich erwarten. -41.

She then proceeds by skillful arguing to appease the reproaches of his conscience, and persuades him that an alliance with his former enemies is not only necessary but right. To stimulate him to immediate action she alludes to the lucky position of the stars, although she does not share Wallenstein's superstitious trust in them.

When brought face to face with real danger she is anxious and timorous. Tormenting dreams and fears haunt her by day and night. She considers them warnings of terrible future events, while in reality they are the consequences of her guilty conscience. With his death all hope of future great-

ness for her house vanishes, and as she tells Octavia Piccolomin with her dying words she prefers to take poison rather than outlive the glory of her house:

Sie denken würdiger von mir, als dass Sie glaubten,
Ich Überlebte meines Hauses Fall.
Wir fühlten uns nicht zu gering, die Hand
Nach einer Königskrone zu erheben--
Es sollte nicht sein - doch wir denken königlich
Und achten einen freien, muth'gen Tod
Anständiger als ein entehrtes Leben. -1.

I have endeavored to show in this paper that Schiller's versatile genius manifested itself not only in the variety of the subject matter of his dramas, but in the wide characterization of his women, who represent all classes of society and embrace all types from the noblest and most virtuous to the vilest and most depraved. The vain, overbearing, selfish, and revengeful are to be found side by side with the earnest, heroic, self-sacrificing and devoted just as we find them in everyday life. Governed as they are by the most natural impulses based upon actual observation, they are just as precisely and accurately drawn as the men characters, although in the majority of cases they are not so minutely developed.

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