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Contrast as a Dramatic Principle  
in Schiller's Dramas.

A thesis submitted to the faculty of the Graduate  
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by

Louise Hedwig Bruhn

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Place the prospect of the soul  
In sober contrast with reality.  
Wordsworth.

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Many books have been written on the drama, its elements and its technique. The element of contrast so essential to a successful drama, has, however, received only little and desultory attention. Such excellent works as Lehmann's, *Deutsche Poetik* and Wackernagel's *Poetik, Rhetorik und Stilistik*, contain scattered statements upon the subject of contrast. Kleinpaul, *Poetik*, and Gottschall, *Poetik*, do little more than mention contrast as a characteristic of certain authors. Freytag's epoch making work, *Technic des Dramas*, must be mentioned because he was the first modern critic to treat the technique of the drama in a comprehensive way. He just touches upon the subject of contrast, and then only incidentally. Among more recent writers on the subject, such as Weitbrecht, *Das Deutsche Drama*, Lothar, *Das Deutsche Drama der Gegenwart*, we find comments on the value of contrast, but no attempt at a treatment of it. The same may be said of Bulthaupt, *Dramaturgie*. Weise, *Ästhetik der Deutschen Sprache* and Becker-Lyon, *Der Deutsche Stil*, have occasion to take up contrast as such because of the character of their works. Chance remarks on contrast

in Schiller have been made by his biographers and critics, as Carlyle, Minor, Bellerman, and Düntzer, all of whom have been consulted in the study of this paper. Much has been written by English critics on the technique of the drama as a whole-Brander Mathews and Clayton Hamilton have given us valuable works on this field. But surprisingly little attention has been paid to this important phase of dramatic technique. To be sure, we find scattered remarks, but no connected thesis has ever been devoted to the theme of contrast, to the writer's knowledge.

It is one of the things so essential, so common to drama, that like the air we breathe, it has seemed too obvious, too simple, to deserve attention. Critics of the comic and comedy have indeed had occasion to treat of contrast because of the fundamental essence of contrast to the life of this form of literature. For it is only thru contrast that comedy lives. It should prove no less interesting to consider the subject of contrast in general, its relation to German Drama; and, in particular, Schiller's use of it in his dramas. The material lies ready for the masterhand of the dramatist.

To give it poetic expression and dramatic form, this is his task. The lifeless material assumes under his touch definite form and becomes a living thing. In the process of recreation the dramatist gives expression to his own individuality. Important in the study of the dramatist is a study of the methods which he uses in this process. One of the important elements at his command to give definite form to his new creation, and one which by necessity is indispensable to his work, is that of contrast. By contrast he defined its place in the literary world. The new creation is made comprehensible and definite by comparison with things already familiar.

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The basis of contrast must be sought in psychology. Psychology has for one of its fundamental principles the fact that our conception and hence our appreciation of the varied experiences in life is based upon the ability to compare them with others of a like or unlike nature, in other words, our feelings depend upon relativity, or the contrasts which life affords. We find that the objective world is contrasted first, in the growing ex-

perience of the child; he learns what a square block is by comparison with a round ball. Then the mental and emotional worlds grow in significance by an ever increasing daily experience. His own knowledge is contrasted with that of accumulated centuries, his emotions run the gamut of human possibility. It may be that the growth of the spiritual is due in part to a fuller recognition as time goes on of the imperfections of this world, and a consequent desire for a more perfect life. This ability to contrast experiences has been expressed from the dawn of time, when primitive peoples first made note of "light and darkness", "heat and cold," "summer and winter," "joy and sorrow," "life and death". Our evidence of the truth of this is found in mythology. These contrasts were given body and form by personification, and thus the whole system of mythology was evolved: a new world of myth was created for mental life. And it is <sup>as</sup> true today. Not only are external facts so contrasted, but character itself is expressed in terms of good and bad, brave and cowardly. A strong character is brought out by proximity to a weak one\*) Emotions are strengthened by contrast. Often an emotion would be passed by unnoticed but for the lack of it in

\*) Contrast has always this effect, to make each of the contrasted objects appear in the stronger light. Blair, Rhetoric. lect. XVII, p. 167 (E.D. '17)



another character or a contrasting one, which at once brings it into prominence. Emotion is one of the things that must be read between the lines, largely, and that depends more than other things upon the similar experience of the reader for its full effect.

As we have seen, it is a common psychological fact <sup>that</sup> every emotion, every idea is intensified and clarified if it is followed immediately by a contrasting idea, even when it belongs to the same category. In most instances an aesthetic feeling of pleasure is the result of it. <sup>\*)</sup> In poetry, as in the whole field of art, contrast is a means for stronger emphasis, for clearer portrayal. Like the colors of the painting, moods and forms in the poem stand out more sharply and effectively when contrasted than when they are of a related character. We may even go further.- It is a no less general psychological law that every feeling of pleasure is felt more strongly when a feeling of displeasure has preceded it. An aesthetic pleasure is lasting and strong only when feelings of displeasure are added in contrast to it. We need not say absolutely as Fechner does, that it is a metaphysical

\*) Bulwer-Lytton makes a direct statement of this fact. "Pleasure delights in contrasts; it is from dissipation that we learn to enjoy solitude, and from solitude dissipation." Last Days of Pompeii. bk. I, ch. 2, p. 28 (T. Y. C.)

impossibility to have in the world sources of pleasure without those of displeasure-, but it must be admitted that poetry owes a large part of its pleasure to feelings of displeasure (#). It even makes use of displeasure to rouse permanent feelings of pleasure. In this sense, contrast is more than a mere artistic means, which the poet uses intuitively or consciously for the strengthening of its effect. We may perhaps say that all literary art rests upon the emphasizing and equalizing of opposites. Similarly as in painting color effect is based upon a juxtaposition of contrasting shades and in music the harmony upon a succession of contrasting chords. \*\*

The law of contrast thus holds not only in external things, in emotions and thoughts, but also in their form of expression. As from primitive conditions, the necessity and means for expression became more complex, thoughts were expressed in terms that presented more than one aspect to the mind, that is, not only the one actually expressed, but also the opposite, whether put into words or not. Becker-Lyon\*\*\* divides thoughts as being in contrasting or causal relations to each other. "Zwei

\* cf. Viehoff. Poetik. S 24 ff.

\*\* cf. Lehmann p 110.

\*\*\* B-L p 48.

Gedanken können nur dann einer in den andern aufgenommen und so zu einem Gedanken verbunden werden, wenn sie miteinander entweder in einem Gegensatze oder in einem Kausalen Verhältnisse stehen, und wir bezeichnen diese Verhältnisse als die logischen Verhältnisse der Gedanken zu einander." That is, two thots can only be expressed as one when the causal or contrasting relation is present.

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One of the objects of all art is to convey to the public the idea of the artist, and he welcomes any means that can aid him in accomplishing this purpose legitimately. The most obvious example of contrast is in the art of painting whose fundamental principles depend upon light and shade, uniformity of color and variety of color. That is, a law of contrast. A ray of yellow light, or a ruddy glow of cheek emphasize the darkness of the soft brown background of a Rembrant. That too striking contrasts in the realm of painting are not considered the most artistic is seen in the world's judgement of the Impressionists. This may be due to the permanent character of the color effect, which wearies when too insistent.

Words , on the other hand, are transient, and admit of, in fact require, more striking contrasts to make themselves felt. They depend upon the imagination of the reader for their effect, for their interpretation of the symbols presented, whereas the painting is the result of the passing of symbols thru the mind of the painter . It is the symbol objectified. Schiller was a painter when he placed the rain-bow, the bow of promise and hope, in the midnight sky of the Swiss confederates, gathered to consider their righteous cause on the Mt. Rigi . It has the desired effect both on the confederates and upon the audience.

In music the full tonal effect of a composition can be gained only by a proper contrast of piano and forte; the full rhythmical effect can be gained only by contrast of a *adagio* and *allegro*, *crescendo* and *diminuendo*. The dreaminess of Beethoven's Moonlight Sonata, which Lamprecht \* has said embodies all the sentiment and undefined yearnings of the age of Goethe, would pall were it not relieved by a *fortissimo* chord, an *allegretto* movement, a change of key. It is the unusual, the unexpected that attracts. Whatever in life stands out from the general

\* Lamprecht- A statement made ~~in~~ a lecture. U of Leipzig, Summer Semester. June 19, 1911.

greyneſs of humdrum exiſtence does ſo by contrast. The rainbow in the midnight ſky is extraordinary,--and ſo much the more effective. Lehmann\*\* recognizes this quality in contrast when he ſays, " So erklärt es ſich auch daſſ die auffallendſten Eindrücke, d.h. ſolche ~~zum~~ die ſich von dem gewöhnlichen Erlebnis am ſtärkſten abſtöchen, im allgemeinen auch am anſchaulichſten wirken; alſo ſcharfe Kontraste in Farben und Tönen, abnorme Körperformen, abſonderliche Bewegungen." Muſic has the quality of tranſitorineſs in common with words, and admits likewiſe of ſtronger, more unuſual contrasts than painting. The details are loſt in the whole thru the ſucceſſive character of its reception by the mind. The aeſthetic pleaſure attained by the uſe of contrast is a ſtröng factor in muſic.

Finally in poetry, which is the painting and the muſic of man in words, do we find that the laws of contrast obtain. The more ſtröngly individualiſtic the writer the more does he incline to this kind of "Drastiſk" which never fails to have its effect. Authors notable in the uſe of this method are Matthias Claudius, Poe, Dickens, Maupassant, Merimee, Shakespeare. We may conſider each

\*\* Lehmann. p-88.

kind of poetry for its dependence upon contrast--lyric, epic and dramatic.

Lyric poetry would, like dreamy music, lull to sleep if it did not hold the attention of the mind by contrast. A lyric in few stanzas may run the gamut of life or emotions. It is often, as Scott's are, made vivid by color contrasts. Nature contrasts are especially effective. The lyrical form which earlier expressed only light, ethereal things of heart and emotion, in a later age was to grapple with realities and embody the thots of a Tennyson and a Browning. The contrast of visible objects in the lyric has the effect of reusing corresponding moods in the reader. Atmosphere is created and feeling transmitted. A lack of contrast in a poem which must concentrate its resources almost invariably spells failure. Schiller once planned a poem, "Die Vermählung des Herakles," which should have "keine Schatten, keine Schranken." But he never carried it out, because he well knew that, "kein grösseres Gedicht vermag der Kontraste zu entbehren, die ein für allemal einen der notwendigsten Bestandteile aller künstlerischen Wirkung bilden; auch die Glanzvolle Schlussapotheose des Faust würde jeden tieferen Eindruck ~~feh~~len,

wenn uns nicht durch das Gebet der Büsserinnen und besonders durch die rührenden Worte Gretchens der Gegensatz der einstigen Not zur jetzigen Seligkeit vor Augen träte." \*

As in experiences of life, as in the painting or music, the lyric is made comprehensible to the reader by the contrasting images or feelings it awakens in him, if it fails to do this, its effect is thin, as the English lyric of the present day is inclined to be.

The epic deals largely with big events, big people, long periods of time, covering vast spaces of the earth. In striking contrast is the wealth of detail that goes to make up the picture. Here it is not necessary for compression, nor a prescribed length that leads to the use of the contrast, for the epic writer has at his command as many cantos as he chooses to enlist. It is rather the obligation of holding his reader's attention that he taxes his invention and fancy to the utmost. He lures on by contrast a spirit that might otherwise faint by the roadside. The epic in prose, which is the novel, employs contrast not only of situation and event, of color and movement as the epic may, but it emphasizes the contrast

\* Lehmann, p. 66

of character. It has the advantage that the author can himself point out and elaborate as much as he likes this element of his story.

Having seen that contrast is an important part of the equipment of the artist, be he painter, musician, or poet, we turn to the question of its importance for the drama. The limitations of time and space, the necessity of compressing everything into characters who carry the action, with dialogue as an accessory, make it the more imperative that the dramatist use every means in his power to produce the strongest effect with the least expenditure of time and space. He must heighten his light and shade, but nevertheless keep them proportionately true. He cannot put himself forward, as the story-teller does, commenting upon differences, but must say everything in terms of his characters. He cannot, as the epic poet does, gain effect by descriptive passages but must promote his action thru his characters, and at the same time keep them consistent. He must, if he would be a successful dramatist, consider the psychological events and conditions which are found in the mind



of the audience. He must, whether he be a creative or an imitative artist, take that for the ways and means that are at his command to insure the interest of his audience and by calling forth definite mental processes, try to arouse feelings of aesthetic pleasure. The lyric poet thinks only of himself; the epic writer thinks only of his story; the dramatist must think not only of his plot and his characters, but of his audience as well. One means of filling these requirements lies in the use of contrast. The drama is in fact in a particular sense the art field for contrast and more so than the other kinds of writing. In the epic the contrasting effects are to a certain extent softened and subdued by the art of the objective narrator. But in the drama these effects stand directly and without compromise side by side, and one must say literally that all effects are effects of contrast. Unless artistically blended, the colors will jar as the Seccessionist canvases do upon the follo<sup>w</sup>ers of the old school. The short story is, of all other forms of literature, in many respects most like the drama. Its form likewise demands compression, incisiveness of character and action, vigor and decisiveness of style. Its masters have chosen in many instances the

elemental things as subjects, such as life and death, love and hate. But altho the matter has concerned these primal things, the manner has often been deceptively cool, quiet, and objective. Mérimée was one who balanced the most drastic substance with the finest literary style of the Second Empire--or since, for that matter. Maupassant is another who to vigorous matter and style added, for the sake of contrast, a tranquil and polite tone. It has the same effect as the neutral tone of a frame which brings out the picture. Now the dramatist likewise works with the most primal and elemental of substances in literary material. His task is like that of the sculptor who causes a beautiful figure to spring out of a rough block of marble. The dramatist deals in the passions of love and hate, in the struggle for existence and mastery, in the conflict for life. All these things and their concomitant circumstances must be quickly, effectively, thoroly, portrayed. Each action must be motivated and that not too subtly. Every over-refinement is at the same time a weakening of effect. This he cannot afford, and the tendency is rather to swing to the other extreme. Therefore dramatic poetry tends to sharp contrasts, and altho contrast is a very real artistic device in other forms of

poetry, we may affirm that the drama is particularly the art of contrasted effects, and is created by contrasts. For only thru contrast does the characteristic quality of it appear strongly. It is only when we see characters and modes of action brot out by sharp contrast to each other, that we see clearly the peculiarities of each. And this contrast is not softened or bridged over by any descriptive power as may be done in the narrative, but it appears in its pristine strength to eye and ear, a double and therefore intensified appeal. As in the most primitive life, a good character is accentuated by a bad one--and we have the inevitable villian to play against the hero. Strength of character is brot out by weakness in one respect or in another character; decisiveness of action by fatal delay; action by opposing action; inner world by outer world. In fact, it is overwhelmingly true that the drama could not exist without contrast.

It is easily seen that the effect of the comic is based upon a difference in what we get from what we expect. It depends upon an incongruity in size, aspect, action, or word. That is, the contrast offered by what appears and the previous conception in the mind arouses a

feeling of the comic. All artists agree with Hazlett \*) that "The principle of contrast is, however, the same in all stages, in the simply laughable, the ludicrous, the ridiculous; and the effect is only the more complete, the more durably and pointedly this principle operates." Now in comedy the human order contrasts with the human; in tragedy, human fallibility contrasts with the divine world-order.\*\*\*) Therefore the principle of contrast must be of even greater importance and significance in tragedy than in comedy because of the greater range between the things brought into contrast. The cases of Luise Miller, of Gretchen, of Max and Thekla are tragic. Why? Because of the contrast between the power of life and destruction, the positive, and the negative. It is not necessary that death should intervene to make the case tragic. If Thekla did not die upon her lover's grave, but were to live on in sorrow, her fate would still be tragic. So the tragic may appear in a slow, but nevertheless affecting way. "Der Contrast ist aber durchaus erforderlich," says Bulthaupt,\*\*\*) "um die Beziehung tragisch zu rechtfertigen." He goes on to illustrate. The factory laborer who stands every day at his dangerous work, the soldier killed in battle, do not die

\*) Hazlett, p. 119.

\*\*\*) Wackernagel, p. 239.

\*\*\*) Bulthaupt, p. 408.

tragic deaths, because such an event was to be expected, seemed indeed courted. The tragic is distinguished by the fact that the desire for life is opposed by a stronger, hostile power, and these cannot compromise. Heinrich Kleist's life was tragic; his death was not, because it was the wished for consummation. Nor must chance play a part in the end, but the element of necessity of the downfall must be present. Mary Stuart might have died a natural death before her execution; Ferdinand might have placed a harmless powder instead of arsenic in the glass by mistake. In life this might have happened. But on the stage the hero must suffer, and suffering, go down to his doom. This contrast, therefore, of the life forces with the forces of death, the result justified by an innate and inexorable necessity, constitutes the essence of the tragic.

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Lessing has said, "Jede scharfsinnige Untersuchung lässt sich in eine Antithese kleiden." One of the keenest observers, one of the most sagacious minds, was Friedrich Schiller, and his works corroborate Lessing's statement. Weise\* has also remarked upon this-" Was endlich die Häufigkeit des Gebrauchs der Antithesen anbetrifft so finden sie sich namentlich by sentenzreichen und scharfdenkenden Schriftstellern, wie Lessing und Schiller." The education of Schiller was in itself the strongest contrast to the kind he would have chosen, had there been any possibility of a choice. The narrowness of the outer life of the Karlschule, the strictness of the discipline, but heightened his inner life and served to increase the sensitiveness of a soul that reveled in freedom and high ideals. That such a character, developed " against the pricks", should feel the necessity of expressing itself in a tangible form we can well believe. And the only available means, as well as the one most congenial to his genius, was that of poetic expression. Not only in his life, powers of observation, and that, is contrast an element, but also in his literary style. The value of contrast as a fig-

\* ) Weise, p-61.

ure of speech and as an element of style is brot out by Kleinpaul (\*\*), " Sehr beachtenswert, fast in jeder poetischen Production benutzbar und wirksam, ist die Redefigur der Antithesen oder Gegensätze. Es handelt sich hier um Sätze und Satztheile, welche zwar auch dem Wortlaut nach nicht einander widersprechend, doch aber nach Inhalt und Satzbau sich gegenüber stehen, und von einander grell abstecken. In ungekünstelter Weise kann dadurch die Aufmerksamkeit und das Wohlgefallen der Hörer rege gehalten, erhöht und belebt werden. Unter den berühmten Deutschen Dichtern ist es besonders Schiller der diese Figur mit grosser Vorliebe kultivirte, und einen grossen Teil seines Erfolges ihr zu verdanken hat." Kleinpaul has thus made emphatic the use of contrast by Schiller especially. I have therefore thot it worth while to investigate the dramas of Schiller in particular to determine how this element of contrast was used, to what extent, and with what results. We must therefore consider first the nature of contrast as such, defining its various forms and its value for delineation of character, accentuating action, and giving color to the words themselves. We may then take \*\* ) Kleinpaul-p.79. Par.54.

up the dramas in chronological order and examine them in regard to contrast in character, action and diction.

What is contrast ? The word 'contrast' (French ~~contraste~~, Ital. *contrasto*, from Ital. *contrastore*, from Latin *contra-stare*) denotes the comparative juxtaposition of ideas in an opposing way. All emphasis of ideas or thots rests upon a contrast with another idea or thot. One means of emphasizing ideas is thru figures of speech. Among the large number of figures that are distinguished by the rhetorician we must examine especially those which emphasize an idea or thot by a contrast. The relations of logical structure are relations of contrast and an idea is emphasized when it is placed in thot in a definite contrast to another idea. The contrasts of ideas of the logical forms of thot are expressed in everyday language organically in the contrast of tone and order of words. The emphasis of tone of the speaking voice always denotes an emphasis of the ideas contrasted. Therefore the figures of logical form are essentially figures of contrast. Contrast appears most decisively in the antithesis. The contrasting conceptions are usually placed together in two connected sentences; as "In grosses Unglück larnt ein edles Herz sich



endlich finden: aber wehe juts', des Lebens kleine Zierden zu entberren." "Zu einer Warnung sollte sie gereichen, zum Fallstrick habt Ihr selber sie gemacht." (M.S.)

The antithesis (Greek ἀντιθέσις, the placing opposite) is distinguished from pure contrast in that the contrast is embodied in one thot, and the conceptions are usually set over against one another in parallel sentences or parts of sentences, as "Wie kleine Schritte geht ein so grosser Held." (M.S.) "Was kümmert dich der böse Schein bei der gerechten Sache?" Da kommt sie, den Christus in der Hand, die Hoffart und die Weltlust in dem Herzen."

Negation, a question, the conditional are means of expressing contrast. For in a Negation, when one thot annuls the existance of the reality expressed in the other, a contrast results. Even when two things of the same species but standing at opposite poles are brot together, a contrast results, as; Herr und Knecht.\* Often the negation is used when the speaker has in mind both parts of the contrast, which he wishes to impart in order to rectify a judgement of the person addressed. As in Marie Stuart, "Unterworfen hätt' ich mich dem Richterspruch der zwei und

\* ) Genuine contrasts, as black-white, giant-dwarf, up-down, are peculiar in having under the difference a foundation of similarity, the two members lying within the sphere of a common higher notion. Encyc. Brit.

vierzig sagt ihr ? Ich habe keineswegs mich unterworfen( 17 ))  
" Das tat ich aus Achtung für die würdigen Personen der Lords,  
nicht für ihr Amt, das ich verwerfe." "Und wenn ich's ge-  
tan ? Ich hab' es nicht getan-Jedoch, gesetzt, ich that's."  
More frequently it is only one part of the contrast that is  
to be imparted to the auditor and that is essential. Then  
the Contrast is but a form of representation by which the  
statement itself or the special peculiarity of the idea is  
accentuated- as; "Das Schwert ist kein Spaten, kein Pflug;  
wer damit ackern wollte, wäre nicht Klug." "Sind nicht für  
die Langweil herbemüht." "Es geht nicht zu mit rechten  
Dingen." "Dem Kaiser verkauften wir unser Blut und nicht  
dem hispanischen roten Hut." (Lager). "Den Vergleich machen  
Sie, nicht ich." (Pic) In a question, the reality of the  
assertion may be emphasized by the negation. "Will ich denn  
nicht das Beste meines Volke ? (Maria S.) The answer in a  
decided affirmative offers a strong contrast in the mind  
of the audience. The same is true of the conditional-  
"Hättest du vom Menschen besser stets gedacht, du hättest  
besser auch gehandelt." (Wall. T.). The question may be  
followed by a positive statement, the conditional by a

conclusion in the indicative, and both of these strengthen the contrast.

Dramatic critics from Aristotle to Freytag laid special emphasis upon action as the essential feature of Drama. Modern critics unite in making character the most important foundation stone of the Drama. It is the keystone of the arch, as it were, of which the other supports are actions and words. Action and dialogue, in the last analysis serve to delineate character, to show development of character. Lothar(\*) says with finality that the lyrical parts of the composition (the drama), "Stimmung, Triebe, Gefühle," are there to reveal character in a sharper light; "Der Charakter ist in Drama das primäre." "Die Handlung entwickelt sich aus den Charakteren, ist um der Charakter Willen da. Das galt und gilt für alle Bühnen aller Nationen." The dramatist finds or determines upon characters first, develops the action from them, and the theme thru them. The art of preparing and of showing how the will grows and ripens, and how the decision springs from it, that may be pronounced the most important technique of the dramatist. Each character has a different desire

\* )Lothar--p.77.

Thereby opposing actions are set in motion and contrast results. Moreover the outer action must be an expression of the inner. And the tragic conflict grows out of this direct contrasting of the individual character, his desires and actions, and his world. Thus larger fields for contrast are formed. In the lyric it is atmosphere and that that are reproduced by contrast. In the dramatic, fates and character are portrayed. Thru them the action is developed by contrasting fortune and misfortune, success and failure, and the effect of the Peripetie, so important to Aristotle, is essentially contrast effect and is the more effective the more direct it is. Characters must not only stand in contrast when they are on opposing sides; but when on the same side and friendly to one another, they must be contrasted in their qualities if we are not to tire of them. The means here discussed, figures, negation, question, condition, will be used later in the study of contrast in character. We may go on now to a consideration of contrast in action in general. § As characters carry on the action, and, contrasting characters generate contrasting actions, a larger field of contrast

is produced , which may be compared to the areas of light and shadow in a picture, or the quick and slow movements of a symphony. Its use in the drama is to advance or retard the development of the plot. Its effect on the audience---and this is no small factor-- is to increase interest, and relieve tension, as well as to emphasize development of plot and to bring out the effect on the characters of fortune and misfortune. In this larger sense the love theme in tragedy must be considered, Freytag \*) first showed that the love scenes in the tragedy of the Germans is introduced for the sake of Contrast. The Greeks obtained contrast by using alternating Dialog, Messenger scenes , and Pathos. The question has been put by Brander Matthews\*\*) whether the existence of more than one plot divides the interest of the play, or scatters it, or whether the plot sustains the main story by 'adroit' contrast ! It will be seen that in Schiller's use of subplots, the latter alternative suggested may be answered in the affirmative. There is in each of Schiller's dramas a love motive as subplot, except in Kabale und Liebe and Braut von Messina, in which it is the principal motive. In each case the love theme of the

\*) Freytag, p.73.

\*\* )Brander Matthews, p.310.

subplot is used as contrast with the darker tragic action, whether political, social, or historical. The Max-Thekla action in Wallenstein is the most <sup>brilliant</sup> example there is of this. Schiller's own testimony on this point is of interest. In a letter to Goethe he says: "Ich bin gestern an den <sup>politisch</sup> wichtigsten, bis jetzt immer aufgesparten Teil des Wallenstein gegangen, der der Liebe gewidmet ist und sich seiner freimenschlichen Natur nach von dem geschäftigen Wesen der übrigen Staatsaktion völlig trennt, ja demselben dem Geist nach entgegengesetzt."\*) He saw in it even more than the obvious accentuating contrast of light and dark. Since the dramatist endeavors to portray life, he does so by reproducing more or less completely the circle of life. It was Schiller's ambition to reproduce the whole circle, not merely a large arc of it. Here again his own words are important <sup>a</sup> testimony for he believes,\*\*) "Dass sich die Liebe nicht so wohl durch Handlung als vielmehr durch ihr ruhiges Bestehen auf sich und ihre Freiheit von allen Zwecken, der übrigen Handlung, welche ein unruhiges, planvolles Streben nach einem Zwecke ist, entgegengesetzt, und dadurch einen gewissen menschlichen Kreis vollendet." In connection with this it <sup>is</sup> interesting to note that the

\*) Schillers Briefe. vol. I. p. 459. Nov. 9, 1798.

\*\*\*) " " " V. p. 297. Dec. 12, 1797.

German does not make use of the comic as an element of contrast in tragedy as does the English dramatist. This is foreign to the nature of the German, and in this respect he is like the French. Very wisely Schiller made no attempt to relieve the somber tones of his tragedies by introducing comedy, nor was he in any wise tempted to do so by his genius.. To show that Schiller was not incapable of depicting the comic we may refer to the Mohr in Fiesko. The Kapuziner Predigt in Wallensteins Lager, containing some elements of the comic, was introduced to give a more complete picture of the camp.

The contrast found in words or diction is a more superficial one than that either of character or action for it depends largely upon position or order. The combination of two contrasting words produces a new idea which has something in common with each of them. The first word serves to characterize the second. The effect depends upon the fact that the combination seems impossible. As, "menschenreiche Öde", (J. von O. III 9). This is really a subdivision of the antithesis and is called the Oxymoron, very suggestively, for it comes from *ὀξύμωρον* a combination of *ὀξύς*, wise, and *αἰωρός*, stupid. Here the contrast is presented

in one idea. It is effective not only in dramatic writing but in the lyrical and oratorical style.

Various contrasts are expressed by words as contrasts of time and of place. The idea contained in one element of such a contrast is immediately strengthened, modified or annulled by the other, as, nah und fern. Even a similarity of words but a difference in their use or meaning may have the effect of contrasting the ideas conveyed. This borders closely upon wordplay, also called Paronomasie, and often has a comic effect. Very often a negation is combined with the expression of both time and place contrasts. Sometimes one character expresses one element, another the other. Word play may likewise be given to one or more characters.

The very life of a drama depends upon dialogue. The more attractive the poet can make it, the more easily will the public read or listen to his plays. Dialogue is the livelier and the more attractive the more the contrasts in opinions and feelings, in situation and characters, and even in form of presentation, are emphasized. Where such contrasts are lacking, dialogue like speech of mouth, becomes dull and wearying. Schiller is a master in



this kind of contrast and Becker-Lyon attributes a large part of the success of his dramas to the fact that he allows the dialogue to move along in a series of antitheses. He declares\*) "Das Packende und Fesselnde seiner dramatischen Dichtungen erklärt sich zum teil aus diesem Reichtum an Antithesen." The monologue is but a dialogue of one person with himself, one side of his character with the other, one desire with another, and these must be shown in contrast to one another. Such contrasts may rise to passionate heights quite as between two persons. If such relief is not given there is no excuse for the monologue and it would be tolerated even less than it now is by the public. Both dialogue and monologue are important factors in the portrayal of character, bringing out with final and decisive clearness the ideas only dimly seen before. The technical term for dialogue in the form of antithesis is *Stichomythia*.

To the figures of contrast belongs the Paradox (*ἑσπέρησις*, unexpected). This expresses the unexpected in a that in contrast to the general opinion. Or it may express a combination of thots which is in contrast to the common conception. Rousseau called the paradox an opinion

\*) Becker-Lyon, p. 305.

that is expressed a hundred years too early. The paradox emphasizes the that greatly. It is very pleasing because it allows the hearer to discover the that for himself.

Another figure of contrast is irony. (*gnēigwveta*, dissimulation). Irony expresses the idea itself by the use of a contrary idea. Much of the significance depends upon tone of voice in this case. When a coward is called a hero, there is not much doubt as to the meaning. But the irony must be easy to understand for the opposite of what is stated is meant, and thus contrast is really repressed instead of being brot out. The contrast in which the expression stands to the idea is in itself absurd. Irony as well as the paradox belongs also to wit and easily becomes offensive.

An essential element of the drama is 'Stimmung' or atmosphere. It is often created in the lyric by nature comparisons or contrasts and so in the drama, which in this is nearer the lyric than the epic. In the drama it is often brot out by direct contrast of the foreboding of one character with the entire confidence and hope in another. Gustav Freytag calls this 'die tragische Illusion'.

The hero in his delusion believes himself to be safely in the lap of fortune, or near the object of his ambition. Really he is at the mercy of an inevitable doom. A famous example is the next to the last chorus in King Oedipus and in Antigone. Both, immediately before the catastrophe, give expression to the hope for a happy end. Among newer dramatists: none understood how to deepen the tragic Stimmung thru contrast between the delusion and the reality as did Schiller. So much of the effect of the drama as a whole depends upon the ability to use contrast for this purpose. Its use in introducing and carrying out the catastrophe itself with power and depth of Stimmung is likewise important. It will be seen that Schiller possessed this power in the highest degree.

A contrast that is based upon the character of Schiller himself and the times in which he lived seems to me very striking. It is that of the individual against the many, the small group against the larger group. It may be the individual against the nation, or the hero and his followers against the body politic. It may be the individual and his followers against society as a whole.

or the individual against nature. This striking use of contrast is due to the awakening of a new consciousness. Revolutions were taking place in the political, social, literary, and religious worlds. Oppression and tyranny in all these fields were beginning to breed the fiercest desires for freedom. The rights of the individual were emphasized by the very lack of them. Schiller experienced them personally and practiced what he preached by breaking definitely with his old relations. Therefore it is peculiarly fitting that he should be the exponent of the ideas of freedom and the rights of the individual.

We have now taken up the basis of contrast, its significance in the other forms of art, and its use in the literary forms, the lyric, the epic, and the dramatic. We have considered the nature of contrast and the figures of speech and grammatical forms in which it may be expressed. We have observed the value of contrast for character, action, and diction in general. We now turn to Schiller's use of contrast. After a word as to his lyrical work, the use of this dramatic principle in character, action will be taken up at length. These divisions of contrast

not contributing essentially to any of these are considered last, separately.

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Schiller used contrast in his lyrical and philosophical poems, interpreting thus not only feeling but idea. Die Götter Griechenlands, Die Ideale, may be mentioned, as distinguished from Lied an die Freude which is one of the few poems with almost no contrast. Even in his methods of working we find in Schiller a contrast. His early dramas were forged in the white heat of youthful exuberance. The later ones were tempered by a restraining experience of a philosophy of life, of a moral strength great enough to overcome physical and material hinderances. So his attitude to his work changed. He saw more and more as the artist sees, the whole as a whole. He had the ability to criticise even while he created. He became in the fullest sense master of his subject. This development may be seen in Carlos and in Wallenstein. Carlos has a looser form; Schiller stood in his material. Wallenstein is ripe, with masterful technique; the poet stood over his material. Harnack\*) regards Wallenstein as a work from which the materialistic and personal sympathetic interest is shut out, quoting a letter from Schiller to Goethe, written November twenty-ninth, 1796. "Beinahe möchte ich

\*) Harnack, p.90.

sagen das Sujet interessiert mich garnicht, und ich habe eine solche Kälte für meinen Gegenstand mit einer solchen Wärme für die Arbeit in mir vereinigt. Den Hauptcharakter wie die Nebencharaktere traktiere ich bis jetzt mit der reinen Liebe des Künstlers." This made it possible that the demand, "der Ernst des Gedankens muss sich im poetischen Werk zum heiteren Spiel umbilden," \*) could be fulfilled.

Minor brings out the fact that Schiller differs from the other writers of his time in that he dared to describe things as they were. Therein lies the social revolution of the Räuber. Schiller's genius was tragic, not comic or epic. This is illustrated by the manner in which he approached the Tell material, of which Goethe would have made an epic. Schiller saw its dramatic possibilities. It is not a tragedy, to be sure, but no comic elements are found in it. Much of Schiller's material he found in history, but his treatment of it revealed the creator. One of his methods was to introduce contrast in characters by inventing new ones, if the historical ones did not entirely suit his purpose. We may still demand in these inventions the true historical coloring and a corresponding atmosphere

\*) Harnack, l.c. p.91.

altho the rights of poetical contrast must be given full value.\*) An instance of this is the creating of Mortimer, tho Schiller could have introduced the historical Norfolk and Babington in the Maria Stuart story. He evolves a striking bit of contrast between the diplomatic Jesuitism of Leicester and the ecclesiastical Jesuitism of Mortimer. So as Schiller grew in power he realized more and more the value of contrast in the drama, and made use of it constantly and consciously.

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\*) Gottschall, p.261.



Schiller made very free use of contrast in the portrayal of character. The dramatist must make his characters live; they must 'stand out' and 'speak up'. In stage parlance they must "get over the footlights." The common affairs of life teach that different characters reveal themselves differently. The worldly-wise statesman thinks, feels, and speaks differently than the hero inspired by a high ideal; the savant other than the laborer; he who has unexpected good fortune differently than he who is robbed of a valuable possession; the youth full of life other than the aged sire. It is the special art and duty of the poet to show this. Since delineation of character is thus important, I have included for the character contrasts, the various means, antithesis, condition, negation, question, word, monologue, action, where this seemed to me the chief value of the figure or form used. Such figures or forms not contributing essentially to character delineation have been grouped by themselves.

In the Rauber Schiller had no new theme in the enmity of brothers, but since the Greeks it had not been so successfully done. In his Vorrede to the play, Schiller himself wrote \*) 1781,

\*) Ausgabe Dr.G.Frick.

"Es ist einmal so die Mode in der Welt dass die Guten durch die Bösen schattiert werden und die Tugend in Kontrast mit dem Laster das lebendigste Kolorit erhält." He places Franz as the incarnation of evil opposite Karl as incarnate strength and greatness, whose powers have unfortunately been directed into wrong channels. "Erst ihm", says Minor\*) "ist die grossartige Kontrastierung der beiden Brüder ganz gelungen welche sein erstes dichterisches Meisterstück war." The drama is a reflection of the moods and forces of the 'Sturm und Drang periode'. Schiller was filled with its spirit. He himself may be seen in many of the feelings and desires of Karl Moor. To Franz he gave as strong contrasting feelings and desires. He intensifies, heightens each, and places them opposite each other as Nature and Culture, as Sentimentalism and Enlightenment. They are the teachings of Rousseau incarnate. They are both passion, but Karl's is the white heat of steel, that of Franz's the cold of liquid air. Both sear the soul. Karl has been cast out by society, Franz by nature.\*\*)

The detail of their characterization is brot out by direct and indirect delineation. Direct delineation

\*) Minor. p.307.

\*\*) CF. Minor. p.308.

is found in the statements of other characters. This at the same time carries in it indirect characterization of the person speaking. It serves to place him in a contrast to the character discussed. As in physics, each act has a reaction. Attention is called to this **fact** here, as it cannot be carried out further in this paper. Indirect delineation is found in self-characterization, in monologue, and in speech and actions. The indirect will be considered first. Franz is portrayed by this indirect method of contrast, as the following examples show. "Ha ! mit gefalteten Händen danket dir, 'O Himmel, der kalte, trockene, hölzerne Franz, dass er nicht ist wie dieser." (I,1). He is perfectly unscrupulous in over-riding all natural bonds to gain his selfish ends and of course thinks of his brother as the one who will meet defeat. "Wer zu plump ist, geh' unter." (I,1) "Wir wollen uns ein Gewissen nach der neusten Facon anmassen lassen, um es hübsch weiter aufzuschmallen, wie wir zulegen." (I,1). He characterizes himself as natural despot in the contrast, " Herr muss ich sein dass ich mit Gewalt ertrotze wozu mir die Liebenswürdigkeit gebricht." (I,1) His cold calculating nature comes out in monologue, "Es dauert mir zu lange--Sinne nach Moor--der Plan ist fertig--schwer

und kunstvoll wie keiner--zuverlässig--sicher--denn des Zergliederers Messer findet ja keine Spuren von Wunde oder korrosivem Gift." (II,1) Franz's Weltanschauung is given by indirect method. "Das Recht wohnt beim Überwältiger und die Schranken unserer Kraft sind unsere Gesetze." (II.1) Likewise the full scope of the deeds of oppression and tyranny he conceives. "Weg dann mit dieser lästigen Larve von Sanftmut und Tugend ! Nun sollt ihr den nackten Franz sehen und euch entsetzen." The bravado of Franz is expressed by antithesis in indirect manner; "Es ist ja noch nicht ausgemacht, ob das Vergangene nicht vergangen ist, oder ein Auge über den Sternen." (V,1). There could be no stronger contrast,--and it is a summing up of the whole lives of the brothers--than their death scenes. Franz, in mortal agony, is characterized indirectly and by questions; "Sterben ! warum packt mich das Wort so ? Rechenschaft geben dem Rächer droben über den Sternen--und wenn er gerecht ist ?" There is psychological value in the question here, for Franz realizes that no traveller has returned from that bourne.

Karl seems to be kin with the great men he admired--when he says, "Mir ekelt vor diesen tintenklechsenden

Säkulum, wenn ich in meinem Plutarch lese von grossen Menschen." (I,1) Or, "Pfui, über das schlappe Kastraten Jahrhundert; zu nichts nütze, als die Thaten der Vorzeit wiederkauen und die Helden des Altertums mit Kommentationen zu schinden und zu verhuzen mit Trauerspielen." (I,2) His passionate nature is depicted in the extreme style of youth by indirect method. "Bosheit hab' ich dulden gelernt, kann dazu lächeln wenn mein erboster Feind mir mein eigen Herzblut zutrinkt, aber wenn Blutliebe zur Verräterin, wenn Vaterliebe zu Megäre wird, O, so fange Feuer, männliche Gelassenheit, verwilde zum Tiger, sanftmütiges Lamm, und jeder Faser recke sich auf zu Grimm und Verderben." (I,2).

Karl's Welt-anschauung is also given in this manner. "Das Gesetz hat noch keinen grossen Mann gebildet, aber die Freiheit brütet Kolosse und Extremitäten aus." (I,2) "Stelle mich vor ein Heer Karls wie ich, und aus Deutschland soll eine Republik werden, gegen die Rom und Sparta Nonnen klöster sein sollen." His love of freedom; "Mein Geist dürstete nach Thaten, mein Atem nach Freiheit." The conditional is used by Karl when, recognizing his brother's tricks, he blames himself -- "es hätte mich eine Thräne

gekostet--Ich hätte glücklich sein können." (IV,3). His belief in a supreme God, whose tool for justice he thot himself is brot out in his exclamation, "Höre sie nicht, Rächer im Himmel!--Was kann ich dafür ? He contrasts his lack of power with the power of this Supreme God. "Da steht der Knabe , schamrot und ausgehönt vor denn Auge des Himmels, der sich anmasste, mit Jupiters Keule zu spielen und Pygmäen niederwarf, da er Titanen zerschmettan sollte." (II,3). His resignation is seen in nature contrast, "Ich verstehe.--Lenker im Himmel,--ich verstehe-- die Blätter fallen von den Bäumen und mein Herbst ist gekommen." "sei wie du wilt, namenloses Jenseits, bleibt mir nur diesses mein Selbst getreu, Ich bin mein Himmel und meine Hölle." (IV,5).

Karl's death is a purification; he is moral victor; this is emphasized by question and its negative answer expressed--" Soll ich dem Elend Sieg über mich einräumen ? Nein ! Ich wills dulden ! Die Qual erlahme an meinem Stolz. Ich wills vollenden."

Karl also stands in contrast to the robber band that gathers around him, he representing the ideal, they the common. Direct characterization is used here to bring

out their positions. His father says, "Ein unzüchtliches Kind! Ach! aber mein Kind doch." (I.1). Kosinsky says of him, "Du weisst wenn er sagt, Ich will's tun! so ist so viel als unser einer getan hat." (II,3). His purpose they do not comprehend, as when Razmann says, "Er mordet nicht um des Räubes willen, wie wir--nach dem Geld scheint er nicht mehr zu fragen, so bald ers vollauf haben konnte, und selbst sein Drit-~~teil~~ an der Beute das ihm von Rechtswegen trifft, verschenkt er an Waisenkinder oder lässt damit arme Jungen von Hoffnung studieren." (II,3). Indirect characterization emphasizes this, for Karl says, "Ich habe das Meine gethan! ---Das Plündern ist eure Sache." (II,3) Their difference of position is shown in his action of banishing Schufferle, the murderer of babes, whose prowess the others admired; and in luring the soldiers to their retreat<sup>so</sup> that they would have to fight.(II,3). There is a contrast theatrically strong in the Garten-haus scene between Karl and Amalia. He has confessed himself as a murderer and calls his Amalia unhappy. She characterizes him by hyperbole, word contrast; "Ha, wie bin ich ein glückliches Mädchen! Mein einziger ist Nachstrahl der Gottheit, und die Gottheit ist Hold und Erbarmen! Nicht eine Fliege

konnt' er leiden sehen. Seine Seele ist so fern von einem blutigen Gedanken als fern der Mittag von der Mitternacht ist!" (IV,5). Franz, on recognizing Karl in the Graf, says, using question contrast; "Bin ich darum gegen alle Instinckte der Menschheit rebellisch worden, das mir zuletzt dieser unstäte Landstreicher durch meine künstlichsten Wirble töple?"(IV,7). This is also an instance of characterizing himself as Kulture, Karl as Natur, but both in a bad sense. Schiller contrasts several of the robbers among themselves. Spiegelberg, who as head of the "gemeines Räubertum", may be placed directly opposite Karl, head of the "ideales Räubertum", also stands in contrast with Hollar, the companion Karl wished in death, and Schweizer. The latter is characterized by the paradox, "Auch die Freiheit muss ihren Herrn haben".(II,3.)

About Franz, too, there is a circle, some of whom contrast with him, as Daniel and Amalia. Hermann at first stands in contrast to Daniel, as Franz's helper, but later is on the same side. The father, weak and old, contrasts with both of his sons and occupies a position between them.



Contrast, moreover, is used within the character itself by depicting different moods. These inner conditions are usually brot about by outward circumstances or conditions, and serve to complete the characterization. We have Karl(I,2) in a furious, passionate, mood, a man who attempts to force justice on society by injustice. We have him(IV,1)softened by childhood recollections, love of nature, stirred to the noblest in his soul. Looking at the sunset, he sees in it the death of a hero. The indirect method of characterization is used when he contrasts himself with the beauty of nature. "Und ich so hässlich auf dieser schönen Welt--und ich ein Ungeheuer auf dieser herrlichen Erde!"(III,2). Schwarz makes this direct characterization; "Unbegreiflich, ich hab' ihn nie so gesehen."(III,2). Karl himself expresses the difference by question and negation; "Und doch--kann ich ihm denn seinen Sohn wieder schenken?---Ich kann ihm seinen Sohn doch nicht mehr schenken!"(V2). The outer Franz, braggart,boaster,blasphemer, is contrasted with the real, inner Franz, coward, who"died many times before his death". He declares to Moser, "Zernichtet wird die Seele, sag' ich dir,"(V.1), yet before that (by contrast), "losgerüttelt das

Totenreich aus dem ewigen Schlaf brüllt wider mich."(V, I)

Even in outward appearance Karl and Franz offer the greatest imaginable contrast. This is an effective means at the command of the dramatist and satisfies the eye as well as intensifying the impression the ear gets. Franz (by indirect characterization) describes his appearance with "Lappländernase, Mohrenmaul, Hottentotten Augen"(I, I). Of Karl, Amalia speaks as "Ihr grosser herrlicher Sohn"(I, 3), and Kosinsky; "Ich habe mir immer gewünscht den Mann mit dem vernichtenden Blicke zu sehen."

Thus Schiller has rounded out the contrast suggested in his Vorrede. He has shaded his good character, Karl, by his evil character, Franz. Virtue, as exemplified in Karl, the misguided, has received its most vivid coloring by contrasting it with the villainy of Franz, which is absolutely black.

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The second play, Fiesko, occupies a unique position among Schiller's dramas. Its peculiarity lies in the detailed and careful characterization, inward and outward, that Schiller gave in his dramatis personae. His model for this was probably Diderot's Hausvater.

Several lines are devoted to the description of each character, including the appearance and dress as well as the predominating traits. The Doge of Genua, Andreas Doria, "Ehrwürdiger Greis von 80 Jahren. Spuren von Feuer. Ein Hauptzug, Gewicht und strenge befehlende Kürze," is contrasted by words of the dramatist with Gianettino Doria, his nephew, "Mann von 26 Jahren, rauh und anstössig in Sprache, Gang, und Manieren. Baurisch stolz. Die Bildung zerrissen." To both of these, clad in "Scharlach", Fiesko, the hero, in black, stands contrasted. In the actions, "Haupt der Verschwörung": in person a "jünger, schlanker, blühend schöner Mann von 23 Jahren; stolz mit Anstand-- freundlich mit Majestät-- höfisch, geschmeidig, und ebenso tückisch." Verrina, "60 Jahre, schwer, ernst, und düster. Tiefe Züge", contrasts with his future son-in-law, Bourgo-gnino, "Jüngling von 20 Jahren. Edel und angenehm. Stolz,

rasch und natürlich," Kalkagno, "Hagrer Wollüstling, Bildung gefällig; und unternehmend" is brot out by Sacco, who is, briefly, "Gewöhnlicher Mensch." Lomellino, on the side of the Doge, "ein ausgetrockneter Hofmann," stands as far as possible from Romano, the painter, who is, "Frei, einfach und stolz." Finally, Leonore, "Dame von 18 Jahren. Blass und schwächlich. Fein und empfindsam. Sehr anziehend, aber weniger blendend. Im Gesicht schwärmerische Melancholie," and Julia, "Gräfin Witwe Imperiale, Dame von 25 Jahren. Gross und voll. Stolze Kokette, Schönheit verdorben durch Bizarrie. Blendend und nicht gefallend. Im Gesicht ein böser moquanter Charakter!" Bertha, as "unschuldiges Mädchen" stands contrasted with both of these. Thus were the figures sketched in flowing but firm lines and in primary colors. The picture wanted only the filling in of secondary colors, the necessary touches of light and shade, and these are obtained in the usual way.

Andreas is characterized indirectly in his conversation with his nephew. The negative condition being found in that he would grant a hearing to *the* "zerlumptesten Bettler in Genua. Einem Buben niemals, und wär' er mein Neffe." (II, 13). The last part of this antith-

esis is at the same time a direct characterization of Gianettino by word. Further, in that he shows himself as "Onkel" when Gianettino deserves "Herzog und Signoria," (II, 13). A question emphasizes his grasp of the gravity of the situation; "Wem wird sie heilig sein, wenn mein Blut sie verachtet?" (II, 13).

The direct characterization is brief but strong in the contrast examples offered. Fiesko contrasts him, by antithesis, with Gianettino: "Furchtbar ist dieses alten Mannes Sanftmut, Gianettino's Tolltrotz nur lächerlich." (III, 5), and yet confesses they both forge chains of "Stahl oder Seide"--a word contrast. Lomellin warns Andreas, "Eine drausende Nation liegt in der Schale Fieskos-- was in der Ihrigen?" Andreas answers, "Der Himmel". (V, 14) and we feel thru this place contrast that indeed a space as wide as between heaven and earth lies between the motives of Andreas and Fiesko.

Antithesis is used by Fiesko of himself; "Denkt edel, verrät dich." (V, 1) So in "Warren, die glauben Fiesko von Lavagna werde fortführen, was Fiesko von Lavagna nicht anfang!---Aber die Verschwörung muss mein sein." (II, 7)--which shows his desire for mastery and the

tyrant inherent. Antithesis combined with question is used with theatrical effect when Fiesko at the psychological moment reveals himself to his friends; "Machst Republicken mit einem Pinsel frei--kannst deine eignen Ketten nicht brechen?--ich habe getan, was du--nur maltest." (II, 17). Action contrast is found in Fiesko's life of frivolity, which contrasts almost to the point of deception with his first real purpose. The troops in his pay are brot in as pilgrims, monks, comedians, merchants, musicians, and soldiers in small number. To the same end was his apparent bringing to justice of the Mohr, and his real one of increasing his own popularity, (II, 9). Aword contrast characterizes his attentions to Julia. "Mine Verbrecherin ist meine Liebe, aber eine Heldin zugleich." (I, 4) and likewise his generosity in "zu etwas und nichts machen" (I, 9). How quick he was to take advantage of every puff of air that might fill his sails Fiesko expresses figuratively by antithesis; "Was die Ameise Vernunft mühsam zu Haufen schlept jagt in einem Hui der Wind des Zufalls zusammen" (II, 4). Negative is used to depict his masterful character; "nicht Sie zu unterhalten sondern Ihnen Rollen aufzutragen" (IV, 6). Question; "Schon

hab' ich vor Ihnen her den Weg zum Ruhme gebahnt. Wollen Sie folgen?"(IV,14). Words;"Alles zu retten muss alles gewagt werden."(IV,3). and , "Gehen Sie zu Bette, Gräfin--morgen will ich die Herzogin erwecken."(IV,11) Also in; Die Grafen von Lavagna sterben aus---Fürsten beginnen." Again the conflict of the whole play is expressed by a word contrast combined with question;"Republikaner Fiesko? Herzog Fiesko?" which is further carried out in the antithesis;" Ein Diadem erkämpfen ist gross, es wegwerfen ist göttlich."(II,39) Similarly, his arguments to quiet his conscience, which is also one of the finest examples of contrast in monologue; "Es ist schimpflich, eine Börse zu leeren--es ist frech, eine Million zu veruntreuen, aber es ist namenlos gross, eine Krone zu stehlen."(III,1) Figuratively again, his actions are contrasted by word, when he says that "Donnern in Silben" may sing children to sleep, but "ein plötzlicher Schall" can move the heavens.(III,2)

Verrina's reading of Fiesko's character is put in a most striking antithesis; "Den Tyrannen wird Fiesko/stürzen, das ist gewiss. Fiesko wird Genuas gefährlichster Tyrann werden, das ist gewisser."(III,1) The

fiery Fiesko stands in contrast to Verrina, in Act V, who, so cold, sees clearly how much he is sacrificing to his faith to the Republic. Fiesko, on the pinnacle of success cannot realize how vital a matter it was to him. Verrina puts it to him openly when he implies a contrast with the Mohr in the question: "Aber doch die Gesetze liess die Kanaille noch ganz?" (IV, 16). Fiesko did not dream that Verrina, like Brutus, would not wait to see how C<sup>a</sup>esar "might change his nature."

There is an excellent example of contrast within the character itself in Fiesko. It takes outward form in one way in his change of idea toward his goal as expressed in his monologues. At first it was enough to be Genua's "glücklichster Bürger"--later it must be "Herzog Fiesko". It takes another form of expression in his attitude to the Mohr. As long as the spy was useful, he treated him warmly; as soon as the plot was ripe and success seemed assured, he turned cold and dismissed him. He wished it to appear as if he himself had accomplished everything. These contrasts in Fiesko, as well as those of action are admirably put by Carlyle.\*) "Fiesko is a person

\*) Carlyle. p. 34.



at once probable and tragically interesting. The luxurious dissipation, in which he veils his daring projects, softens the rudeness of that strength which it half conceals. His immeasurable pride expands itself not only into a disdain of subjection, but also into the most lofty acts of magnanimity; his blind confidence in fortune seems almost warrented by the resources which he finds in his own fearlessness and imperturable presence of mind; he is less anxious that his rivals should yield to him in power than in generosity and greatness of character, attributes of which power is with him but the symbol and fit employment. Ambition in Fiesko is indeed the common wish of every mind to diffuse its individual influence, to see its own activity reflected back from the united minds of millions; but it is the common wish acting on no common man. He does not long to rule that he may sway other wills, as it were by the exertion of his own; he would us captive by the superior grandeur of his qualities, once fairly manifested: and he aims at dominion chiefly as it will enable him to manifest these."

Leonora by word contrasts herself when she was a girl inflamed with love for Fiesko with

herself at the present, when he is hers and makes love to the sister of the tyrant before all Genua. (I, I) A conditional shows the contrast of her care for him and his carelessness of her; "Fliehet! Mein Anblick könnte ihm einen trüben Augenblick machen." (I, 110) An antithesis expresses the contrast Leonora makes of herself and Bella; "Sein Herz wirft er den Dirnen nach, und ich jage nach einem Blick." (II, 11) She stands in conscious contrast to the Gräfin Imperiali, who uses the diplomacy of the worldlywise coquette in the antithesis; "Seine Zunge vergöttert mich, Sein Herz häuft unter dem Schattenriss einer andern." (I, 4) The change in herself--it is dangerous to play with fire--comes out in a contrast of words and negative. "Ihre Galanterien fallen mehr in achtlose Ohren, aber in ein siedendes Blut." (IV, ) Outward contrast is carried further and a color contrast is applied for these two women, so opposite in every way. The ribbon of Leonore's silhouette was "himmel blaues Band", that of Julia's, "feuerfarb und geflammt." (II, 1) Their influences on Piesko stand in contrast; Leonore's to draw him up, away from temptation, and Julia's, to betray his wife, himself, his country. Leonore's fear and premonitions of ev-

il contrast strongly with Fiesco's certainty of victory, pride, and ambition(IV,14) and she expresses this in word contrast;"Liebe und Herrschersucht." The submissiveness, quietness, and fearfulness of Leonore in the first acts stand in sharp contrast to her overwhelming fire in the last, intoxicated by the tumult in and about her. A word and question contrast express it;" Den ersten Republikaneriumarnte die feigste Republikanerin?"(V,5) Her former passiveness stands out against her meteor-like appearance here.

Gianettino characterizes himself aptly by word contrasts;"Der Teufel der in mir steckt, kann nur in Heiligenmaske inkognito bleiben."(II,4) A negative reveals his power, for against his voice the Signoria has none.(I,5) He places himself in a suggestive word contrast opposite his sister Julia, she being surrounded by butterflies, he by wasps.(III,8)

Of the conspirators, Verrina stands out most strongly, and with his "starren Republikaner Sinn" he is the diametrical opposite of Fiesco, who bends under the weight of temptation. A question brings out his attitude to his daughter, and the change in her;"Drückt dich meine Zärt-

lichkeit?"(I,10) In passionate words he contrasts his former state of honor and present dishonor. A word contrast that gives deep characterization is used when he says in his first surprise at Fiesko's forethot; "Fiesko, mein Geist neigt sich vor dem deinigen--mein Kneee kann es nicht."(II,18) He modifies this for appearances sake as the word contrast "Ein freies Leben ist ein paar knechtische Stunden wert." (II,5) shows. Outward nature contrast of dark night and desolate place is used by Schiller to offset the condition of his spirit: "Doch blühet das gegen die Nacht meiner Seele (III,1). Verrina contrasts himself with Bourgognino when he places the feelings of the latter as a youth, against those he would have if he were old. Three of the republicans, including Verrina are brot into contrast by action in the ways they suggest to kill the tyrants. Kalkagno would murder them in church; Sacco invite them to a feast, and stab them or make them drink poisoned wine; Verrina, open and true, would call Genua's patriots to deeds of open revenge, sword in hand.

One of the most interesting and successful characters Schiller created is that of the swarthy Hassan.

There is abundant indirect characterization by word contrast: "Sklave der Republik," "ein ehrlicher Mann," "kein Spitzbub"(I,9) which in themselves are in curious contrast to his attempt on Fiesk's life. He expresses pride in his boasted knavery by antithesis; "Herr, einen Schürken könnt Ihr mich schimpfen, aber den Dummkopf verbitt' ich." (I,9) Similarly, honor among thieves is expressed; "Erliebe Leute brechen ihre Schwüre dem lieben Herrgott; wir halten sie pünktlich dem Teufel." (I,9). By a negative he pledges his honor to perform "alle Kommissionen, nur keine ehrlichen" (I,9). His wit is revealed in sprightly word-play, "Meine Füße haben alle Hände voll zu tun." (I,15). An antithesis expresses his attitude after his dismissal: "Ich war der Mann der diese Suppe einbrockte--mir gibt man keinen Löffel (V,7). Fiesko characterizes him in the general statement by word contrast; "Also auch Schelmen erkennen Gesetze und Rangordnung," and in the particular statement by condition, "wenn ich Lamm schenken will, lass' ich's durch keinen Wolf überliefern." (I,9).

The fidelity of German character is that to have been portrayed in the guard Andreas, who draw from the conspirators the exclamation (contrast by conditional);

"Wenn sie das Fremden Tyrannen thun ,alle Teufel! wie müssen sie ihre Fürsten bewachen ! " (V,6).

In Fiesko there is a large contrast with the Räuber, Schiller again gives us his purpose in his dedication to Prof. Abel of Stuttgart. "Ich habe in meinen "Räubern" das Opfer einer ausschweifenden Empfindung zum Vorwurf genommen. Hier versuche ich das Gegenteil, ein Opfer der Kunst und Kabale.-----Mein Verhältnis mit der bürgerlichen Welt machte mich auch <sup>mit</sup> dem Herzen bekannter als mit dem Kabinett, und vielleicht ist eben diese politische Schwäche zu einer poetischen Tugend geworden(p.6). This qualification enabled him to make of the political hero one who would touch the heart , by involving his heart thru his head. Well did Schiller succeed, for the effect on the audience is also a series of contrasts. We admire Fiesko, we disapprove of him; and sympathize with him; he is crushed in the ponderous machinery which himself put in motion and that to control; we lament his fate, but confess that it was not undeserved.\*) This is done largely in the case of Fiesko himself by contrast in monologue; also by antithesis, question, action, word, negative indirectly. And directly by antithesis, question and action, but in notably smaller measure.

\*) cf. Carlyle. p. 40.

The theme of *Kabale and Liebe*, in placing opposite each other the court classes and the bourgeois, offers exceptional opportunity for contrasting character. Wurm understands and puts this large contrast excellently when he answers by a negative the Präsidents question what fruit an oath will bring: "Nichts bei uns gnädiger Herr.!. Bei dieser Menschenart alles." (III,11). Luise in her conversation with Lady Milford by direct antithesis places in contrast the evils and sins of a life at court, and the purity and peace of the bürger.

The characterization of Luise is accomplished largely thru contrast of her world before and after her lover entered her life, a time contrast. All has been transformed. "Ich sah keine Welt mehr und doch besinn ich mich, dass sie niemals so schön war." (I,3). The third aspect of life that unfolds to her comprehension is as void and bitter thru the loss of love as the other was sweet and full thru love. A word contrast expresses this, "Dieser Traum war so schön, so fürchterlich jetzt das Erwachen." (II,5). Strength of character is shown in a word contrast by her acceptance of the command to appear before the Lady as a boon. "Ihre

Dame befiehlt mir was ich mir morgen erbitten wollte."

(IV,6). Also in her dignified refusal of the position by a conditional; "Ich dank für diese Gnade, Milady, als wenn ich sie annehmen dürfte." (IV,6). The strength of her fantasy is expressed in a word contrast; "Wenn's so recht schwarz wird um mich herum, hab' ich meine besten Besuche." The antithesis, "O, sie sind pfißig, solange sie es nur mit dem Kopf zu tun haben; aber sobald sie mit dem Herzen anbinden, werden die Bösewichter dumm," (V,1), shows that she knew the source of her strength and sharper senses. A word contrast is used to show how far she was ready to go. "Eide, Vater, binden wohl die Lebendigen, im Tode schmilzt auch der Sakramente eisernes Band." (V,1). Her realization of the power of love is seen in the word contrast, "Buchstaben liegen wie kalte Leichname da und leben nur Augen der Liebe." Her picture of death as a beautiful boy (V,1,58ff), is a that contrast to the usual conception. She yields to the power of her filial devotion, expressing its' power paradoxally, "dass Die Zärtlichkeit barbarischer zwingt als Tyrannen Wut." (V,1). A word contrast shows her forgiving spirit, in that she finds Ferdinand's "Wehnaut gerechter



als Entrüstung" (V,7): a place contrast heightens her confession; "Himmel und Erde hat nichts unglücklicheres als dich sterbe unschuldig," (V,1).

Schiller uses direct characterization in Ferdinand's words that she had "erwürgen wollen---was sie zu lieben vorgegeben." (V,2)--which is action contrast. And, in word contrast; "Die Lüge muss hier gangbare Münze sein, wenn die Wahrheit so wenig Glauben findet ." (V,2), also by word contrast does he bring out the beauty of character of Luise as she appeared to him in every word and look, a veritable angel, and the "Watter", "Schlange" he now thinks she must be to have deceived him. Carlyle \*) sums up the method of gaining effect in Luise thus: "Her filial affection, her angelic attachment to her lover, her sublime piety, are beautifully contrasted with the blackness of her external circumstances; she appears before us like the 'one rose of the wilderness left on its stalk', and we grieve to see it crushed and trodden down so rudely."

Ferdinand's capability of filial love is expressed by a paradox similar to Luise's; "Was seine Bosheit an meinem Herzen noch ganz liess, zerreisst seine Gitta."

(I,7)

\*) Carlyle. p.44.

A negative contrast his ideals with his father's; "Weil meine Begriffe von Grösse und Glück nicht ganz die Ihrigen sind." (I,7). By a word contrast, the dramatist causes him to state the theme of the play; "Wir wollen sehen ob die Mode oder die Menschheit auf dem Platz bleiben wird." (II,3). A word contrast that has a sense element is used to describe his idea of Luise's desire to stay with her father; "Kalte Pflicht" against "feurige Liebe" (III,4). The same is true of his ruse to get the lemonade. "Mein Kopf brennt so fieberisch, Ich brauche Kühlung." (V,2). Contrasts in direct characterization of Ferdinand do not appear.

About each is a group, the members of which contrast quite strongly with each other. Musikus Miller and his wife form the group about Luise. They are contrasted in the opening scene of the exposition (I,1) by their words; fear and premonition in the honest father, pride and smug blindness in his wife because of the Baron's attentions to Luise. Miller shows his good sense by a negative; "Das Mädchen muss mit Ihnen leben, ich nicht." (I,2). His wife is given pointed characterization for stupidity in a word contrast of Miller's; "Bist doch nie dummer als wenn du um Gotteswillen Gescheit sein solltest." (I,2)

In Ferdinand's group, to which he belongs by birth, tho by his love to the other, are the Präsident, Wurm, von Kalb, and Lady Milford. The Präsident, a cool, calculating villain stands opposite von Kalb, the weak, butterfly courtier. =) The Präsident and his son represent respectively baseness and unscrupulousness and nobility and conscience. The Präsident and Miller, tyrannical power versus impotent uprightness. A direct characterization is employed when Ferdinand by a word contrast compares them. Miller he is robbing of his only child, his all; his father, tho losing his only child, will still have his riches left. (V, 4) Wurm's knowledge of human nature is brot out in indirect characterization by a negative: "Zwang erbittert die Schärmer immer, aber bekehrt sie nie." (III, 1) And by a conditional and negative: "Der Präsident hätte nicht den Feind spielen sollen, sondern den Freund zum Sohn." (III, 1) As in Fiesko, the two women in the play stand in strong contrast--Louise, the simple, sincere bürger maiden, Lady Milford, the mistress of a king. Indirect characterization by word contrast and question is used to show the Lady's real character. "Du sagst man beneide mich? Armes Ding! Beklagen soll man mich!" (II, 1) "Mein Herz hungert bei all dem Vollauf der Sinne." (II, 3)

\*) Weitbrecht, p. 172-3, uses Hofmarschal von Kalb as an example that "einzelne Vertreter des Gesindelns können gute Kontrastwirkung tun."

An antithesis: "Ich habe dem Fürsten meine Ehre verkauft, aber mein Herz habe ich frei behalten." (V, 2) Even her marriage with Ferdinand has contrasting aspects, for outwardly it is the result of "Hofkabale"; and for her, "das Werk meiner Liebe" (II, 2), expressed in word contrast. The effect she expresses in the same manner, for the King hoped "unser Band um so fester zu knüpfen; "she knew it would be "es auf ewig zu trennen." (II, 2) The diamonds and their price are symbolical of the contrast between the luxury and rottenness of the court and the oppression of the innocent bürgers.\*)

Contrasts within the characters themselves are also found. They are, on the whole, expressed by word and action contrasts. Luise, happy for the moment when her happiness was no more tangible than a dream, is made miserable as soon as the realization is imminent. Ferdinand blissfully happy in his faith in his beloved, is a demon of passion when suspicion comes into his soul. Lady Milford occupies a double position. Outwardly she is mistress of a king. Inwardly she has done much good by reducing the severity of his arbitrariness.\*\*) The conversation between the Lady and Ferdinand brings this out. Her desire for revenge, in a paradox, "Seligkeit zerstören ist auch Selig-

\*0 A direct contrast by symbol is not used anywhere else.

\*\* ) Bellermann points out that this was really only in her own mind and declares Düntzer's interpretation (p. 158) erroneous.

keit"(IV,2) gives way to a better self,when she has the courage to do right.

Outward contrasts are not used by Schiller in this play except in so far as Luise's fair appearance is contrasted by Ferdinand with the deception he suspects.\*) Thus has Schiller given a stirring picture of the two social worlds he set out to depict by contrast-typical and strong characters in it.

In his discussion of Fiesko and Kabale und Liebe Carlyle says,\*) "His sublimity is not to be questioned; but it does not always disdain the aid of rude contrasts, and mere theatrical effect. He paints in colors deep and glowing, but without sufficient skill to blend them delicately: he amplifies nature more than purifies it." This may be true of these early dramas. Of the later ones it is not true. The method of workmanship of the early dramas--without judging at all their comparative values--may be said to be like that of the impressionistic school of painters, who put on paint in huge daubs and splashes and whose best effect is gained by distance; while that of the later dramas is rather the smooth and blended style of the old masters, and which, like a miniature, bears closest inspection.

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\*)See above, p.61.

\*\* )Carlyle, p.28.

Schiller's English biographer portrays vividly the situation in Don Carlos, which is essentially the contrast between the Prince and the King. "The contrast both of his father's fortune and character are those of Carlos. Few situations of a more affecting kind can be imagined than the situation of this young, generous, and ill-fated prince. --- Elizabeth's love seemed to make him independent even of the future, which it painted with still richer hues. But in a moment she is taken from him by the most terrible of all visitations; his bride becomes his mother; and the stroke that deprives him of her, while it ruins him forever, is more deadly, because it cannot be complained of without sacrilege, and cannot be altered by the power of fate itself. --- His soul seems once to have been rich and glorious, like the Garden of Eden, but the desert wind has passed over it, and smitten it with perpetual blight."\*)

Contrast is used continually by the dramatist in elaborating this basic contrast. Carlos, the hero of the first half, if not of the second, is characterized by contrast indirectly both in conversations and in

\*) Carlyle, p. 76.

monologue. His loneliness is expressed by a word contrast; "Niemand--auf dieser grossen,weiten Erde Niemand,"(I,2) After Posa came,"So weit sein zepter reicht, nur eine Stelle zu weinen."(II.2) Again Schiller puts the whole tragic story in one short sentence."Der Sohn liebt seine Mutter."(I,2),where the contrast is implied. Karlos was no coward and looking this fact full in the face contrasts his love with that of other lovers by antithesis; "Ich liebe ohne Hoffnung--lasterhaft--mit Todesangst und mit Gefahr des Lebens--das seh' ich ja, und dennoch lieb ich."(I,2) His realization of his innocence and powerlessness at the same time is well expressed by a negative."Mein Geheimnis zittert vor Menschen, aber nicht vor Gott."(II,14) By a negative he also characterizes himself to Eboli;"Liebe kennt der allein der ohne Hoffnung liebt."(II,3,1604) His change of mood is shown by word contrast. After receiving the letter he thot from his loved one;"ein andrer Himmel, eine andre Sonne" and the necessity of being silent when he felt so much. His capacity and need for a father's love is emphasized repeatedly.First,by contrast in question;

"Warum von Tausend Vätern

Just eben diesen Vater mir? Und ihm

Just diesen Sohn von tausend bessern Söhnen?"(1.305) Nature was stronger than accident of birth and so after contrasting the ideas "Vater" and "König" that of father was the higher to him. Karlos' character was purified by the sacrifice of his friend, and this is expressed by a contrast in negative; "Madrid sieht nur als König oder nie mich wieder."(V,10)

There is direct characterization of Karlos mainly by Posa and Philipp. Posa draws a contrast between Karlos as Infant and the effect power might have upon him in his love, using the conditional.(I,5) In a word contrast Philipp says he has noticed his "Blut so heiß his "Blick so kalt".(I,6376) The word and time contrast is used by Posa to show development of character in Karlos "Karl war früher reich, Jetzt arm, da er nur sich selbst liebt."(II,15) The suspicious words and actions of Karlos after he had been warned by Lerma serve to contrast his confidence earlier, and to reveal the weakness of human nature in general(IV,5) Philipp contrasts his son as he is and as he wished him to be, crowned with the glory of battle--direct antithesis, for the negative is implied.(II,2)



Karlos, the 'Weisenkind am Thron' spied upon, unhappy, is sharply contrasted by word with his friend Marquis Posa, free, his own master and happy, Posa is shown by events to have a better understanding of human nature--must we say except his own?--than Karl, in that Eboli guesses what Karlos does not directly tell her. Karlos stands in contrast to his father. Their ideals are contrasted by words and negative; "Ein Mann, keinen Jüngling" whom Philipp thought necessary for the Netherlands, and "nur einen Menschen" of Karlos.(II,2) A conditional shows their opposite attitude toward Domingo."Wenn Sie Dank erwarten, gehen Sie zum König."(I,7) The negative in Karlos' argument that hirelings can have no interest in ~~the~~ throne, emphasizes the real interest he as son would have, if given the opportunity. The same device emphasizes Karlos' position in regard to Alba, for Karlos had never been heard

There are several stages in the development of Karlos' character, changes within himself, but these are indicated by actions in general rather than by particular contrast.

Posa (in indirect characterization)

uses a contrast in a question which at the same time brings out the real tragic contrast, human efforts in opposition to divine power. "Wer ist der Mensch der sich vermessen will, des Zufalls schweres Steuer zu regieren, Und doch nicht der Allwissende zu sein?" (IV, 21, 4224) A word contrast is used to express his apparent infidelity to Karlos; "Mit meinen Lippen brach ich meine Treue.--Und so ward ich dein Feind, dir kräftiger zu dienen." (V, 3, 4628) Antithesis gives the difference in their objects in life; "Das Königreich ist dein Beruf. Für dich zu sterben war der meinige." (V, 3) Direct characterization in contrast is given by the king and the queen. Philipp had honored Posa because in contrast to others who asked favors for themselves, he did not. (III, 10) Action contrast likewise, in the queen's idea that tho he be a "Höfling" he was not a dreamer who would undertake what he could not end. (IV, 3): and her disappointment causes this word contrast; "Mögen Tausend Herzen brechen, was kümmert Sie's, wenn sich Ihr Stolz nur weidet." (4385) Philipp pays tribute to his genius in a word contrast; "Der Entwurf ist teuflisch, aber wahrlich---göttlich." (V, 8) and a time contrast brings out effectively his value to

him: "Wart Ihr in wenig Stunden mir gewesen, was er in einem Menschen Alter nicht." This at the same time places Posa in contrast to Alba, and thru him also to Domingo. To Philipp himself he stands in sharpest contrast in that, action, purpose. "There is something so striking in the idea of confronting the cold solitary tyrant with the only man in all his states that does not need him!--that we can forgive the stretch of poetic license by which it is effected. Philipp and Posa are antipodes in all respects."\*) It is expressed by a word contrast: "Eingrösser Fürst in Ihren stillen Mauern als König Philipp auf dem Thron--ein Freier! ein Philosoph!"

Word and action contrast early hint in direct characterization, at the tyrannical character of Philipp. Karlos knows that he "jede Silbe fürstlicher bezahlt als er noch keine gute That bezahlte." (I,1) Posa uses a word contrast: "jugendlicher Glut erfüllt den Greis" (I,3) There is more indirect characterization by contrast. By negative: "Den König haben Sie erzürnt, nicht mich" (I,6) "Ihr seid mein erster Feldherr--seid nie mehr, so wird Euch meine Gnade niemals fehlen." (III,7) which shows his suspicion of power in any subject. Word contrast "jungen König"

"ohnmächtiger Greis"(V,4) express his sense of failure. An implied negative is contained in Lerma's admonition; "Seien Sie ein Mensch auf König Philipp's Thron"(V,7) Word contrast shows his need of a friend; "Allein in ganz Europa;" (III,10) Antithesis brings out his pride; "Er dachte klein von mir-- er muss anders denken."(5030ff) Similarly, antithesis emphasizes his weakness compared to the demands of the Inquisition; "Du foderst von dem Geschöpf was nur der Schöpfer leistet."(V,5263) A negative his decision; "Nichts oder Alles---Ich lass' ihn fliehen, wenn ich ihn nicht sterben lassen kann."(V,10) A sinister action contrast ends the play; "Kardinal, ich habe das Meinige gethan, thun Sie das Ihre!" His contrast with Posa and Karlos has been pointed out. Only is there direct characterization of the King and Karlos by contrast by Elizabeth.

"Der Prinz?" ruft sie und will--

Und will sich von dem obersten Geländer  
Herunterwerfen. "Nein, der König selbst!"  
Gibt man zur Antwort.--"So lässt Arzte holen!"  
Erwidert sie, indem sie Atem schöpfte."(I,1)

But they are the words of Domingo and their purpose is to entrap Karlos. With the Queen, too, Philipp contrasts in action and word, much to his disadvantage. An inner contrast is found as the play progresses, shown by actions and in monologue.

The character of the Inquisition is brot  
out in the antithesis: "Vor dem Glauben gilt keine Stimme  
der Natur." "Der Verwesung lieber als der Freiheit." (V, 10)  
In contrast to his father who had never needed advice from  
the Church, Philipp has to ask it.

Of the Queen we may say with Carlyle\*)  
that many tragic queens are more imposing and magestic  
than this Elizabeth of Schiller's; but there is none who  
rules over us with a sway so soft and feminine, none whom  
we feel so much disposed to love <sup>as</sup> well <sup>as</sup> reverence. This  
effect is accomplished in the main by contrast <sup>ed</sup> actions,  
ideals, and bearing, and contrast with the principles and  
actions of her attendant, the Princess Eboli, by whom her  
virtues are heightened. Her behavior under the anger of  
the King in the presence of the court (I, 6) is exemplary,  
in dignity and forbearance in contrast to Philipp's quick  
suspicion and unjust accusation. Was there an atom of re-  
proach, perhaps, for the royal ears in her one word "wen"  
(I. 828) which accentuated the contrast between herself  
and the exiled lady-in-waiting? Then she brings out the  
incongruity of forcing a king's daughter to give an ac-

\*) Carlyle, p. 76.

count of her actions as tho she were an ordinary person, and that in France it was otherwise. This place contrast and the yearning for the old home is felt thruout. She had been looked upon as a model of purity, yet Eboli was only too quick to place her as low as she had been high. (II,10) Later, a word contrast expresses the repentance she had the grace to feel; "Die himmlische Herablassung und Güte der Königin schlagen wie Flammen der Hölle in mein Gewissen." (IV,16) Inner contrast is expressed by allusions to the past.

Action brings out the sinister in Alba's character; his simulation of surprise at the change of attitude in Karlos(II,5) and at the revelation of the king(III,1), the import of which he knew. Direct characterization is found in Karlos' words that he was cruel and severe enough for the judgement angel, which made his sending to the Netherlands by Philipp a show of high regard for his son.

We find then that in Don Karlos there is an entire absence of contrast by external appearance. There is a good deal of action contrast, less of direct characterization by contrast, and relatively much by

monologue. A large part of the characterization of Posa and Philipp is accomplished by the "one versus the many" contrast--the individual versus humanity-- which will be given a full discussion later in the paper.\*)

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It is evident then that Schiller's use of contrasts was changing. Since Don Karlos is a transition drama it will be well to pause a moment to sum up here the results of the foregoing, and to inquire into the causes which made for a change in his method.

Die Räuber was begun when Schiller was a youth of but seventeen. The other early dramas followed at intervals of about two years. When he wrote his first play, Schiller was still in the Karl's Schule, repressed and restrained in every way except in the flight of his fancy, which no human power could control. His knowledge of the world was as good as nothing. He himself said that the greatest criticism that could be made against Die Räuber was the fact that he had presumed to depict men two years before he knew them. Yet what fire and titan strength there is in these characters. It was the born

\*) Cf. Mss. p. 185ff.

dramatist instinctively and without fear laying hold of his appointed work. "Out of the abundance of the heart the mouth speaketh." What an abundance of that and how urgent the message to the world, the extravagances of this first play prove. He has made use of the principle of contrast in these plays as naturally as he gave exuberant speech to the characters. But the contrast is that of action, of mood, of external appearance. Some idea is given of the appearance of the characters in the Räuber. In Fiesko they are minutely described, with prominent use of color contrast in dress and ornament. Kabale und Liebe contains less description of appearance. The desired impression is conveyed by bringing out such words as 'blass', 'schnee-blass', 'zitternd', 'erschrocken', 'ängstlich', in the stage directions, which point rather to inward condition. The face is made to reflect the soul. DonKarlos is even more refined in that no attention is paid to externals, but actions or words interpret the soul state and changes. This leaves more to the imagination of the reader, but it also gives more freedom to the actor in constructing his part. In Don Karlos then we find an increased use of word contrasts, that is, contrasts are not merely sketched in,



suggested, but actually expressed, More than one side or one that is in the mind at the same time, and both are brot to the reader's attention. The particular and characteristic form that these contrasts take in Don Carlos are expressions of the individual versus the nation or the many. It is noteworthy that this is not a new thot with Schiller. It was basic in the Räuber . But he had in the meantime had some experience in the real world of men and circumstances. Practical training had supplemented his earlier book and fancy ideas, and as a result it is as tho he used concrete illustrations where before he had used generalizations.

Between the publication of Don Carlos and Wallenstein lies a period of thirteen years. They were well used by Schiller. He turned his attention to philosophy, to the ancients and the classic writings. He became better acquainted with Shakespeare. He delved into history, with the result that he was called to Jena to lecture at the University. His marriage took place within this time. The exceedingly important factor in his life---the friendship with Goethe--proved a stimulus without parallel. In every

way his outlook on life, his actual contact with life, had been widened. He was not only the dramatist to the manner born, but brot the finished technique of the artist, consciously and unconsciously, to his work. It was fitting that the masterpiece, Wallenstein, should open the second period of his activity. This contains the most comprehensive use of contrast, both in broad, sweeping lines, and in detailed workmanship. There is an abundance of contrast of every form and kind, and it will be seen that the dramas following show likewise this richer mind and spirit, due allowance being made for the individual peculiarities and requirements of each.

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*The above passage is interesting*

In Wallenstein's Lager the contrasted characters are especially marked. 'All kinds and conditions of men' are introduced. There is the boy, who fears the soldiers, and the Bauer who goodnaturedly takes things as they come, as a word-contrast shows-

"Nehmen sie uns das Unsr in Scheffeln,  
Müssen wir's widerbekommen in Löffeln." (I,1)

And there are direct characterizations of Wallenstein and Gustav Adolph, and the antithesis between Wallenstein's outward manner and his spirit permeating the whole.

"Wie er räuspert und wie er spuckt,  
Aber sein Schenie, ich meine sein Geist,  
Sich nicht auf der Wachtparade weist." (Sc.6)

The soldiers in general characterize themselves in the conversation, by a negative, in answer to the plea for the recruit; "O lasst ihn ! er ist guter Leute Kind"--"Wir auch nicht auf der Strasse gefunden sind." (Sc.7). The erster Jager puts in form of contrast by negative, which, as a good summary of the characteristics of all, is at the same time paradoxical:

"Und setzet ihr nicht das Leben ein,  
Nie wird euch das Leben gewonnen sein." (Sc.11.)

They are contrasted with the common citizen by antithesis:

"Es treibt sich der Bürgermann trag und dumm,  
Wie des Färbers Gaul nur im Ring herum-  
Aus dem Soldaten kann alles werden." (11).

That tyrants and Kaiser hold the soldier in high esteem is also expressed by antithesis:

"Alles andre taten sie hudein und schänden,  
Den Soldaten trugen sie auf den Händen." (11).

A place and word contrast is very effective in emphasizing the heterogenous nature of the army, which, coming from north and south, and many different lands, yet looked like "einen Span." (sc.11). A word contrast characterizes the soldier as the only free man, others as servants. Individuals are contrasted, as, by word, Wachtmeister whose "Verdienste, die im stillen", with Buttler, who "tat die welt mit seinem Kriegsruhm füllen." (sc.7). A time contrast indicates Wallenstein's rise. "Unser Hauptmann und hochgebietender Herr, erst nur ein schlichter Edelmann war." (sc.7) His generosity is brot out by word contrast with the Spaniard: The "Friedlander, der den Soldaten so noble hält", and "Spanier, dem Knauser." (sc.11). A series of word contrasts further reveals Wallenstein's power.

"Absolute Gewalt hat er, müsst ihr wissen,  
Krieg zu führen und Frieden zu schliessen,  
Geld und Gut kann er konfiszieren,  
Offiziere kann er und Obersten machen." (I,11).

We have then the various classes, Bürger, Bauer, and spiritual contrasted with the military class. The educator in the person of school-master is not forgotten, nor the merchant in the Marketanderin. The first three mentioned denote different ranks of opposition to the army. The Bürger is helpless and complaining, the Bauer, morally degenerated, repays oppression with cheating, the Kapuziner, is the opponent who censures openly, even tho in vain. The soldiers are further contrasted by nationality--essentially a place contrast. The catalogue in scene 11 counts up soldiers from "Hibernien, Belgien (Walloner), Welschland, Schwaben, (Buchau am Fede See); der Schweiz, Wismar, und Eger"; Böhmen, Kroatis, Tirol, Lothringen, Schottland, and Holstein (Itzehoe). There is word contrast as to the kind of soldier: Scharfschützen, Arkebusiere, Konstabler, (.e.Kanoniere), Karoliner, reitende, Jäger, Dragoner, Ulanen, Kürassiere, Reiterei.\*) Some of these are more definitely contrasted with each other in word and action, as the Kürassier thinks more highly of himself than the Croat, who lets himself be

\*) cf. Frick, Ferd. Schöninghs Ausgabe Deutscher Klassiker Schiller. Wallenstein. Paderborn (1906) p.333.

slaughtered(sc.11) and in Contrast to others who attain to honor with too much servility, insists upon "Frei leben und sterben" (sc.11). Likewise , "Da scheint mir des Lebens heller Tag " where the Arkebussier sees only " Not und Plag". All ranks are represented from the Recruit, Volunteer, Truppeter, Oboist, to the highest commandant of this lower circle, the Wachtmeister, and each stands in contrast to the other. The soldiers represent different types by their contrasts in word and conception of the life they lead. They range from the low in the Kroat, the indifferent and shallow in the Ulan, the care free and the sharp shooter, the frivolous in the second Jäger, to the more powerful in the Ersten Jäger, the subaltern position of the Wachtmeister the loyalty of the first Arkebusiere, up to the ideal conception of the first Kürassier. \*)

Thru the soldiers their commanders are admirably characterized and contrasted, making, we might say, a double character contrast. The simple Kroaten , eager for booty and disdained as "Kanonenfutter" characterize the indebted Isolani; the disolute and nomad-like Holkischer Jäger, their leader, Holk ; Arkebusiere , more settled and friendly to the burger thru garrison life, their leader Tiefenbach;

\*) This is example of a favorite motif of Schiller to contrast an ascending series of figures each nobler than the one preceding.

the Irish Dragoners, who boldly challenged Fortuna, their General Buttler; the Bohemian regiment, "Das resoluteſte Korp im Lager," who were privileged as "des Friedländers Regiment," characterize Terzky, the confident of Wallenstein; finally, the Belgian Kurassiere, who had gained an enviable position in the army by bravery and noble deeds, their commander, Max Piccolomini. The Tirolian Schützen, simple and true to their lord, and the gay but valient Lothringian sharpshooters complete the types of soldiers. By contrasting actions, dance, speech, singing, playing, jesting, the very varied life of the Lager has been well brot out.

There is also a general broad contrast between the army in the Lager, eager to obey Wallenstein, while they think him true, and in Wallenstein's Tod, where even the personal presence of their once idolized hero, can not force obédience from them, knowing he plans treason. By this strong contrast, hightening this picture of Wallenstein's power and influence over so many thousands, Schiller makes his fall the deeper and the more humilating. This might have been suggested without the Lager, but could not have been so emphatic. The alternating of scenes presenting in turn, "sit- tengeschichte" and "Politische Lage" adds interest, as well as being an admirable use of contrast in exposition along broad lines.

The Piccolomini, being a step higher in the hierarchy of the military state, presents in particular the generals, and they are well portrayed by contrast with each other, the reasons for their attachment to Wallenstein, and by direct and indirect characterization. As the title indicates, Max and Octavio Piccolomini are the most important of the group of generals. These two stand in contrast with each other as well because Max is the open and fiery partisan of Wallenstein; Octavio is apparently on his side, but the audience soon discovers his position on the side of the court in secret councils.

The passionate nature of Max is brought out by word contrast in indirect characterization: "Wie ich das Gute liebe, hass' ich euch." (I, 4) "Mein Geschäft--mein schönstes Glück." (II, 4) Word contrast brings out his warrior's life, and the other life that promises heart and soul happiness: "blut'gen Lorbeer"--"erste Veilchen" (I, 4). Negative emphasizes his frankness and openness; "So an mich halten, Wort und Blickewägen, das bin ich nicht gewöhnt--" (II, 3); his truth to himself throughout; "Ich kann in solchen Sachen nur dem eignen Licht, nicht fremdem folgen." (V, 1); his confidence in his general; "Du raubst den Freund mir nicht,



lass mich den Vater nicht verlieren."(V,1);his straight-forwardness;"ich kann nicht wahr sein mit der Zunge, mit dem Herzen falsch."(V,8) Antithesis brings out the child-like purity of soul which had not entirely lost sight of the 'vision splendid'; "tiefere Bedeutung liegt in den Märchen meiner Kinderjahre, als in der Wahrheit die das Leben lehrt."(III,4)

The first direct characterization that is given of Max is in the form of a time contrast. "Da sprosst' ihm kaum der erste Flaum ums Kinn, Jetzt, hör' ich, soll der Kriegsheld fertig sein."(I,1) His life is summed up in a time contrast;"Ein Krieg hat dich erzogen---du hast den Frieden nie gesehen."(I,4);and the change in him;"Er kommt mir nicht zurück wie er gegangen."(I,5) A question and negative bring out his unsuspecting nature; "---wir lassen ihn in diesem Wahn Dahingehen, rufen ihn nicht gleich Zurück, dass wir die Augen auf der Stelle ihm öffnen?"(I,5)

Word contrast is used by Thekla to defend his lineage;"was wir geworden sind, ist er geboren."(III,8) By Octavio who sees Max is blind, tho seeing the full light of day,(V,3)

Antithesis is used by Octavio in con-

fessing his ability to dissemble; "mein Bedenken hab' ich ihm geäußert, -- doch meinen Abscheu, meine innerste Gesinnung hab' ich tief versteckt." ( ) By negative he contrasts actions and modes of action forced on one by the exigencies of life with the purity the heart might wish to preserve; "Ich klügle nicht, ich tue meine Pflicht." (V,1) So the purpose of the Kaiser; "Den willen nicht, die Tat nur will er strafen (V,1) Antithesis brings out his faith in a Supreme Power;

"Ich stehe in der Allmacht Hand; Sie wird  
Das fromme Kaiserhaus mit ihrem Schilde  
Bedecken und das Werk der Nacht zertrümmern." (V,1)

Likewise that he follows his reason, not his heart; "Von unserem Denken ist hier nicht die Rede. Die Sache spricht, die klarsten Beweise." (V,1), and his foresight; "Die Treuen sind gewarnt, bewacht die andern." Octavio is portrayed more by contrast with others than by others. He places himself in contrast to Gallas by negatives: "Graf Gallas ist weggeblieben um nicht als Geisel zu bleiben. Auch deinen Vater sähest du nicht hier, wenn höhere Pflicht ihn nicht gefesselt hielt." (I,1) In contrast to Buttler and Isolani, who are called "die Stärke" und die Schnelligkeit," Questenberg calls Octavio "der erfahrene Rat." word contrast. (I,2) Max, by antithesis, brings out the contrast between them; "Mein Weg muss grad

sein"(V,3) "Dein Weg ist krumm"(T.II,7) Max could not believe that the demands of diplomacy can be so contradictory, as antithesis shows;

"Der Fürst sagst du, entdeckte dir sein Herz  
Zu einem bösen zweck, und du willst ihn  
Zu einem guten Zweck betrogen haben."(V,1)

While Max thinks Wallenstein can never take as evil step, he believes Octavio has already done so.(V,1) The action contrast, "weil ihr ihn schuldig wollt, werdet ihr ihn noch schuldig machen"(V,1) expresses the same thing. Nowhere is contrast more sharply put between father and son than in the time and action contrast:"

"Und jetzt, nach dem ein Wunder des Himmels  
Bis heute mein Geheommis hat beschützt, ---  
Lass mich's erleben, das mein eigener Sohn  
Mit unbedachtsam rasendem Beginnen  
Der Staatskunst mühevolltes Werk vernichtet."(V,3)

Both stand in opposition to the other generals present, for Illo and Terzky do not quite trust them, as all would go the full length without the deception of the Revers.(IV,3) Gallas and Altringer stand out because they are absent. The generals are bound to Wallenstein by different motives; Isolani by the payment of his debts, past and future; Butler by the desire of revenge against the Kaiser; Terzky and Illo by the honor and material gain they hope for; Max by personal kindness. Octavio Wallenstein thinks bound to him

by the decree of the stars and the voice of his heart. Questenberg naturally stands opposed to all the generals at first, Antithesis expresses his position; "nicht Lobes wegen sind sie hier--zu tadeln und zu scheitern." (I,4); "Anklagen ist mein Amt und meine Sendung, Es ist mein Herz was gern beim Lob verweilt." (I,7) Wallenstein uses word contrast: "Ich weiss den Mann vom Amt zu unterscheiden." (1295) So does Octavio: "Öffentliches Geschäft---geheimas." The generals resent Slawata's and Martinitz' laying down the law--"Dem Soldaten das Brot vorschneiden und die Rechnung streichen," while they were fed on the fat of the land--antithesis.

Altho Wallenstein's Tod is the chief source for character development of the great leader, there is considerable portrayal by contrast in the Piccolomini. A negative gives an earnest of the power of the soul of this man; "Die Sonnen scheinen uns nicht mehr,  
Fortan muss eignes Feuer uns erleuchten." (II,2)

As father he brings his work for Thesla in the field of war in contrast to nature's quiet services for her in the cloister. (II,3): his wish for a son with his joy in his daughter. Time contrast; "Bis jetzt war es der Kaiser, der dich

durch meine Hand belohnt. Heut hast du den Vater dir, den glücklichen verpflichtet, " which brings him also into contrast with the Kaiser(II,4). Negative expresses his ambition; to be not the betrayer, not the 'Schirmer' of his country; and his purpose with Swedes.

"Beistehen sollen sie mir in meinen Plänen,  
Und dennoch nichts dabei zu fischen haben." (843)

This is the characterization by himself, in the main. The greater part of the characterization is by others and with others. Illo's negative early sounds a note of conflict, "von seinem Recht gewisse nicht, wenn nur nicht vom Platze." (I,1.76) Place contrast expresses the difference of impression when he was in Wien, blended by the glamor of the throne, and in the Lager of the "Feldherrn, den Allvermögenden." (I,3,15). And "Uberm Herrecher vergist er nur den Diener ganz und gar."(I, 4, 51) Time contrast; "ruhmvolle Taten" up to Lützen and striking change of strategic and political method since. Wallenstein is contrasted with the court *by* negatives and conditions; "Der Kaiser gibt uns nichts-vom Herzog kommt alles was wir hoffen, was wir haben!" (I,1.58);

"Könnt er nur immer wie er wollte-  
Doch wie verkürzen sie in Wien ihm nicht den Arm."  
(I,1)

"Er empfing es nicht, er gab's dem Kaiser." (I,2,171).

"vom Hofe, wo man mit dem Herzog nicht ganz so wohl zufrieden ist als hier." (I,4). Ironical antithesis is used to show Max's idea of the court attitude:

"Schreckt sie alles gleich, was eine Tiefe hat,  
Ist ihnen nirgend wohl, als wo's recht flach ist."  
(I,4,64)

"Da rufen sie den Geist an in der Not, und grauet  
ihnen gleich, wenn er sich zeigt." (I,4,63). The Herzogin brings the attitude of the court in time contrasts;

"Wurdig und voll Anstand  
War das Benehmen; aber an die Stelle  
Huldreich vertraulicher Herablassung  
War keusche Förmlichkeit getreten." (II,2,21)

"Ihre Schonung hatte mehr Mitleid als Gunst" is word contrast, as is her idea that "hämische Bosheit" of the court, "die Ihre Gute Absicht schwärze", and she would have Wallenstein show, "siegens Kraft der Wahrheit, die Lügner, die Verkünder zu beschämen." Word contrast expresses her instinct, that their "schnelles Glück" had obtained "Hass der Menschen!" (II,2)

Octavio characterizes Wallenstein well in the word contrast: "Stets ist die Sprache kecker als die Tat" (I,3,57) and brings out the reason for his position:

"Seit jenem Tag verfolgt mich sein Vertrauen,  
In gleichem Mass, als ihn das meine flieht." (I,3,80)

Negatives by Max set Wallenstein off from others; "er ist nicht so wie andre." (I,4) -----  
Das Orakel  
In seinem Inern, das lebendige,  
Nicht tote Bücher, alte Ordnungen,  
Nicht modrichte Papiere soll er fragen." (I,4)

The Gräfin brings Wallenstein and Max into contrast in the words and antithesis;

"Belohnt er Ihre Mühe? Seine Freude  
Vergilt er Ihnen. Ihnen steht es an,  
So zart zu denken, meinem Schwager zient's  
Sich immer gross und fürstlich zu beweisen." II,4

and time contrast:

"Seine gütigen Hände schmückten ehe Vater  
Herzgesprochen." A color contrast, or more properly  
chiaroscuro, sums up the situation for Max-that, in spite  
of all damaging evidence, they would see "Den Reinen aus  
diesem schwarzen Argwohn treten." (V,1,291).

Wallenstein is characterized in terms of both court  
and army in antithesis: "Taugte dem Hof ein anderer besser,  
der Armee frommt nur ein solcher." (I,4). In his relation  
to the enemy by word contrast; "elendes Stück Gold" that he  
would give; "schones Deutsches Land" they wanted. Question  
contrast shows that Terzky thot him dishonorable: "Doch mit  
den Sachsen willst du ehrlicher verfahren?" Wallenstein's

desire for delay is reproved by Illo, who believes there is a "tide in the affairs of men" and uses time contrast:

"O, Du wirst auf die Sternen stunde warten  
Bis dir die irdische entflieht  
In deiner Brust sind <sup>deiner</sup> Schicksal's Sterne,  
Entschlossenheit deine Venus--Malificus, der Zweifel  
(II,6,89)

Wallenstein contrasts himself in antithesis with Illo, who could "das Nächste mit dem Nächsten kung verknüpfen", while he, Joviskind, could climb "die Geisterleiter, des Himmels Häuser forschend zu durch spüren." Also by negative with any younger general, <sup>who</sup> needed a victory, "der bewährte nicht!" (II,7)

His power is emphasized by a negative-

"Mein Vertrag erheischt's  
Dass alle Kaiserheere mir gehorchen,  
Soweit die Deutsche Sprach' geredet wird.  
Von span'schen Truppen aber und Infanten  
Steht im Vertrage nichts." (II,7)

Even the servants bring out the weakness of the great man by contrasting him with Seni "Kuss ihm der Herr doch selbst den Willen tun." (II,1)

The Gräfin characterizes herself in word contrast; "Mag andre bländen ! Ich durchschau' dich." (III,2). She places Thekla over against her father and Kaiser in questim contrast; "Sein Monarch sein Kaiser zwingt ihn nicht, Und du, ein Mädchen, wolltest mit ihm kämpfen?" (III,8)



The negative, "was niemand wagt, kann seine Tochter wagen", (III,8) shows she felt herself kin to the man of power, altho Gräfin uses word contrast, "mit Löwenmut den Tauben-sinn bewaffnen" to warn her that her courage is great only because she never saw him angry.

There is also in the Piccolomini some characterization of the army. First, by antithesis in contrast with citizens:

"Die einen füllen mit mühselicher Geschäftigkeit den  
Beutel,  
Und andre wissen nur ihn brav zu leeren." (I,1)  
"Der Regen hat den Kaiser arm gemacht,  
Der pflug ist, der ihn wieder stärken muss.

And "Der Soldat muss sich alles nehmen, man gibt ihm nichts!" (II,7)

Word contrast of the camp with its "Glanz and Wappen" with "Freuden haus, Hochzeit" by Gräfin (III,8). Negative condition brings out the difference between Ferdinand's army and any other. It also gives an element of Wallenstein's power.

"In kein Friedländisch Heereslager komme  
Wer von dem Kriege böses denken will.  
Beinah vergessen hätt' ich seine Plagen,  
Da mir der Ordnung hoher Geist erschienen,  
Durch die er, weltzerstörend, selbst besteht,  
Das Grosse mir erschienen, das er bildet." (I,2)

We have the two groups headed by Octavio and Wallenstein. Octavio has behind him the imperial forces, and Wallenstein, the Swedes and his own army for the time being.

Octavio represents the traditional, 'das ewig Gestrige.' Wallenstein the spontaneous, the individual. ~~To~~The politics, personal passion and family history of each belong respectively Questenberg, service to the Kaiser, Max; and Wrangel; revolt against the Kaiser, the Herzogin, the Gräfin, Thekla. In this play, Wallenstein with his generals, his army, his family, stand opposed to Octavio and Questenberg. Max and Thekla really separate from their respective groups and stand between them. This grouping was to be shifted in the next play. It is Octavio and Wallenstein by whom, as opposing motive forces 'the whole universe of military politics is kept in motion.' "The struggle of magnanimity and strength combined with treason, against cunning and apparent virtue, aided by law, gives rise to a series of great actions, which are here vividly presented to our view. " \*) Schiller has accomplished this by contrast of groups and of individuals in each group. We see there is no external contrasts of appearances. There is little contrast within the characters themselves because the scope of action of the play does not warrant it. Max is an exception to this in so far as his mood of unrest and indignation has taken the place of idyllic happiness. Character depiction has been done rather by

\*) Carlyle. p. 159.

contrast with other characters and bodies, as by the simpler means. Word ,negative, antithesis, time contrasts, and action are used to bring out the chief characteristics of both Max and Octavio. Contrast with other generals is not wanting. The portrayal is completed in Wallenstein's Tod

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The play of Wallenstein was Schiller's poetic answer to the ethical problem of the interweaving of free-will and the force of external influences in man's destiny.

That is the question of life. He delves into the depths of human nature to show by a concrete example that guilt is engendered not only by external forces, but that the stars of fate are in each one's own breast. The power of the external forces surrounding Wallenstein, Schiller had made clear in the Lager. "Das Lager nur erklärt sein Verbrechen." Now he was to add an overflowing measure of the forces in his own soul, the inborn peculiarities of Wallenstein. "Die Freiheit reizte mich und das Vermögen." (I,1) Much of this has been done in the Piccolomini. But in Wallenstein's Tod we are given a deeper look into his soul. The happy position of the stars had in the opening scene determined Wallenstein to act, as the antithesis shows; "Nicht Zeit ist's mehr zu brüten und zu sinnen." (I,1) "Jetzt muss gehandelt werden." That Wallenstein was like Faust, 'sich das Rechten stets bewusst' he admits by contrasting the inward enemy with the outward in antithesis:

"Mit jedem Gegner wag' ich's,  
Den ich kann sehen und ins Aug' gefassen,-----  
Ein unsichtbarer Feind ist's, den ich fürchte  
Der in der Menschenbrust mehr widersteht." (I,4)

He contrasts his power with his leniency to the enemy by the same means: "Ich hatt' euch oft in meiner Macht und liess Durch eine Hintertür euch stets entweichen." (I,5)

Antithesis is used to express his realization of the moral strength a religious cause and good conscience gave to the Swedes, as opposed to his heterogeneous army with no religion but faith in him. (I,5) His duplicity is emphasized by a statement to Wrangel which is an antithesis to one to Tterzky (Pic.II,5). "Das schöne Grenzlandkann euch nicht entgehen" (I,5). Word contrast brings out his pride; "So klein aufhören, der so gross begonnen." (I,7) Word contrast and negative are used in his defence to Max; "Ich muss Gewalt ausüben, oder leiden." (II,2). "Wer nicht vertrieben sein will, muss vertreiben" (II,2), and "Diensten die Verbrechen sind" is a words contrast that shows how he had risen to power. That Wallenstein was not entirely unconscience what fruits such deeds would bring he expresses in the negative; "Nicht hoffe, wer des Drachen Zähne sä't, Erfreuliches zu ernten," and word contrast: "Ob Glück, ob Unglück aufgeht lehrt das Ende" (I,7). This consciensness of complete responsibility of man ofor what has happened is in strange contrast to the astrological delusion in which he is bound.

Wallenstein that if he had Caesar's "Glück" "das Andre kann ich tragen" (II,2); word contrast. An antithesis gives us the keynote to Wallenstein's character.

"Es gibt kein Zufall,  
Und was uns blindes Ohngefähr nur dünkt," (II,3)  
Gerade das steigt aus den tiefsten Quellen." (II,3)

Word contrasts show his courage: "Da wechseln Sturm und Sonnenschein geschwind." and his abhorrence of a 'scene':

"Denn übel stimmt der Weiber Klage zu das Tun der Männer." (III,6).

He did not overestimate Isolani's devotion, and could not comprehend Octavio's action, as negatives show: "Mit meinem Glücke schloss er den Band und bricht ihn, nicht mit mir."

(III,7); "Die Sterne lügen nicht, das aber ist geschehen wider Sternens Lauf und Schicksal." (III,9) "Der Verlust schmerzt nicht, nur der Betrug." (III,10) Word contrast; "schlechtes Herz" of Octavio triumphed over "mein Grades." (III,13).

Negative also brings out a reason for his faith in his army:

"Gewohnt wohl sind sie, unter mir zu siegen, nicht gegen mich." (III,13) and his reason for his actions in the talk

with the Pappenheimers; he is driven to the action by treason toward himself, not by himself. (III,15). A negative emphasizes

the fatality of his friendships: "Der Freunde Eifer ist's, der mich zu Grunde richtet, Nicht der Hass der Feinde" (III,16)

Word contrast expresses part of his philosophy "vom Höchsten, wie vom Gemeinsten lernt er sich entwöhnen. (V,3) Schiller shows beyond possibility of dispute that it was the logical result of his own character that led to Wallenstein's downfall, for as late as V,5, this negative and *condition* contrast is found:

"Nimmer kann  
Der Kaiser mir vergeben. Könnt' er's, ich,  
Ich könnte nimmer mir vergeben lassen."

The instance is a striking example of the strengthening effect of contrast.

The Direct Characterization is remarkable in this play. Illo and Terzky represent part of the external forces, and use a time contrast to hasten the generals' decision: "Vorwärts musst du, den rückwärts kannst du nun nicht mehr." (I,3). A question brings out the court's side: "Den Schweden soll sein Wort für deines gelten-Und deinen Wiener Feinden nicht?" (I,3). Negative contrast shows well Illo knew his weak side: "Nicht deiner Treu, der Ohnmacht nur wirds' zugeschrieben werden." Gräfin Terzky too uses clever contrasts to make black white for Wallenstein. Time: while things were 'Träume' he had determination, when 'Wahrheit' he hesitates. Question: "Nur in Entwürfen bist du tapfer, feig in Taten." (I,7)

Condition:

"Entworfen bloss ist's eingemeiner Frevel,  
Vollführt, ist's ein unsterblich Unternehmen."  
(I,1)

Word:

"Ein grosser König sein oder ein kleiner." (I,7).

The life he likes and the quiet life he will lead if he  
takes the 'Ausweg.' (I,7) question:

"So treu bewahrest du jede kleine Gunst,  
Und für die Kränkung hast du kein Gedächtnis?"  
(I,7)

Question and time:

"Was damals  
Gerecht war, weil du's für ihn tat'st, ist heute  
Auf einmal schändlich, weil es gegen ihn  
Gerichtet wird?" (I,7)

Max uses word contrast: "falle würdig, wie du standest"

"Du kannst's mit Glanz, tu's mit Unschuld auch" (II,5).

His appeal "lebe endlich für dich selbst"--time contrast--  
does not please Wallenstein. The word contrast, "O, Du bist  
blind mit deinen sehenden Augen." (I,2) has a Biblical sim-  
plicity. Strong word contrast by the Herzogin gives facts  
of exposition. Before Regensburg she and Wallenstein lived  
"schöne Tage", and his ambition was "ein mild erwärmend Feuer"  
when the Kaiser trusted him, and all he undertook succeeded.  
Since then, his ambition had become "Die Flamme, die ver-  
zehrent rast.", a spirit, "argwohnisch, finster" had come  
over him, his peace was gone, he had turned to the mysterious



"dunklen Minste." (III,3). These contrasts are strengthened by the technical device of having them more in parallels. The action contrast that Wallenstein and his soldiers have born the labor in the heat of the day and the royal youth is to reap the fruits appeals to the Pappenheimers, who express their appreciation of their leader likewise in action

contrast: "Du führtest uns heraus in's blut'ge Feld,  
Des Todes, Du kein anderer, solls't uns Fröhlich  
Heimführen in des Friedens schöne Fluren." (III,19)

Antithesis by Buttler accentuates Wallenstein's blindness:  
"Du hast die alten Fahnen abgeschworen,  
Verblendeter, und trauest dem alten Glück." (IV,1)

The miraculous rise of Wallenstein is grounded in childhood occurrences. Negative is used, It was not known if "Wahnsinn, ob ein Gott aus ihm gesprochen." (IV,2).

Word contrast shows his value to the Kaiser; "Der Kaiser hat Soldaten, keinen Feldherrn." (IV,7)

There are two instances of outward-inner contrast of Wallenstein. The first, word contrast, "Gästliche Gestalt" and "Vorgang im tückchen Feuerschlund" (III,18) which Max applies to him, but he to Octavio. The second, Gordon's description by negative of his entrance to Eger.

"Nicht wie ein Geächteter zog Herzog Friedland ein in diese Stadt. Von seiner Stern leuchtete wie sonst des

Herrschers Majestät, Gehorsam fordernd"---(IV,2), and continues that "Misgeschick und Schuld" make men "Leutselig", cause fallen pride to flatter common men, but Wallenstein had praised in few words. The contrast within the character of Wallenstein itself is of course very marked and important. Indecision, hesitation, brooding characterize Wallenstein in the early acts. As misfortune piles on misfortune, these vanish and decision, strength, determination, action, take their place. If he was in doubt before, these restored his faith in himself and made it true that he got for his head and his life. Word contrast expresses his realization of this:

"Nacht muss es sein wo Friedland's Sterne strahlen." (III,10)

His calmness and composure at the loss of Prag contrast with the fear and anger of smaller men, Illio and Terzky.

There is a momentary <sup>cloud</sup> on his soul as well as on the midnight sky when the thought of Max's death crosses his mind. But Wallenstein's absolute certainty stand contrasted with the fears and premonitions of the Gräfin. He has no fear as the antithesis proves: "Das Glück ist aus,---neues Glück muss beginnen."

The contrast between Wallenstein and Max is the most striking one of all others. Schiller himself considered Max the 'Idealist', Wallenstein the 'Realist'. As the Max-Thekla action contrasts with the other action, so the grouping of the characters "beruht auf dem selben Gegensatz der realen und idealen Welt," says Bellermann\*), "Dieser Gegensatz zeigt sich also auch dramatisch wirksam und künstlerisch

\*) Bellermann. p.31.

fruchtbar, in dem dadurch die gegenseitige Beleuchtung der Charaktere, so zu sagen die ganze Verteilung von Licht und Schatten in dem Gemälde ein anderer wird." Freytag had already noted that the dark character of Wallenstein imperiously demanded the figure of light of Max\*\*). Portia in Julius Caesar has been compared to Max and Thekla in Wallenstein. Bellermann \*\*\*) would not carry the use of the contrast quite as far as some other critics, for "ohne Zweifel also kommt der Gegensatz des 'Realistischen' und 'Idealistischen' in Wallenstein und Max zur Erscheinung; aber durch die Behauptung dass die ganze "Form des Dramas auf diesem Gegensatz beruhe" (Kühnemann II, S 19), und nicht viel mehr auf der "Immanenz der Entwicklung" des Stoffes, der den Dichter ergriffen hatte, wird ein Gesichtspunkt einseitig für Schiller's Methode erklärt."

This much for the broad fundamental difference between Wallenstein and Max. The use of contrast is prominent in carrying it out. For Max a break with the Kaiser can only mean leaving the army. For Wallenstein, as antithesis shows, it means binding the army more closely to himself. (II, 2). Wallenstein stands in contrast to the Herzigin in the attitude each takes to Max's aspiration as their words show:

\*\* ) Freytag. p. 234.

\*\*\* ) Bellermann. p. 34.

"Gott segne dich", says the mother; "Ist der Junge toll?"; the father (III,4). The Herzogin feeling that her life had been as "an ein feurig Rad gefesselt" hopes for "ein ruhigeres Los" for Thekla--strong word contrast (III,3). Wallenstein is contrasted with Gordon by the latter in word contrast. His quiet uneventful life but 'freies Herz' and Wallenstein's rise to dizzy heights, forgetful of his childhood friend, but not forgotten of him.(IV,3). He contrasts Wallenstein's motive with that of Illo and Terzky by a negative: "Sie treibt ihr schlechtes Herz, nicht die Gewalt der Sterne!" (IV,6). By antithesis he also brings out the uncertainty of Wallenstein's new fortune: himself "der armer Fischer mit kleinen Nachen im Port" and Wallenstein "das grosse Schiff im Sturm" and at the mercy of the sea.

Max, the idealist, sees clearly the diverging paths of love and honor, as he says by antithesis:

"Die Sinne sind in deinen Banden noch,  
Hat gleich die Seele blutend sich befreit." (II,2)

Negative contrast shows how far he will go for his friend, forgive if he cannot 'praise'. The word 'Verrat' is the boundary, as he declares by antithesis: "Der Krieg ist schrecklich, doch er ist gut" in comparison with one "dem

Kaiser bereitest mit des Kaisers eingenem Heer." (II,2)  
Word contrast expresses the effect on Max of the sorry  
events: where had been "Vertrauen, Glaube, Hoffnung", came  
"Betrug"; "der einzig reiner Ort ist unsre Leibe." (II,7).  
Decision gave way to indecision and 'Nacht' for a moment;  
antithesis, The Gräfin by the same means places the father's  
treason to Wallenstein in contrast to the faith Max should  
keep. Thekla's decision as his beloved' not her father's  
daughter' (word contrast) was hard, as negative shows: 'zer-  
reißen soll das Band der alten Liebe, nicht sanft sich  
lösen.' (III,23). Illo calls Max the one traitor left among  
them: word contrast. Max's concern is to the last for his  
friend, under ban, in need of a friend, yet Max must leave  
him. (III,23). The development of Max is great in the Tod.  
He learns the truth, is shaken by it, and tho he shows great  
strength and firmness while with his father, the parting  
scene is too much for him. He wavers, recovers himself, and  
dashes out to death. These moods all stand contrasted but  
rather in action and dialogue than in specific words.

Carlyle<sup>\*)</sup> has said that there is often a rectitude,  
quick inflexibility of resolution about Thekla that con-  
trasts beautifully with her inexperience and timorous  
acuteness of feeling.

\*) Carlyle, p: 168.

The word contrast of the Gräfin is indeed true: "Ihr artet mehr nach eures Vaters Geist, als nach der "Mutter ihren". (III,2). Action contrast occurs; her quietness contrasts with the eagerness the Gräfin expects of a girl in love. Word contrast: Wallenstein would have the "Guter Geist" in Thekla drive out "Den bösen Damon" as David played away the evil spirit of Saul. A word contrast identifies her fully with her house: "deine gute Sache," "unsre Unglückselige." (III,23): and shows her reliance on her self in time of trouble---Ibsen's doctrine-"nicht als Weib, als Heldin", (IV,9). Word contrast also expresses her realization of the humanizing influence of sorrow: "Aus einem Fremdling schnell mir zum Vertrauten." (IV,10). Tho in her first surprise she had fainted, in the second interview she is "gefasst." Word contrast makes the change clear to the audience: "In einer Flüchtigen Verzweifelnden sucht niemand" Friedland's Tochter." (IV,11). She draws a contrast by antitheses between the first glimpse of warm love and life <sup>with Fate, "Ach und Kalt" (II,12), and the same was</sup> used in her word to Max, contrasting the temporal and the eternal: "Uns trennt des Schicksal, unsre Herzen bleiben einig." (III,21). Thekla stands in sharp contrast to her mother, who is weaker and unable

to bear the downward course of their fortunes. An antithesis characterizes her adequately: "Streben wir nicht allzuhoch hinauf, dass wir zu tief nicht fallen mögen."(III,5).

Antithesis and time contrast are also used by the Gräfin, who overestimated her strength:

"Das Ferne, Künftige beängstigt  
Ihr fürchtend Herz; was unabänderlich  
Und wirklich da ist, trägt sie mit Ergebung."(III,2)

Her fear of building too high is contrasted with their husbands' desire to reach the clouds. The Gräfin, nearer Thekla, but stronger and determined, by her success in framing arguments that seem to decide Wallenstein, she stands in strong contrast to Illo and her husband, who could not do that.

Action contrast is used: those who feared him, and nevertheless gave him power are in the wrong, not Wallenstein. Thru out she stands in strong contrast to the weak Herzogin, which both words and actions express. A condition and negative brings out her admiration for Wallenstein, which seems less selfish than her husbands:

"Könnt er selbst es auch ertragen, so zu sinken,  
Ich trügs nicht, so gesunken ihn zu sehen."(III,11)

With word contrast she comforts Wallenstein, and falls in royal pride: "O wände deine bleike nicht zurück---Vorwärts."  
(V,3)

"Doch wir denken königlich  
Und achten einen freien, mutigen Tod  
Anständiger als ein entehrtes Leben." (V,12).

Octavio is given a little characterization by contrast chiefly in the scenes with Max. By condition: "O hättest du vom Menschen besser stets gedacht." (II,7). Wallenstein uses word contrast: "den lügenkündigsten, als Freund," and his action of treason contrasted with his friendship; while looking abroad for enemies he had nourished one at his heart. (III,18).

Wrangel appears in only one scene of the play yet we have a good idea of the diplomatic, determined man, largely thru the clever wording and pregnant contrasts. The veiled flattery of Wallenstein he puts aside by giving the elements credit; word contrast. Negative shows his care to distinguish between the official and the personal: "Ich hab' hier ein Amt, und keine Meinung." (I,5). Antithesis is used to distinguish between raising an army out of nothing, and inducing one sixtieth part to break the oath of fidelity. An implied negative shows him the true soldier, accepting facts: "Glaub's wer kann." Time contrast expresses the feeling of the country toward them: "Jetzt schon fühlt man nicht mehr die Wohltat, nur die Last," and his determined character:



"eh man dran denkt, nur durch rasche Tat, kann es glücken."  
(I,5).

Isolan<sup>ni</sup>'s character comes out best under the manipulation of Octavio. By negative, indirect characterization: "nicht von denen die mit Worten tapfer sind, und kommt's sur Tat das Weite schimpflich suchen." (II,5). By conditional, when Octavio puts the question roundly: "Ob Ihr den Herrn Verraten wollet, oder treu ihm dienen." He stands in contrast to Buttler, who at first was immovable. Both, in turn, serve to show Octavio's knowledge of human nature. Isolani is won by threat; Buttler by desire for revenge. Word contrast is found in: "edler Freundeswärme" "der rat" zu züchtigen, "mit Verachtung." (II,6). Conditional is used by Octavio: "Wun wählt, ob Ihr mit uns die Gute Sache, Mit ihm der Bösen Böses Los wollt teilen." (I,6). Antithesis gives his motive: "Nimm dich in acht--dich treibt der böse Geist, Der Rache-- das dich Rache nicht Verderbe." (IV,1), which also belongs to the contrasts found in monologue. Contrasts of words and time show he would take no chances: "Und ist der Lebende nicht zu bewahren, so ist der Tode uns gewiss." (IV,6): and "Der nächste Morgen schon gehört den Schweden, Die Nacht nur ist noch unser; sie sind schnell, Noch schneller wollen wir sein." (IV,8).

A negative throws the blame on circumstance: "nicht mein Hass",

"sein böses Schicksal", altho he feels "nicht Mitleid" but "blutige Gedanken." (IV,8). Words contrast his dignity with Wallenstein's "ein kleines Haupt" "ein grosser Herr", Generalized in "Den Menschen macht sein Wille gross und Klein." (IV,8). And by words contrast the distinction between Octavio and himself. "Der einzige Unterscheid zwischen Euren und meinem Tun, Ihr habt den Pfeil geschäft, ich hab ihn abgedrückt." (V,11).

The most direct opposite of Buttler is found in Gordon. Buttler looks to practical self interests; Gordon is not ambitious nor revengeful, and more humane and idealizing, Buttler, hard as steel, is full of unquenchable hate against a personal enemy, Gordon is filled with admiration for the unmatched hero. Antithesis poetically expresses his inclination and duty:

"Der freie Mann, der mächtige allein  
Gehorcht dem schönen menschlichen Gefühl,  
Wir aber sind nur Schergen des Gesetzes,  
Des Grausamen: Gehorsam heisst die Tugend,  
Um die der Niedere sich bewerben darf." (IV,2).

Also to emphasize the temperamental difference between Buttler and himself, "Was sein muss seh' ich klar wie Ihr,  
Doch andres schlägt das Herz in meiner  
Brust."

and the plea he makes:

"O, seiner Fehler nicht gedenket jetzt,

An seiner Grösse denkt, und seine Milde,  
An seines Herzens liebenswerte Züge,  
An aller Edeltaten seines Lebens." (IV,8).

This is expressed in the word contrast: "wo grosse Höh ist  
ist grosse tiefe." Antithesis contrasts human with divine

knowledge: "Das Herz ist Gottes Stimme; Menschenwerke  
Ist aller Klugheit künstliche Berechnung." (IV,8)

Negative expresses the awful finality of their proposed ac-

tion: "Ein Wort nimmt sich, ein Leben nie zurück." (IV,6)  
"Das Leben wagt der Mut, nicht das Gewissen."

Negative the possible unsalutary effects: "Es kann der Mord  
bisweilen den Königen, der Mörder nie gefallen." But he was  
not willing to take the responsibility, as the conditional

shows: "Ich hab' ihn nicht ermerdet wenn er umkommt,  
Doch seine Rettung wäre meine Tat." (V,6).

The two soldiers McDonald and Deveroux stand in  
a degree of contrast to each other, Deveroux being the more  
decided, speaking first, and McDonald the echo. The time  
contrast; "Das Wort klingt immer gut von dorten her." (V,2)  
expressed the relative certainty of reward from Wallenstein  
and the court. The negative contrast; "Wir denken nicht  
nach. Das ist deine Sache." (V,2), shows their soldier-obe-  
dience, as does the antithesis (V,2), of killing his own  
son rather than the Feldherrn to whom they take the oath.

Word contrast shows good observation of Devereau and gives the final argument: "Man hat Exempel dass man den Mordliebt und den Mörder strafft." \*) In der Glanz und Ehr' und Ueberfluss könnt ihr der Menschen Urteil und Gered' verlachen." (V2)

It may be said therefore, that in depicting Wallenstein, the hero of this three part play, ~~that~~ Schiller uses to some extent all forms of contrast at his command. The most important however are action, and contrast in the character itself. That is, development of character is more vividly portrayed than in preceding dramas by the psychological <sup>method.</sup> Moor, Piesko, Ferdinand, Posa, were not free from the reproach of being bearers of a tendency, a 'Vernunft Idee' rather than individual flesh and blood. Wallenstein is a real personality, a microcosm. The value of contrast in achieving this result is almost inestimable.

In Wallenstein Schiller had guided the interest to both sides, to the hero and to his opponent. In Maria Stuart he saw his chief problem in the representation of the heroine and contrasting her state of mind with Elizabeth's. The result is that we stand between light and darkness, and feel a sympathetic pity for the one, abhorrence for the other.

\*) Cf. with similar distinction in negative by Gordon above.

The poet has fulfilled in Maria Stuart his aesthetic idea that a tragedy should show a character not only in a condition of suffering, but in moral resistance to suffering. He gives us a soul-picture of psychological depth and power, and in so far there is no falling off from Wallenstein. Death is the payment for the old sin of the death of Darnley. This is not taken into account in the trial, and so Elizabeth and Burleigh become 'the mechanical nemesis' to effect the expiation of that crime. This is an instance of the influence of his Oedipus study. There is a religious contrast suggested. But Maria would really loose if made to stand for Catholicism, and Elizabeth for Protestantism as some critics would have it. Nothing vital depends upon religion as motive power. All actions flow out of character without it. One critic \*) has said that in Maria Schiller reached "die reine Kunstform", "Freiheit der Erscheinung."

Contrast plays no small part in the portrayal of this figure. A negative shows her nobility of thought; "Man kann uns niedrig behandeln, nicht erniedrigen." (I,2). Word contrast is used to bring out her judgement by men, and her desire to be heard by Elizabeth, a queen, a woman, her only peer; to express her uncertainty; "Was ich zu

\*) Wyszgram. p431.

fürchten, was zu hoffen habe." (I,2); her contriteness, having listened to the flatterer in happy days, it is good to hear reproof. There is a sense of physical weight in the word contrast; "So zart, und lud die schwere Schuld auf mein so junges Leben." (I,4). Word contrast also brings out her guilty conscience; "Du sprichst mein Urteil aus, da du mich tröstest." "Im eignen Temple der Gerechtigkeit zwan<sup>g</sup>t, mit frechem Possenspiel die Richter." (I,4). Negative is used: to show surprise. "ich kann so schnell nicht aus der Tiefe meines Elends zur Hoffnung übergehen." (I,6); to define her position, "nicht dieses Reiches Bürgerin, eine freie Königin des Auslands." (I,7); the power of her personality, in that the oaths of the servants and scribe were against her, she not being present.(I,7). By antithesis she brings into juxtaposition breathing prison air and enjoying the benefit of English laws; her high hope of uniting both crowns and her present sacrifice to hate; her unfair trial and the law that a prisoner must be faced by his accusers; her purpose in coming, and her treatment; "Man bereitet mir Ketten wo ich Schutz gehofft." (935). A Conditional accentuates her pride; "Regierte Recht, so läget Ihr vor mir im Staube jetzt, den Ich bin Euer König." (2450).

A negative expresses her resignation, and thoughtful comforting of others; "Ihr seid zu Eurer Königin Triumph, zu ihrem Tode nicht gekommen." (V,6) 3496). Antithesis is used: to sum up her life; "Ich bin viel gehasset worden, doch auch viel geliebt." (3571) her new humility;

"wie Eure Kniee sonst vor mir sich beugten,  
So lieg' ich jetzt im Staub vor Euch." (3667)

her complete clarification; "Meinen Hass und meine Liebe hab' ich Gott geopfert." (3762).

Direct characterization is given by all who come into contact with Maria. Kennedy contrasts her former position of power and glory, and the poor prison in antithesis:

"In grossen Unglück lernt ein edles Herz  
Sich emlich finden, aber wehe tuts'  
Des Lebens kleine Zierden zu entbehren." (I,1).

Kennedy sees her only as Queen, Paulet only as murderer. "Den Christus in der Hand, die Hoffart und die Weltlust in dem Herzen." (I,1). Word contrast gives Mortimer's view; "die schönste aller Frauen---die jammernswürdigste." (I,6); Burleigh's, "Die Ate die mit der Liebesfackel das Reich zu ewigem Krieg entzündet." (III,3, 1282); Elizabeth's "stolze", "teifgebeugte"(2245). Kennedy expresses by negative her thought for others; "Nicht das eigne Schicksal, der fremde Jammer presste sie (Tränen) ihr ab." (3415); and by antithesis the

favor shown the condemned-

"Wir litten Mangel da wir lebten,  
Erst mit dem Tode kommt der Überfluss zurück."  
(V,3)

A time contrast emphasizes the rise of all her fortunes:

"Die Stuart hat den vollen Kelch der Freuden ausgetrunken,  
Jetzt trinkt sie auch den bitteren Kelch des Leidens."  
(1997).

There is some contrast by external appearance in that Maria comes in dressed in black (I,2), and in the last act, she appears in a royal robe of pure white.(V,6). The change within the character is the important thing in this play. She is full of indignation at her treatment; her anger rises to a climax in the meeting with Elizabeth, when she rejoiced taking revenge, and it disappears toward the last, when she sees that for her, freedom would be something worse than death. Fear, hate, pride, and foreboding took the place of the humility she had tried to school herself in as a time contrast shows:

"Was ich mir als höchste Gunst erbeten,  
Dünkt mir jetzt schrecklich, fürchterlich." (III,2)  
2164)

"Eh mögen Feuer und Wasser sich in Liebe  
Begegnen und das Lamm den Tiger küssen."

But finally, having offered up love and hate to God, she dies. "ein schön verklärte Engel." Her contrast with Elizabeth is considered best after the characterization of the latter.



Elizabeth throws the responsibility of the meeting upon Leicester, by conditional: "Begh' ich eine Thorheit so ist es Eure, Leicester," by a negative, for she has "bewilligt was nicht Gebilligt." (2066). Also negative reveals the homage paid her; "So ehrt man einen Gott, nicht einen Menschen," her Pharsæical pride; "Dankend preis' ich Gott der nicht gewollt dass ich zu Euren Füßen so liegen sollte wie Ihr zu meinen." (2257). By antithesis she emphasizes the further favor of heaven: "Meinen Haupte war der Streich gedroht und das Eure fällt." (2345); the treachery of Leicester, by conditional, his reward if guilty:  
"So noch er stand, so tief und schmäzlich sei  
Sein Sturz. Er sei ein Denkmal meiner Strenge  
Wie er ein Beispiel meiner Schwäche war." (IV,5)

Negatives bring out her woman's intuition;

"Ich glaub' Euch und glaub euch nicht,  
Ich denke Ihr seid schuldig und seid es nicht."  
(3018).

Great excitement; "Rufe mir"-----"nein bleibe." (V,12)

Word contrast shows she is not independent, "Die Königinnen sind nur Sklaven ihres Standes." (1155). We do feel sincerity in this word contrast: "Dass ich ihm nur ein Weib bin, und ich meinte doch regiert zu haben wie ein Mann, und wie ein König." (1170).

An inner contrast is expressed in the egoism

and pride of "Ich bin Königin" (3894) and the semblance of mildness \*) in "erlaube man die Untersuchung." (3955) but it is not sincere.

The most scathing arraignment of Elizabeth is put into the mouth of Maria herself, in a series of negatives, which reveal the actual and apparent colors of Elizabeth's

actions: "Ich bin die Schwache, sie die Mächtige,  
Doch sie gestehe dann, dass sie die Macht  
Allein, nicht die Gerechtigkeit geübt,  
Nicht vom Gesetze borge sie das Schwert,  
Und kleide nicht in heiliges Gewand  
Der rohen Stärke in blutiges Erkühnen.  
Ermorden lassen kann sie mich, mich richten,  
Sie geb' es auf, mit des Verbrechers Früchten  
Den heil'gen Schein der Tugend zu vereinen  
Und was sie ist, das wage sie zu scheinen." (I, 8)<sup>961</sup>

The scene of the meeting contains contrasts by antithesis of similar import. (III, 5, 2421). Talbot, the only counsellor of Elizabeth who dared to speak for Maria, contrasts their youth, bringing up, and experiences in life, thus presenting <sup>1924</sup>mitigating circumstances for Maria, and grounds for leniency from Elizabeth. Paulet gives no flattering testimony to Elizabeth's character, when he says her promises are but "Schmeichel-rede." (word contrast) (1674). Word contrast is found in Mortimer's contrast of them: "Du warst Königin, sie der Verbrecher." (III, 6), and in Elizabeth's; "Sie glaubt' ich zu

\*) This shows strikingly the power of contrast as Schiller uses it, and was felt by Calyle who says (p. 180) "Elizabeth is selfish, heartless, envious; she violates no law, but she has no virtues and she lives triumphant; her arid artificial character serves by contrast to heighten our sympathy with her warm hearted, forlorn ill-fated rival."

erniedrigen, und war, ich selber, ihres Spottes Ziel." (2820).

A negative expresses Shrewsbury's disappointment and the real loss to Elizabeth: "Ich habe deinen edlern Teil nicht retten können." (4028).

Of the other characters, Leicester is prominent both because of the double role he plays, contrast within the character, and as contrast to Burleigh in all respects. The inner contrast is based on disappointed love, ambition, and the hope to retrieve his fortunes, even if with a lesser prize. It finds expression in word and dialogue contrasts, especially (IV,6) and in his monologue (IV,4). The contrast with Burleigh is brot out every time they are on the stage together. Thru Maria's message to Leicester, we first hear that "Dieser Günstling der Elizabeth", is the only one who can save Maria, -word contrast. Mortimer expresses his double position in antithesis: "Ein Nützel ist er mir, dass Graf von Leicester, der Günstling der Elizabeth, Maria's erklärter Feind und ihren Richter einer, der Mann sein soll, von dem Die Königin in ihrem Unglück Rettung hofft." (II,2,1730). Leicester hinted at it when he said, using antithesis:

"In allem andern bin ich  
Hier mächtig, nur in diesem zarten Punkt,  
Bin ich der schwächste Mann an diesem Hof." (II,2,1713)

and Mortimer epitomizes it in the word contrast: "Wie kleine Schritte geht ein so grosser Lord an diesem Hoff." (1753)

The openness of the one contrasts with the deceit of the other in the antithesis: "Weg mit Verstellung ! Handelt"öffentlich", (II,1825). Similarly, Leicester's pride is brot out; in good fortune he had ~~expressed~~ refused to consider Maria, but "an des Todes Pforten" he seeks her.(II,8), and that outwardly envied, he is really to be pitied. Contrasting himself with the French royal suitor, he uses antitheses : "Ich liebe dich. Er hat dich nie gesehen. Nur denien Ruhm und Schimmer kann er lieben." (II,9,1962): and negative, in his fear he will be robbed of "nicht ihre Hand allein, auch ihre Gunst." (1800).

By action contrast the poet brings out his cowardly nature, for tho he wishes to possess Maria, he fears to use force to save her. Word contrast brings out his difference from Burleigh who thinks "nur auf Staats vorteil", Leicester, "REchte ihrer Weiblichkeit." (2045). Antithesis; "Ihr pflegt zu schwatzen eh' ihr handelt, das ist eure Weise, Lord. Die meine ist, erst Handeln, und dann raden.""(2955). "Ihr berühmt Euch eine wundergrosse That ins Werk gerichtet.---Trotz eurer Spürkunst war Maria Stuart noch heute frei, wenn ich es nicht verhindert." (2960). His words stand in contrast

to his actions: "Dein treuer Leicester war dein Engel"(3014)  
There is a prophetic tone in the word contrast of Maria's  
last talk with him: "Mag' Euer Lohn nicht Eure Strafe werden."  
(3837).

Burleigh is straight forward, open. The stern  
sense of duty is revealed in the antithesis: "Gerichtet ist  
längst--Hier ist kein Urteil zu fällen, zu vollziehen ist's."  
(3092); sense of justice and word contrast: "königlichen Gast  
so wie des Bettler's Haupt" (732). A terse antithesis reveals  
a strong case politically: "Ihr Leben ist dein Tod, ihr Tod  
dein Leben." (1294). Talbot contrasts himself with Burleigh  
by words, "minder beredt, aber eben so treu." He is mild, Bur-  
leigh stern. By negative he tries to influence the conscience  
of the Queen: "Nicht die Lebende hast du zu fürchten, zittre  
vor der Toten, der Enthaupteten ." Also by contrasting Eng-  
land's loyalty now and the feeling after her sanction of the  
execution. Action contrast is strong in his laying down his  
power, with a sense of defeat, and Leicester's flight, guilty  
at heart.

Paulet and Mortimer, his nephew, stand in contrast.  
Paulet is shown to be the upright, conscientious servant by  
the word contrasts: "Boden, Wände, von aussen fest" maybe  
"hohl von innen," and his preference, "lieber einen Verdammten  
hüten als diese Königin." (130).

Mortimer dissembles, as the word contrast shows: "Was ihn Euch widrig macht, macht mir ihn wert." (256). Paulet would not have been won to Catholicism; Mortimer prefers the "prunk" of Catholicism to the austere Protestantism; word contrast. Paulet, by negative, expresses the value of a good conscience: "Nicht der laute, nur der gerechte Tadel kann verletzen." (1012). He places in contrast his former honorable life and the dishonor of the secret murder Burleigh hints at. Mortimer by word and time contrast reveals his double playing: "Recht ist's dich zu verraten." "trau auf meinen arm, halte deinen zurück" "Mörderhilfe"---Zeit zur Rettung! Paulet trusts only himself, as antithesis shows: "Die Königin verlässt sich auf ihn, und ich Mylord, verlasse mich auf meine beiden offenen Augen." (1693). Antithesis brings out the dare-devil in Mortimer: "Ich bleibe. Noch versuch ich's sie zu retten, Wo nicht, auf ihrem Sarge mich zu betten." (2640)

A word contrast raises him in his last moments, "Das Leben ist das einz'ge Gut des Schlechten," (2800), and brings out his generosity in not implicating Leicester.

Davidson characterizes his simplicity by word contrast: "In schlichter einfacher Sitte bin ich aufgewachsen, "die Sprache der Höfe und Könige." (IV, II)

This simple contrast shows the sincere, honest lad, unspoiled and untrained by court duplicity and intrigue.

Kennedy and Melville are most fully characterized of the circle about Maria. Negative occurs; "Dich reizt nicht der Wert des Goldes, nicht der Steine Pracht." (3560) Antithesis for the touching comprehensive tribute of Maria:

"Sie trug auf ihren Armen mich ins Leben  
Sie leite mich mit sanfter Hand zum Tod." (3813)

Word contrast brings out Melville's nobility:

"Tyrannen Macht kann nur die Hände fesseln,  
Des Herzens Andacht hebt sich frei zu Gott." (3598)  
"Das Wort ist tod, der Glaube macht lebendig."

Maria sees in him eternal salvation, in word contrast;

"Himmelsbote im Kerker, da jeder ird' sche RÄtter täuscht" (V7)

Both show stronger characters than the others about them in their ability to be firm at the trying last moment.

There remains a minor contrast--that of the ostensible purpose of Graf Aubespine to obtain Elizabeth's consent to marry his King, and the real one of effecting the release of Maria. (I, 4, 640) II, 2: IV, 2.

Contrasts by words, negative, antithesis, bring out the chief characteristics of Maria, and principally by indirect characterization. Conditional, negatives, antithesis, *portray Elizabeth, but direct characterization is used more than indirect.*

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The 'Jungfrau von Orleans, Schiller's next drama, offers interesting contrasts as a whole to Maria Stuart. In the latter, the heroine acts in her own interest, in this, in the service of a higher moral ideal. In Maria Stuart, political and religious conditions are incidental, in the Jungfrau, they throw light on character. Maria Stuart has sharply contrasted characters, psychologically. The Jungfrau shows a more epic progress, in the soul of the heroine. The former covers only a few days, the latter months. In Maria Stuart there are contrasted characters equal in interest, in Jungfrau, Johanna stands alone--none is so interesting. Finally, Maria Stuart represents natural law, the Jungfrau, the supernatural. Besides these, there is a contrast of nations, the English and the French. This is imbedded deep in racial traits, and not to be got out in anyway. This note of contrast is sounded in the Prolog, when the desirability of a French king or a foreign one is weighed. (Prol.I), it appears in Johanna's inspired, prophetic cry in which she promises to drive out the enemy (Prog.3); in the quarrel of Talbot and Lionel and Burgund. (III,182). The kernel of the question is expressed in the conditional: "Ganz England könnte dies Reich nicht zwingen--- wenn es einig ist. Nur Frankreich konnte Frankreich überwinden." (II,I) A difference in motive is brot out; Isabeau's revenge; the English, love of territory. (II,2).



For the characterization of the heroine, Johanna, Schiller had recourse to the direct and indirect methods, to outward appearance to some extent,<sup>\*)</sup> and to contrast within the character itself. She uses word contrast; herself as 'Taube', the enemy as 'Geier' (3, 155): "Johanna muss eine andre Herde weiden" (4, 10). Time contrast of the here and the hereafter occurred in the wording of her commission; "Die hier/gedient, ist dort oben gross." (1, 10). A negative and word contrast emphasize her super-power; "Nur die Lebend'gen sprechen, nicht die Toten."; and the divine commission as opposed to mere ambition; "Mich treibt die Götterstimme, nicht eigenes Gelüsten." (11, 7). She contrasts her natural feelings of pity, weakness, fear of the stinging sword, with the strength, fearlessness and hardness of heart-given her in her hour of need. (11, 8) in a monologue. Question is used to emphasize her divine commission; "Ist Frieden stiften, Hass versöhnen ein Geschäft der Hölle? Kommt die Mitracht aus dem ew'gen Pfuhl hervor?" (11, 10). The words contrast "die reine Jungfrau nur kann es vollenden" implies a negative. A negative expresses her feeling of need for purely human intercourse; "Ihr liebt mich doch, ihr betet mich nicht an." (IV, 9). Antithesis emphasizes her outward captivity and freedom of spirit;

\*) A reason for this may be seen by comparing this character with its romantic elements to those in the Romance or romantic novel. "Character is more essential to realism than romance. In romance the externals, physique, garb, rank, count for a great deal." Prof. O. Firkins. Lecture, University of Minnesota, May 25, 1912.

"Die Johanna ist euch nah, sie kann nicht vor euch her wie sonst die Fahne Tragen,--schwere Banda fesseln sie; Doch frei aus ihrem Kerker schwingt die Seele sich auf den Flügeln eures Kriegs Gesangs." (V,11). The closing verse of the drama is antithesis which skews sums up her life and points to complete clarification of the soul; "Kurz ist der Schmerz und ewig ist die Freude." (4948):

The first direct characterization contrast is uttered by the father, when he says her sisters give him joy, "Du aber machst mir Gram und Schmerz." (Prol.2). Her lover, with a deeper understanding of true love excuses her, in place contrast; "von der freien Heide fürchtet sie herabzusteigen in das niedre Dach der Menschen, wo die enge Sorgen wohnen." (Prol.2).

The use of a negative further exonerates her;  
"Das Gnadenbildes segenreiche Näh,  
Das hier des Himmels Frieden um sich streut,  
Nicht Satans Werk, führt Eure Tochter her." (Prol.2)

Word contrast expresses her prowess in the fight with a lion; "Ihre Brust verschliesst ein männlich Herz." (Prol.3)  
A negative is used when the Erzbischof accepts her as a higher being; "Du bist gekommen Segen auszuteilen, nicht zu empfangen." (I,10): by the English, who do not find it to their credit to be defeated by a woman; "Wir sind nicht von Menschen besiegt, wir sind vom Teufel überwunden." (II,1).

Word contrast expresses the effect on the French army; "ein schüchtern Heer von feigen Reh'n in Löwen umgewandelt." (II,5) Negative, Burgund's idea of her as "Höllengeist"; Das Beil des Henkers sollte dein verdamntes Haupt vom Rumpfe trennen, nicht der tapfre Degen des königlichen Herzogs." (III,9) Her compelling power had its effect, as the word contrast proves; "Bin ich durch Zaubers Macht geblendet, so ist's durch eine himmlische Gewalt." (III,9) The same is used when LaHire says; "bescheidenes Herz---ird'sche Hoheit." Her sisters express in word and action contrast her rise; "diese Mächtige--- unsre Schwester:" "in Glanz und Herrlichkeit---die die Herde trieb" (II,7) Antithesis is used by the bishop, uncertain of her character; "Wir haben uns mit höll'schen Zauber-waffen verteidigt, oder eine Heilige verbannt." (V,7) A question gives a strong picture of her soul power, even the fettered; "Willst du in Banden uns Gesetze geben?" (V,9) Johanna contrasts herself with other women in accepting "Stahl" for "die zarte Brust" by negatives. (Prol.4) A question and comparison with wild animals is used to inspire fear. (II.7) By antithesis she contrasts herself with other mortals; "Freut euch der Gegenwart, Last mich der Zukunft still bedenken." In her self-abasement, she uses word contrast to set herself off from

Agnes Sorel. Agnes is free, happy, open in her love; Johanna must conceal hers, as "Unglück, Schande, Entsetzen"; "Du bist die Heilige! du bist die Reine! Säh'st du mein Innerstes, du stiessest schauernd die Feindin von dir, die Verräterin." (IV, 2) "Agnes Sorel, the soft, languishing, generous, mistress of the Dauphin, relieves and heightens by comparison the sterner beauty of the Maid."\*) This is one of the most striking examples of such contrast in Schiller. There is a contrast in the realm of the supernatural between Johanna and her sisters in the dreams which foretold her high estate. Luison realizes there was a gulf between them, as time contrast shows; "Sie war uns fremd da sie noch unser war" (IV, 7) Contrasted with the King, Bertrand decides he is the greater, because he greeted the humblest of his subjects. (IV, 7)

That the outward contrast is used is interesting. But so much of the atmosphere of the supernatural depended upon it, and it helped to explain her effect on the troops, she appears as "schön zugleich und schrecklich", with "dunkle Ringen des Haares", yet surrounded by "Glanz vom Himmel." (I, 9) Montgomery finds a contrast between her words and her appearance; "Furchtbar ist deine Rede, doch dein Blick ist sanft." (II, 6) Burgund noted it; (III, 4)

\*) Carlyle. p. 187.

The change within the character is shown in telling contrasts. Johanna is at first filled with divine fire for her mission. A note of premonition is sounded in her eagerness to hear the "Kriegsdrommete" in contrast to "Wap-penstille." After her fall from grace the music of peace <sup>makes</sup> her sad, whereas battle music would have wakened her courage. Here is an instance of the use of music to heighten inner conditions. A negative expresses her feeling of weakness; "weiche Seele, nicht wie Geister, die unsterblichen, die nicht fühlen, die nicht weinen." (IV, 6) An action contrast brings out this same difference; the former joy and inspired dig-nity in her leadership and her guilty fear of the flag, com-bined with the inability to carry it. (IV, 3) After the storm in nature\*), which typifies the storm in Johanna's soul, had subsided, quiet reigns; Johanna has found herself again. An antithesis shows her bravery in the hour of judgement; "Der Himmel sprach, drum schwieg ich." (V, 4) There is a heighten-ing of her clearer inspired vision that bids her suffer in silence by contrast with Raimond's dull human idea <sup>of</sup> speak-ing. When Johanna seemed most to be envied, she was most unhappy; outward brightness contrasts with inner shadow.

\*) Dr. A. Funke: "Solche Kontraste mit Vorliebe von Schiller angewendet." Footnote to V. 1, 8-11. Jungfrau von Orleans. Paderborn, 1905.

Thru suffering and shameful exile she has found peace and happiness again, outward darkness and inner light. Her power over the English soldiers leaves her when she is captured, and she knows this will mean the real and the hardest test of her newly won strength. Antithesis expresses this; "bestimme mein Geschick. Ermorde mich bleich hier, eh' du zu Lionel mich sendest." (V, 5) This important contrast accentuates the fact that "her darkness and delusions were of the understanding only; they but make the radiance of her heart more touching and apparent, as clouds are gilded by the orient light into something more beautiful than azure itself."\*)

Thibaut and Raimond,<sup>\*)</sup> father and lover of the maid, are the only ones of her circle to receive characterization by contrast. Thibaut's superstitious character is brot by word contrast; "Mir kommt ein eigen Grauen an bei diesem Segen." (Prolog. 2) He is the typical peasant, patient and peaceful, whose duty it is to wait and work. (20) Not until Act IV, 8 does he appear in the play, and Raimond warns him that his "gram" darkens the gladness of the people--word contrast. His determination to save his child at costs is shown by the word contrast; "Lebt ihre Seele mir,

\*) Carlyle. p. 183.

\*) "The figures of the groups must not be all on a side-- but must contrast each other by their several positions." This demand of Dryden has been admirably fulfilled in these two characters, as well as in many others.

ihr Leib mag sterben." (IV,8). Word contrast expresses the result: "Ich kam voll Hoffnung und ich geh' voll Schmerz." (IV,8). The very fact that her own father accuses her makes a stronger effect on the people, as well as the audience. Raimond is best characterized by contrast with Johanna's other lovers, in that he remains with her even tho believing her guilty.

On the other side are the König, Agnes Sorel, Dunois, LaHire, Burgund, Isabeau. The weakness of Karl is seen in his despairing admission by negative: "Blut hab' ich für euch, nicht Silber hab' ich, noch Soldaten." (I,3). Antithesis brings it out: it is hard to loose a crown, but harder to be ruled by "diesen trotzig, herrischen Gemütern." (I,6). Negatives show his nobility: "Ich rette mich nicht mit des Freundes Leben" (I,6); "Was ich dem Himmel vertraut, brauch ich vor Menschen nicht zu bergen." (I,10). The first direct characterization contrast of Karl is unfavorable: as the place contrast shows Dunois expected to find the King "an seines Heeres Spitze" and does find him at Chimon, entertaining singers and giving feasts. (I,1) Antithesis shows the financial condition:

"Die hohe Flut des Reichtums ist zerflossen,  
Und trübe Ebbe ist in deinen Schatz." (I,1)

Word contrast places love and bravery opposite each other; "Willst du der Liebe Fürst dich würdig nennen, so sei der Tapfern Tapferste." (I,3). Agnes uses a paradox: "Du hast dich selbst verlassen--" Nicht England's und Burgunds vereinte Macht, Dich stürzt der eigne Kleinmut von dem Thron." (I,4). In contrast with the English King, "der Sprössling mit der Alten Krone Dagoberts geschmückt" Karl is "Der Enkel unser Könige irrt enterbt und flüchtig." Word contrasts are used by Johanna to throw more favorable light on Karl: "Du beugtest dich, drum hat dich erhoben." (III,4). "Sei immer menschlich, Herr, in Glück, wie du's im Unglück wardt." (III,4) By the sisters: "Unser König, der Wahre---der Pariser ihrer." (IV,8)

For the other characters one or few contrasts only are needed. The generosity of Sorel by action contrast; "Von mir nimmt sie kein Opfer an, und bringt mir alle." (I,3). Her noble hope heightens the despair of Karl. (I,5). Much is told of Dunios in the single antithesis; "Sein Mund spricht rauhe Worte, doch sein Herz ist treu wie Gold." (I,5).

Connetable does not enter the play at all, and is spoken of only in action contrast; "Er war ein stolz, verdriesslich schwerer Narr, und wusste wie zu enden, diesmal aber weiss er's. Er weis zu rechter Zeit zu gehen---" (I,2)



Burgund appears in the contrasting position of ally of the English, and as restored to his liege lord by Johanna. In his first position he is characterized by Isabeau in word contrast; "dieser Herzog, der sich den Guten schelten lässt verkauft sein Vaterland---"(V,2). Antithesis brings out his better side; "Euch könnt ich lassen"--"dem Fremdling Treue schwören, Euch mein König, ins Verderben stürzen." (III,3). It is a nice touch that Burgund gives back to Agnes the jewels that were to help carry on the war against him. (III,3) Time contrast with Karl had early learned to know the love of women. (III,3). Negatives characterize Isabeau, the unnatural mother; she wishes "zu leben, nicht zu scheinen." (II,2); "Was Ihr am Dauphin tut ist weder menschlich gut, noch göttlich recht." (II,2). Word contrast: "Wohl an der Rache fühlt er sein Mutter." Action contrast: her lack of superstition and her command when the soldiers would have run from fear instead of taking Johanna captive.

Lionel, prominent because he becomes the means of Johanna's guilt, is portrayed by action contrast; he wants to be placed in the "leichte Kampfspiel, lebend das Gespenst zu fangen--," but afterward is caught by love for her. His pride by word and question:

"Nimm mir das Leben, du namst den Ruhm, Entfliehen?  
Dir soll ich mein Leben verdanken? Oder Sterben."(III,10)

Dunois and LaHire are alike brave, loyal, and knightly, differing only in birth. There is not enough contrast in these two characters on the same side and friendly, to make them interesting. The three lovers of Johanna are contrasted by action in their manner of leaving her; LaHire first, Dunois more reluctantly, Raimond not at all.

In Johanna, the portrayal is, similar to Wallenstein, in that the psychologic development is traced by contrasts in actions and 'Stimmung'. Outward appearance plays a more important part here, because the quality of the supernatural had to be objectified.

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The *Braut von Messina* returns to the old motive of the hate of brothers but what a difference in treatment it presents from the poets' first drama of like theme, *Die Räuber*. The *Räuber*, all flame and passion, an unrestrained outbreak of youth, filled with the spirit of Storm and Stress. The *Braut*, passionate but restrained, the work of a mature mind schooled in life and inspired by the classical world. The *Räuber* involved one family, and with it all society. The *Braut*, one family and with it one city. In the *Räuber* the brothers are at opposite poles, in the *Braut* they do not stand in such abrupt contrast. The small number of women, one in the *Räuber* and two in the *Braut*, is shared by some of the other dramas. Schiller's innovation, the chorus, modelled after the Greek, failed to exert influence. It was divided into two parts, one for each brother and each exhibits the qualities of its master. Difference in length,--this play is relatively short with only four acts--may account in part for less characterization by contrast.

The two brothers, Don Manuel, the elder, and Don Cesar, the younger, were both brave, fiery, warlike; each bore filial love to the mother. The distinguishing characteristic and the one upon which the action hinges is the impetuosity of Don Cesar. His quick deed of killing his brother

is the climax of the action contrast that is instrumental in portraying him. The brothers are portrayed thruout<sup>by</sup> indirect contrast with each other, both by themselves and by others. The mother uses word contrast; of the followers of each none is so noble as the brother, yet the brother has been thrown aside for a stranger. (L.376): childhood hatred which is "unverständlich" with that of men, which "versöhnt sich schwer." (L.400)

Manuel characterizes his brother as well as himself in the question: "Ist dieser freundlich sanft gesinnte Jüngling Der übelwollend mir gehässig'e Bruder?" (508); and by words; "Du bist zu stolz zur Demut, ich zur Lüge." (476); "das Herz lassen, das Geheimnis behalten." (I,6). By antithesis the chorus chides Manuel for apparent coldness in contrast to Cesar's greater frankness and impulsiveness (595ff.). Action adds to Manuel's picture: since falling in love he finds no joy in hunting, but goes away by himself. (I,7). Isabella by action contrast continues the idea of secretiveness of Manuel, the openness of Cesar; tho Manuel refused to tell his brides name, Cesar would tell. (1455). Antiochhof: Greek fate is added in the word contrast of Cesar: "Redlich wollten wir den Frieden, aber Blut beschloss der Himmel." (V,5,2444). Word contrast brings out Cesar's pride; "Der gehört der Abgeschiedene jetzt nicht näher an als ich, der Lebende, Und ich bin

mitleidwürdiger als er, Denn er schied rein hinweg, und ich bin schuldig."(2520). A negative his jealousy: "weine um den Bruder----Doch nicht umden Geliebten weine."(2549). Antithesis expresses his duty. Word contrast gives the theme, "Liebe zu dir war meine ganze Schuld."(IV,10). "Zuerst den Todesgöttern zahl ich meine Schuld, Ein anderer Gott mag sorgen für die Lebenden."(2650). Cesar contrasts himself, unable to live under the reproach of his crime, with others who can live a life of penance.(IV,10). Wors contrasts show his repentant spirit: "Versöhnt auf ewig in dem Haus des Todes."(2759), and love of life; "Das Licht der Sonne mir noch teuer machen Auf meinem Wege zu der ew'gen Nacht." (2788).

Word contrasts bring out a trait of fear of the unknown in both brothers which is Greek; "Denn jedes Neue, auch das Glück, erschreckt; Cesar, (II69); "Ein jeder Wechsel schreckt den Glücklichen. Wo kein Gewinn zu hoffen, droht Verlust."(770): and also their passionate natures:

"Ihr Gradesinn hasst der Lüge Zwang,  
Die Liebe wird leicht zur Wut in heftigen Naturen!"  
(2049).

Time Contrasts are frequent in the characterization of Isabelle, the mother; her loneliness and widowhood of yesterday,---the fullness of two sons and three daughters of today. The conditions when the Fürst ruled---those obtaining under her regime. Her foreboding in the action contrast;

"Es zieht mich grausend hin, zieht mich schauend zurück."  
(2312).  
Likewise her attitude to the sons; "Die Mutter musste einen  
Sohn ganz vergessen, wenn sie sich des anderen freute." (203);  
her mother love; "Ich will den Mörder lieber sehen als einen  
Kinde, als um beide weinen." (V, 9, 2685). Question, her crazed  
grief; "Was kümmert's mich noch, ob die Götter sich als Lügner  
zeigen, oder sich als wahr bestätigen." (2495). Word contrast  
gives her idea of retribution; "Auf der Stelle, wo ein Mord  
geschah, kann sich ein Tempel reingend erheben." (2724); her  
resources; the living sister may have more power than the  
dead brother, (2776); the horror of the chorus of her blas-  
phemy; "Du leugnest der Sonne leuchtendes Licht mit blinden  
Augen." (2397). She is contrasted with her two sons, and with  
the Fürst. By words: "Die liebliche Mohnheit der Mutter  
zwischen der Söhne feurige Kraft." (263): "machtlos" --- "Fürst  
der im Grabe ruht der gewaltsam bändigte." (443). A negative  
shows the power of her gentle means: "Die Mutter hat mit zarten  
Sinn und ruhigem Verstand vollendet, was der Vater nicht  
vermochte mit aller seiner Herrschermacht." (2074). The reason  
for this is given in antithesis. (40--45).

Beatrice is more lightly sketched than the other  
characters. Monologue is the chief means, and contrasts the

quiet life of the cloister with the uncertainty of the world; her desire for prayer, the fear that over came her, her own desires and the impelling force of external events. A negative emphasizes this: "nicht frei erwählt ich's, es hat mich Gefunden;" (1040). She was not as obedient as her mother tho't her, by negative: "Nicht pflichtvergessen konnte meine Tochter Aus freier Neigung dem Entführer folgen." (1617).

The choruses as has been said show characteristics corresponding to those of the brothers. That of Cajetan, the elder is more restrained, and takes the initiative in speaking. That of Bohemund, younger and more fiery, is quicker to wield the sword.

Because of the peculiar nature of this drama less character contrast is found in it than in most of the others. There is no room for development of character as it is practically only the climax that is represented. The brothers are very similar in nature, their desires and objects are the same.

The mother and sister impress us as epic rather than strongly dramatic. The tone of the drama thruout is so dark and full of foreboding of evil, that the momentary hope of happiness is hardly enough to give noticeable relief. But the contrasts that do exist in word and dialogue are decided.

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The subject of William Tell stands as far as possible from the Braut von Messina. Its story is popular legend, not invented on Greek foundation. It deals with the struggle of a nation for freedom, not with the unreasoning feuds of brothers. It depicts many characters in the development of widely varied actions, not few characters in the final action. It extends over a longer period of time, not over a day according to the accepted rule of Greek unity of time. It is humanitarian, not merely human. There is deep reverence for the spiritual, not mockery. Contrast must under these conditions, necessarily, play a larger part, because it has a wider scope. The contrasts too are more pregnant. The poet has learned to compress more into the allotted space, and has achieved a more unified and finished whole in shorter space than, for example, in Don Carlos. That too preaches the rights of the people, but tyranny is victor. In Tell the people are victorious. The three plots carried on, like three interweaving threads, come to a triumphant close, a very optimistic note hardly to be expected in that age except from a seer. There are many vital contrasts between the human and the divine.

Tell is the hero of one of these plots, and the hero of the play as a whole. A time contrast, almost his first words,



sums up his character: "Der brave Mann denkt an sich selbst zuletzt." (I,1) Antithesis shows his recognition of 'man's inhumanity to man' and his simple faith in a higher power.  
"Wohl aus des Vogts Gewalt erret' ich Euch,  
Aus Sturmes Nöten muss ein anderer helfen.  
Doch ist's besser, Ihr fällt in Gottes Hand  
Als in der Menschen." (I,1)

It also contrasts the laws of nature with the laws of men;  
"Was Hände bauten können Hände stürzen.  
Das Haus der Freiheit hat uns Gott gegründet." (I,3)

A word contrast justifies his name; "ausser Rat" -- "bereit zur Tat." (445); it shows his willingness to sacrifice himself: "Ehr sterb ich." (1887); his faith: "Gerettet aus des Sturms Gewalt und aus der schlimmeren der Menschen." (2270) Antithesis expresses this also; "Dort droben ist dein Vater, den ruf an!" (2096) "Der Knab' ist unverletzt, mir wird Gott helfen." (2098)

In direct characterization he is portrayed by action contrast with the Fischer, a "Meister Steuermann" who refused to row the boat. (I,1) A negative expresses the glowing tribute of his wife; "Du bist gut und hilfreich, dienst allen, Und wenn du selbst in Not kommst, hilft dir keiner." (1535)  
An antithesis clothes Gessler's mocking; "Du bist ja plötzlich so besonnen. Man sagt mir, dass du ein Träumer seist, Und dich entfernst von anderer Menschen Weise." (1905) And

"Jetzt Retter, helf dir selbst--du rettest Alle."(1991)  
Finally, in Act V, Tell contrasts Parricida's act of infamy with his own, which was in defence of hearth and home, and justified--action contrast.

There is an inner contrast that comes out strongly in the famous monologue scene.

Stauffacher, the leader of the Rütli plot, is characterized as thoughtful and careful, as opposed to Tell, the simple, and quick to act. The antithesis used in contrasting the peace they enjoy with the war that would follow if Gertrud's advice is followed shows this.(296) A negative expresses his modesty in council; "Nicht mir, dem Alter sei die Ehre."(1140):and his recognition that liberty is not license; "Den Herrenlos ist auch der Freiste nicht."(1217) Place contrast brings the Swiss "Gastfreundschaft"; "mein Gast zu Schwyz, ich in Luzern der Ehre."(189) Gertrude characterizes him splendidly in the time contrast between former prosperity and peace with his present inner unrest, fear, and sorrow. (250ff.) He emphasizes the reasons by word contrast; "Wohl steht das Haus---es wanekt der Grund."(215):he lives "auf eigenem Erbe" Gessler "hat keins"; he "ist sein eigener Herr", Gessler, "ein jüngere Sohn,--nur sein Rittermantel."(260ff); "Sturm in

stillen Brust" is the result. Contrasted with Gertrude, he is more conservative; she speaks "mit leichter Zunge kecklich aus" that which he "sich zu denken still verbot," action contrast. Gertrud's character is brot out in the negative: "Sieh vorwärts, Werner, und nicht hinter dich." (325)

Antithesis shows the strength of the common cause over minor personal quarrels in the character-sketch of Meier: "Wir sind Feinde vor Gericht; Hier sind wir einig." (109)  
Word contrast is used to indicate how foreign to their natures it was to have a stolen meeting in the night with a cause as clear as sunlight:

"Was die dunkle Nacht gesponnen,  
Soll frei und frölich an das Licht der Sonnen!" (1100)

The farseeing wisdom of Fürst is shown in the advice to keep the hat as a symbol of freedom contrary to that of others to burn it. (2920) This trait is likewise brot out by a negative in contrast with Melchtal: "Das Werk ist vollendet-- Das Werk ist angefangen, nicht vollendet." (2925) A negative expresses the latter's reproach of himself; "meine Sicherheit, nicht auf deine." (615) Contrasted with others: by the conditional, he will get the herdsmen to help if others are afraid, and by word with older men; (I, #) Negative brings out the largeness in all these men; "Ich kann die Hand nicht auf

die Bücher legen, so schwör' ich droben bei den ew'gen  
Sternen"(1149)

The hero of the third plot is Rudenz, who contrasts in nobility of birth with the other two, and in his position of opposition at first. Word contrast gives his hostility; "Heimat ist zur Fremde dir geworden."(778); the glory of 'Baurndel' is small compared to 'Taten' for Austria. Question expresses his ostensible reason; "Was können wir, ein Volk der Hirten, gegen Albrecht's Heere?"(907)

Antithesis shows his better self could be awakened;

"Ihr zeigt mir das höchste Himmelsglück,  
Und stürzt mich tief in einem Augenblick."(1641)

Word contrast expresses the awakening; "Mein sehend Auge hab' ich zugeschlossen."(2005); "ich war daran mein Volk in bester Meinung zu verderben."(2020) His complete return to his people, by antithesis; "Euch versprach ich Hilfe, und ich zuerst muss sie von euch erflehn." On his earlier attitude he stands in contrast to the old "Bannerherr von Attinghausen who "obgleich von hohen Stamm, liebt er das Volk und ehrt die alten Sitten." (336). A negative expresses pithily his position,

"Unter der Erde schon liegt meine Zeit;  
Wohl dem, der mit der neuen nicht mehr braucht zu leben."  
(958)

Word contrast gives their relative positions if Rudenz goes over to Austria; "Werde Fürsten knecht, da du Selbatherr und Fürst seien kannst." (840), "Freien Güter, von Göttern" -- "Nimm Land zu Lehen." (867). Rudenz contrasts himself by words as unworthy with the other nobles who are worthy to win Bertha. Words show the false and true ideas: "Frieden--Knechtschaft" under Austria. Bertha in indirect characterization is shown as knowing that the Austrian nobles want her estates, not her self. A negative is used to show that she thought Gessler's insistence a grim jest; "Scherzt nicht, O Herr." (1910).

Gessler is the only one of the opposing force that stands out sharply. Negatives accentuate his refined cruelty; "Ich will dein Leben nicht, ich will den Schurz." 1987. "nicht Herzen zu prüfen, sondern Nacken zu beugen." (2720). Word contrast is used for the same predominant trait: "Leben gesichert--Freiheit genommen." (2065); "Ein allzu milder Herrscher bin ich noch gegen dies Volk--die Zungen sind noch frei." (2780)

A negative contrasts him with the Kaiser; "Nicht der Kaiser hätte sich erlaubt was du." (2595); and conditional with the people; "So du Gerechtigkeit vom Himmel hoffest, so erzeig sie uns." (2758). Minor characterizations contrasts are

found in Walter Tell, who by the fearlessness and implicit trust of childhood stands out against the men who fear the danger, being more conscience of it. (1900). The monk's character is indicated in the antithesis and negative; "Der Friede wohnt in diesem Kleide; in Euren Zügen wohnt der Freide nicht." (3121). "Das Unglück spricht gewaltige zu dem Herzen, Doch Euer Blick schnürt mir das Innre zu." (3124). Both contain a contrast of dress and expression of face.

In regard to the women one must agree with O. Harnack, that they are crowded into the <sup>back</sup> ground, but nevertheless are sharply contrasted. The wife of Tell, fearful, her interest limited to household affairs, stands opposite the wife of Stanffacher, with her clear vision and willingness to sacrifice the personal for the national good. Their own words bear this out. Hedwig's, "Weil's keine Ursach' hat--Tell bleibe hier." (1578) and Gertrude's,

"Die letzte Wahl steht auch dem Schwächsten offen,  
Ein Sprung von dieser Brücke macht mich frei." (328)  
Bertha corresponds to Gertrude on the side of the nobility, and is advantageously set off, against other women of her rank by her courage to stand for the people. Bertha Gertrude, and Hedwig thus stand contrasted as bride, wife and mother. So Attinghausen in his patriarchal relation to his people stands in contrast with other nobles.

In no other drama does Schiller characterize the nation itself so definitely as here. In Don Carlos the Spanish people are said to love their Queen; in Maria Stuart, English, French, and Scots are given a few touches that show their traditional enmity. This is carried further in the Jungfrau von Orleans. In Braut von Messina the people form a dark indistinct background for the fighting of the brothers.

In Tell, they take part as a people, individualized, conscious, powerful in unity. This is accomplished by contrast with other nations about them under Austria's yoke (1210); in the negative, "Schwört nicht zu Ostreich"--Haltet fest am Reiche."184 : In Tell's comparison with Italy; by words,--"plains with slavery--freedom of the 'everlasting hills ! " (1788ff).: By contrasting former conditions with the present, in the conditional: "Bald tät's Not wir hätten Schloss und Riegel an den Thüren." (507), in words: "Die alten Zeiten, und die alte Schweiz." (530). Negatives occur frequently. To distinguish the serfs; "eigne Leute, die nicht wie wir frei sitzen auf dem Erbe." (1080). To characterize the confederacy ; "keinen neuen Bund" (1165); to justify it; "Gott hilft nur dann, wenn Menschen nicht mehr helfen." (1323). "Recht und Gerechtigkeit erwartet nicht vom Kaiser." (1350).

"nicht ungezügelt nach Neuen Greifen" (1355), To express their faith; "Wir wollen trauen auf den höchsten Gott und uns nicht fürchten vor der Macht der Menschen." (1453). Word contrast compares them with their forefathers; "Wir wollen frei sein, wie die Väter waren, Eher den Tod, als in der Knechtschaft leben." (1451). Antithesis gives the concrete example of the spirit of the Swiss; "nur schlecht Gesindel lässt sich sehen----was rechte Leute sind, die machen lieber den langen Umweg." (1740ff). A negative the clever device of the pastor; "Grüssten die Monstranz, doch nicht den Hut." (1752). Antithesis is used in Attinghausen who recognises the strength of a conscious citizenship, and sums up past and present; "Das Alte stürzt, es ändert sich die Zeit,  
Und neues Leben blüht aus den Ruinen." (2420ff).

Two cantons are contrasted in the place contrast; "Schwyz soll in Rat, Uri im Felde führen." (1138). The class of Bauern and Ritter, by time contrast; "Unser Stand ist älter als der Eure." (2490). A conditional gives expression to the general idea that evil doers are not those who come to grief on this planet. (2708); and that fidelity is not rewarded, by a negative; "in ihrem Glück hat sie das nie gethan."



Tell contains contrasts of characters and groups with each other, because the poetic idea, a nation's right to freedom, required larger contrasts to express it. The smaller ones have been used as detail in filling in the picture.

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Let us now consider the second great subdivision, contrast in action. Actions do indeed reflect character, for they spring out of character. They are the logical result of character, even as 'out of the fullness of the heart the mouth speaketh.' Many of the following action contrasts are but reflections of the characters who are their authors. In so far, it is difficult to distinguish mere action contrast from character contrast, and in any case, the dividing lines must be arbitrary and indistinct. But it is the purpose here to consider larger actions or fields of action, the characters as a whole and translated into action. This will be facilitated in most of the dramas by a division of characters in plot and subplot. The latter, a love plot, stands in contrast to the political or social plot. It forms an area of light to contrast with the dark tragic action, or it may be compared to the slow and gentle movement of a sonata. This kind of contrast is very important to the dramatist, for the the individual parts of his work must fit together, they must also, like a mosaic, unite to produce a design or a figure, whereby a unified, artistic impression may be left on the mind of the audience.

The contrasts of 'Stimmung' which are so marked and successful with Schiller should be added as a subdivision to action contrast. They depend likewise upon cumulative effects and are largely scene contrasts. Sometimes such scenes follow one another immediately, sometimes they are separated, but are so vivid as to be associated together naturally. Since, however, the attainment of 'Stimmung' as well as contrasts in it depend upon all other forms of contrast, it will be considered last.

In the light of the larger effect we may consider in the Räuber Karl's open and daring way of revenge as contrasted with Franz's underhanded, low way. The almost symmetrical alternation of Franz and Karl scenes is a mechanical device of the poet to accentuate this. The love plot of Karl and Amalia, stands as light against the dark motif of revenge of the robbers against society. This in turn has a dark love plot to bring out its brightness-- the love-making of Franz to Amalia, which is quite as sinister as the rest of his schemes. The love story of Kosinsky, the only related, has a direct bearing upon the main plot for it precipitates the crisis. The fate and finality expressed in the repeated oath of Karl Moor not to leave his band

stands contrasted with the moral necessity he is under later to break that oath. As they could not understand his motives of revenge, neither could the robbers comprehend his obligation for retribution.

Scenes I and 2 of Act III of Fiesko contrast in a striking manner, both inwardly and outwardly. Scene 1, a desert place, night, Verrina determines the death of Fiesko as surely as he succeeds in the conspiracy. Scene 2, a glorious morning and dawn, brings to light also ~~the light also~~ the determination of Fiesko to do just what Verrina thot he would. Instead of the splendid triumph of ruling, the audience knows what is in store for him. The flirtation of Fiesko with Julia, with its bitter end, stands in contrast to the true love of Leonora for him, with its tragic end. Both contrast with the series of political actions. Scene 6, Act IV, holds the certainty of Fiesko for victory in contrast to scene 7 in which the Mohr's machinations seem to have defeated him, but by treating this as a joke before the others, he overcomes their fear of its seriousness. There is an overwhelming sense contrast to the audience in V, 11, 12, 13, in the tragedy of Fiesko's deed of killing Leonore, and his idea that it was Gianettino. The messages

of victory, treading <sup>on</sup> each others heels, and swelling into a climax in "Hail, dem Herzog von Genua" emphasize it, and rise to the highest point when Fiesko discovers his deed. The low purpose of Kalkagno stands contrasted with the big ambition (even tho it was selfish) of Fiesko. "Während er nun den Wolf aus der Herde scheucht, soll der Marder in seinen Mörderstall fallen." (I, 3)

In the *Kabale und Liebe* the love plot stands in contrast to the intrigue plot, the essence of the play, indeed. The last scenes are wonderfully strong in emotional effect, due to the powerlessness and defeat of the innocent lovers under the activities of the guilty intriguers. There is something so vital in this contrast that it exerts a strange power over reader or audience. It is the only one of all the dramas that cannot be read coldly after many repetitions.

*Don Karlos* contains a love plot but it in itself is so tragic that it can hardly be said to form an area of light in contrast to the political action. In so far as Karlos purges himself of the sinful side of this love, and purifies it to a love for humanity, it does contrast. This first phase is expressed in: "Sie zu g-winnen hab' ich Riesen-kraft, sie zu verlieren keiner." (I, 5770).

The second in: "Es gibt ein höher, wünschenswerter Gut als dich besitzen." (V, 5320).

Act II.10. Alba draws a contrast between the King before Karlos was with him, and the effect of the interview. It makes the honor of the command to go to Brussels appear rather like a banishment. The readiness of Domingo to serve Karlos and the Queen was apparent only, and contrasts with his real purpose. Karl suspects this and the audience knows it. It is definitely stated: "Es kann nicht fehlen, wir entdecken mehr, sind wir Vorher gewiss das wir entdecken müssen." (2030)

There is a strong contrast between the background, dimly felt, of genuine life and emotions of the common people, and the empty ceremonial of royalty. This is expressed in Karlos request to be called 'du' (I, 7) and in the scenes I, 5, 6. Act II, 8. contains strong contrast between the despair and dejection at the end with hope at the beginning. So II, 8. Similar courses of action take place in I and II, 12, 2125. In the former Karlos thinks the King and Queen happy; in the latter, E/bolé that the King is happy in the Queen. The discovery of the opposite in each case produces contrast. The whole scene III, 10 expresses contrast between the flattery the King usually received and the absence of it, due to a heart free from servility and full of noble ambition.

But that these were not proof against the effect of power is seen in Posa's plan of working out the salvation of Karlos and Philipp, *through* disobedience by inciting a rebellion of Flanders. The means here stand in contrast to the height and worthiness of the object.

Wallenstein contains several striking examples of action contrast. The most obvious is the love plot, the Max-Thekla action as contrast to the dark political plot. Freytag<sup>(\*)</sup> had pointed out the necessity for such relief. Bellermann<sup>(\*\*)</sup> declares they act only according to the voices of their hearts, which is significantly in contrast to the action of all <sup>other</sup> characters. Gottschall<sup>(\*\*\*)</sup> sees in this episode a mirroring of the Wallenstein conflict. The struggle and defeat of youthful love forms a melancholy contrast to the tragedy of treason. He thinks the dramatic unity would have been more perfect had the poet been able to involve Max's fall directly in the downfall of Wallenstein as well as in the emotions, but it would seem that he was involved negatively in being unable to turn him from the plan. The climax of this contrast is in the last interview of Max with the Wallenstein circle-III, 18, 21 and 23. Max and Thekla, guiltless, yet doomed to suffer even as those who were quite guilty.

\*) Freytag, p. 39.

\*\*\*) Bellermann, p. 29, vol. II.

\*\*\*\*) cf. Gottschall, p. 169.

It seems worth while to call to mind that Carlyle\*), who put his finger on so many salient points, did not overlook this one. "There are few scenes in poetry," he says, "more sublimely pathetic than this. We behold the sinking but still fiery glory of Wallenstein, opposed to the impetuous despair of Max Piccolomini, torn asunder by the claims of duty and love; the calm but brokenhearted Thekla, beside her brokenhearted mother, and surrounded by the blank faces of Wallenstein's desponding followers." He has brot out also the effect on the audience.

The never-ceasing activity of Wallenstein himself was contrasted with apparent inactivity on the part of Octavio. That he could enter into activities opposed to him never occured to Wallenstein, and forms a second element of contrast there. "Ich weiss dass dir ein Deinst damit gescheit

In diesem Spiel dich müssig zu verhalten." Contrasts like this cannot fail of their effect on the audience. A 'Gegenstück' to this may be found III, 10 in which Wallenstein, having discovered the treachery of Octavio, contrasts the facts with what he might rightfully expect of so tried a companion.

The action of the Pappenheimers in their loyalty and personal affection for their leader stands in

\*) Carlyle. p. 169.



contrast to that of all other regiments who left him without word or sign. The scenes of Act V are mechanically divided into contrasting groups of action and opposing action. Scenes 1 and 2 are those of the enemies of Wallenstein busied in carrying out the murder; 3--5 are devoted to his friends and their attempts to save him; 6--12 are given to the opposing action, which comes off victorious.

In Maria Stuart the actions as a whole of Leicester and of Mortimer stand contrasted. Leicester, outwardly the favorite of Elizabeth, is a lover of Maria and implicated in plots to free her. Mortimer, outwardly the enemy of Maria, is her most fiery lover, and by his silent death rises far above Leicester in sincerity and truth. Leicester forms a link between the two queens; Mortimer between Maria and Leicester. Act I, 5 thus stands in contrast to scene 3, where Maria shows her dislike of Mortimer, for in the latter she finds a "Freund im Feind." Here too, the love plot--that of Elizabeth and the French king, by proxy, being only sketched and incidental--stands in contrast to the tragic action of Maria's death, with the various elements of advance and retard. <sup>action.</sup> It is stated in "Sie geht ins Brautgemach, die Stuart geht zum Tode." (II, 1, 1112)

There is a tragic contrast in the futile attempts to free Maria, especially the last one of Mortimer, where she has to call for help against her would-be savior because of the violence of his passion.(2581)The hesitancy of Elizabeth in the presence of the signed death warrent, with her contradictory orders to her secretary,(IV,11) stands in contrast with her positive and decided actions,(V,14)---but here she is secretly sure of the death of her rival.

It has already been noted that the larger contrast in the Jungfrau von Orleans lies in the struggle between France and England. The poet takes care to direct our sympathies to France as the rightful victor, and uses the English leaders more to bring out action and counter-action in French characters than to further their own cause. This is exemplified in III,7 in which Johanna,meeting Montgomery, remains moral and physical victor and III,10 in which she is conquered morally(and in consequence physically) by Lionel thru her sudden love for him. The former scene,Johanna unconquerable with the sword, also stands as 'Gegenstück' to II,10,in which she is victor by virtue of the power of her word. Act IV,2 in which Agnes pays homage to the chaste Maid stands in deepest contrast to scene 1,

where Johanna all alone 'beweeps her outcast state.' This contrast is strengthened in scene 10; "dass wir anbetend im Staube dich verehren" and the accusing conscience of the girl. The hope expressed by Raimond, "Es sind nicht alle Menschen grausam" (IV, 2) brings out the pathos of their condition when the boy dashes the cup from Johanna's lips, and all flee who before had been willing to grant hospitality, at least, to a stranger. In contrast to the brutality of this action is Johanna's interpretation of it, as part of her punishment.

The opening lines of the Braut von Messina, "Der Not gehorchend, nicht dem eignen Trieb," express the contrasting motive powers in the actions of Isabella, and in a measure, the further action of the play. The sons she says, are ready as rulers "die Untertanen gegen die Welt zu schützen-- sich gegen euch." (100) The faithful Diego had shared her "Leid", now he was to share her "Glück" (II, 4); as he once "zeigte der Traurigen Dienst, jetzt der Glücklichen" The great hatred of the brothers is best shown by the effect on the actions of the mother on each;

"Wenn ich die Hand des Bruders freundlich drücke  
Stoß ich den Stachel nicht in deine Brust,  
Wenn ich das Herz an seinem Anblick weide,  
Ist's nicht ein Raub an dir?" (I, 4, 309)

She closes her pleas to make peace by action contrast; "Ein schaudernd Bild, wie ihr gestorben und gelebt." (1460) The ignorance in which Manuel's bride has been kept he contrasts with her surprise when she discovers the glory of the Fürst. This in turn stands in contrast to the horror she feels and expresses when it is made known to her, There is a strong contrast between the attitude of the chorus and Manuel toward his wooing; preparing the audience for the further developments in the play. The choruses discuss the contrast between lives and actions of peace and war. The older grants "Blume der Liebe für die Jugend" but would chose something "ernsteres für das Alter.

Act III, 5 contrasts strongly the two choruses in action and word. Cesar's bringing home the bride with a certain joy, Manuel's sorrowful, with death dirges. There is in IV, 2 a foreboding contrast between the messengers happy tidings that Beatrice is found and the burning of the hermit's hut. Her entrance, lifeless and white, forms contrast to what the mother expected. The impassioned, thoughtless deed of Cesar in killing his brother is strongly contrasted by his deliberation and calm in paying the penalty.

in Tell  
Action contrast, lies between the tyranny of those in authority and the deeds of the people in self defense: in Rudenz aid to Austria to gain Bertha, his assistance later to his people; Tell's action first for his individual family, then for its effect on the country. TELL's action as such was justifiable for this reason, Parricid's not. The action of the whole is stated thus: "Nicht Geschahenes rächen, Gedrohtem Übel wollen wir begegnen." (993).

One of these forerunners of evil was the hat-homage, and as III,3, progresses we feel distinctly the contrast between the peace of the early part of the walk of the father and son, and the excitement aroused. The quick action of the people expressing itself in the destruction of the Zwinger, (V,1) contrasts with I,3, where it was being built slowly and painfully, a monument of oppression to the living as well as a grave for those condemned to its dungeons.

Thus each drama contains action contrast, both between characters and groups of characters. Broad outlines are thereby drawn which enclose the mass of detail. They are usually expressed in scenes opposing each other. The early dramas contain such contrast in a simpler form than the later ones, where threads are more skillfully interwoven. The love plot is the most important element of the larger contrasts.

It is interesting to note that the earlier dramas contain more character and action contrasts along broad lines than the later ones. In these the contrast in diction becomes marked. It would seem that as the dramatist grew in power, and became conscious thru actual experience of the strong effect to be obtained by diction contrast, that he naturally employed it.

How he obtained such effects in two or three well chosen contrasting words may be seen in the following examples.

"schrecklicher Namen--dein Vater."---	Kabale und Liebe.	(II, 5)	
"verdächtige Gnade"--"grausam Barmherzig".	" "	" "	IV, 6
"Schreckbild der Tugend".	Don Karlos,	(II, 10, 1932).	
"strengen, wachsamen Gespieler."	" "	(II, 10, 2160).	
"grosser, schöner Tod"	" "	(V, 4, 4796).	
"brüderlicher Zwiétracht."	W.T.	III, 20.	
"Wahnsinn blinder Liebesglut."	M.St.	I, 4, 325.	
"Unglückrolles Recht."	" "	I, 3, 574.	
"Der Tod--der ernste Freund."	" "	3490.	
"fremden, menschenreiche öde".	J.V.O.	IV, 9, 16.	
"schmerzlich süsßes heiliges Schicksal."	Er, V.M.	106.	
"traurige Geschenke."	" "	2413.	
"schwachen Kraft."	TEIL.	153.	
"leichter Arbeit."	" "	1413.	
"lebendig Begrabener."	" "	1505.	
"gerechte Rache."	" "	2113.	
"furchtbarn Wiege."	" "	2155.	
"steinern schaffe Brust."	" "	2160.	
"Wasser Wüste."	" "	2224.	

Word contrasts in which the words are not direct modifiers of each other, but which nevertheless designate contrasting ideas, conceptions or conditions are found in great number.

- Kosinsky sought men "die Freiheit höher schätzen  
als Ehre und Leben." Räuber. III, 2.  
"Mörder! Teufel! "Ich kann dich Engel nicht lassen." R.V, 2.  
One phase of Fiesko; "Gallanterie und Liebe." F.I, 1.  
"Was ich mich zu denken geschämt habe, kann ich itzt laut vor  
dir sagen." F.I, 3.  
"Einen Lorbeer verdiente der Wille, aber die Tat wäre kind-  
isch." (I, 8, 36). I, 9, 24.  
"Ernst--Spass." F.II, 4-5.  
"Murmelt--schreit laut." F.II, 4-5.  
"Schwert, Zeichen des Krieges! Im Zimmer des Friedens!" II, 8.  
"Scharlach--nicht Schwarz."  
Unsre Bekanntschaft ist noch grün, aber meine Freundschaft  
ist zeitig." II, 17.  
"Diese nur Geschöpfe--jens Menschen." II, 17.  
"Leben auf toten Tüchern." II, 17.  
"Tadel hoch deinen Beifall." III, 1.  
"So leicht zu behalten, so schwer zu machen war." II, 4, 11.  
"Freundschaft--Liebe."  
"erhabene Kopf--gemeiner." III, 2.  
"Riesen--Pyhnaen; Gehorchen--herrschen; sein--nicht sein,  
"Schwartz und Weiss", (an instance of color contrast to denote  
the concrete, the list of senators doomed to death). III, 4.  
"Wenn Genua frei ist, stirbt Fiesko." V.  
"Sie schlägt die Augen auf--sie dem Doria zuzudrücken." IV, 4.  
"Fliehen in der Braurnacht." V, 15.  
"Böses---Gutes." V, 16.  
"Zufall---Vorsehung." Kabale und Liebe. V, 2.  
"Lüge----Wahrheit." " " V, 2.  
"Ruhe----Scarpionen." " " V, 3.  
"Leben--Sterben; Gottes Gold--Satanas; "Alten-Neuen". V, 4.  
"Verdriesslichen Duet--eine Lustbarkeit." V, 7.  
"Teufel jauchen--Guten Engel zurücktreten." V, 2.  
"Liebkosungen--Mishandlungen." V, 2.  
"für diese Gnade." Don Karlos. II, 2.  
"zum Meisseln erniedern, wo Künstler sein kann." D.K. III, 3035.  
"Heuchler---Freund." Don Karlos I, 1.76.

"selig sprechen--verdammten."	I,1.85.
"Einfall, kindisch aber göttlich schon."	I,1.177.
"viel gereisst--jetzt im Vaterland leben."	572.
"froh--traurig."	L.530.
"zu sein --zu vergehen."	644.
"Leben---Tod."	723.
"Verbrechen--Unschuld."	II,14.2252.
"unschuldig--Schuldig."	IV,14.4054.
"Gut--übel; Rechtsschaffen--Lasterhaft."	V,10.5203.
"gefasst auf Liebe--empfang ein Diadem."	III,10.3129.
"pflanzen für Ewigkeit und säen Tod."	III,10.3120.
"erschreckt und reizt."	IV,3.3480.
"Mein Herr---mein Gemahl."	IV,9.
"Es gilt um Tod und Leben."	IV,16.4102.
"Engel--Teufel."	V,4.4160.
"Mord ist jetzt die Lösung."	V,4.4766.
"Fliesst Blut, nicht glühend Erz."	V,4.4837.
"Wahr---Falsch."	V,10.
"Leichenstein---Paradies."	V,11.5295.

"zu hochgestiegen---herunterkriegen."	Lager.
"Feindes und Freundes Land."	1.37.
"grossen Taten--des Stückchen."	7,91.
"führten den Krieg als wär's nur Scherz."	
"Feurs Blitzen---kühlem Blut."	6,155.
The most striking example of word contrast in all the dramas is the Kapuziner Predigt, Lager, Scene 8, which contains also time contrasts, word plays, questions. It is too long to be quoted here. The Latin used contrasts as the language of the Learned with the German, the language of the people.	
"Glanz und Schimmer---Müh und Schmerzen."	
"Wehrstand leben-----Nährstand geben."	386.

"Märschen und Batterien, Attacken--auch was Holdes."	Pic.I.1.38.
"flehn---zwingen."	I B.30.
"Freund und Feindes Geisel."	I,2.
"Gehn Bauern drauf, so gewinnt der Kaiser Soldaten."	
"besser in flicken und Stückeln als in eine bittere Wahl."	
"roh gewaltsam Handwerk--sanfte Mitteln."	
"Wälle erfüllt von friedlichen Menschen."	



"Das Ungemeine, das Höchste--wie das Alltägliche."	I, 4.
"aus dem Zeitungsblatt--was wir selbst erlebt."	49.
"mit dieser Bitte und fleht wo er als Herr befehlen kann."	1.65.
"über die Beschreibung vergess ich den Krieg."	78.
"verwünscht Gescheit--herzlich dumm."	224.
"Amt--Gunst."	II, 4, 18.
"unbedingt--des Kaiser's Dienst, Pflichten gegen Osterreich."	II, 7. 23.
"versammelt---auseinandgehen."	II, 7. 23.
"Einen Platz--alle zertrauten Feindesheere."	II, 7. 23.
"Festigkeit--Kühnheit widerstehn."	
"weise Kunst--Tapferkeit."	32.
"Formel mit Klausel--Ohne."	Pic. III, 1.
"Not---Tugend."	
"Generalen---Herrn."	30.
"Ich seh' sie leiden---ich glücklich."	III, 4, 7.
"Äthers Höhen---Erd'&	45.
"Leben Wahrheit--was Traum schien."	41.
"vollem Tageslicht--düstre Nacht."	1.77.
"Color contrast was used by Schiller to excellent advantage in describing the status of the planets--	
"trübgelben Stern, Saturn; roten Schein, Mars; sanft schimmernd, Venus; silber hell, Jupiter."	85 ff.
"Venus, Bringerin des Glücks--Mars, Stern des Unglücks."	III, 4, 135
"mein gütig freundliches Geschick--aus seinem fürchtbar ungeheurem Dasein."	III, 6, 41.
"Dein Herz--Schicksal."	69.
"Der Zug des Herzens--des Schicksals Stimme."	74.
"Toben einer Schlacht---Schmauss."	IV, 6, 28.
"Jude--Christ."	53.
"Wacht der Hölle---deiner Sinne hellen Tag."	V, 1. 38.
"ernsten Grund dies Licht zu fliehen--so dringenderin dass ichs' dir's gebe."	45.
"verbirgst---entreisst mir meines."	50.
"gegenüber Stadt gelagert--die er schützen soll."	90.
"kein Brief---mündlichen auftrag."	V, 6.
"Freund ----Vater."	55.
"planos-planvoll; Zorn und Mut--Künstlichen Gewerbe."	W. T. I, 4.
"fräier Triesb-Not; noch mein---tück'schen Mächten."	41-5.
"räche oder dulde"	75.
"Fluch war sein Lohn."	I, 6, 13.
"Tugend---wie Ruhm, Glück."	7, 47.
"schändlich---würdig; böse---gut."	II, 297.

- "Lügengeist--Stimme der Wahrheit." III, 4, 20.  
"Falschheit---Wahrhaftigkeit." II, 7.  
"Schreckens Hand---frölich Hoffen." III, 8, 56.  
"erhub sich---muss es sinken." IV, 1, 7.  
"Messbuch---Bibel." 3, 19.  
"Die Hohen weiken fallen--die Niedrigen erheben sich." 3, 28.  
"Herb Gesicht---Freudenbotschaft." 7, 4.  
"Herz voll Uruh---führt nicht zur Ruh." 11, 30.  
"Lebend---Tod." V, 2, 23, 74.  
"scheine herabgestützt und werde steigen." V, 4, 55.  
"auf Ebbe---hohe Flut."  
"Eure Hand rein---die menige dazu gebraucht." V, 11, 10.  
"Krone verloren---Schönheit blieb" M. St. 2568ff.  
"Herracher braucht hartes Herz--Es' weich." 3160.  
"Gerettet oder Verloren." 3166.  
"zeitlichen---Ewigem." 3395.  
"Didier, hoch an Jahren lebt um deine Jugend zu begraben." 3511.  
"Blutsverwandten---Fremdlinge." 3515.  
"Wort vermieden-----Willetete." 3723.
- "Landmann---Lanzenknecht." JvO. Prol. 3, 215.  
"weichen---siegen." I, 4.  
"Den stolzen Sieger stürzt sein sigaes Glück." 136.  
"Unglück erschöpft---Sonnenschein wieder." I, 6.  
"Krieg---Friede." I, 11, 18; 11, 45.  
"getrauen Freund zu ehren--Den falschen wahren." II, 1, 29.  
"Ganklerin--Heldin; Weib---mir." II, 5.  
"blut'ge Mordschlagt---Savern blühendem Gestad." II, 6, 2070.  
"Jungfrau, Schäferin---ein Gespenst des Schreckens." II, 7.  
"Männern--Jungfrauen; Strichen--Worten." II, 10.  
"Segenstrank--Gift; Freund---Feind." III, 4.  
"Kurz ist der Abschied für die lange Freundschaft." III, 6.  
"Achtung vor Toten--im Leben nie zu nahn gewünscht." III, 7.  
"weite Erde Frankreich's ---es geringen Raum." 9, 10.  
"Nacht die deine Farbe ist--Licht des Tages."  
"Den Freuden hold---auf Feinde Entsetzen." IV, 13, 46.
- "Meine Unschuld, meiner Freunde Eifer--Meiner Feinder böser  
Hst." M. St. I, 2, 225.  
"Tuch selbst, nicht euer Bild; kein Kerkor--Götterhalle." 1. 550

"Offenbar---heimlich."	631.
"Protestanten Eifer richtet Papisten; Britte---Schotte."	800.
"sollte Warnung sein---zum Fallstrick."	865.
"Rechte---Gewalt"	457.
"Schönheit---Verlangen."	II, 1. 1084.
"Scherze---Ernste."	1. 1099.
"In verschlossener Kapelle, sein Gottesdienst, --Reichs religion öffentlicher Gottesdienst."	II 05.
"Trauerflor--Gepränge bräutlicher Gewänder."	II 50.
"Pöbel---Weiser Staatsrat."	I 440.
"Verachtung ist Tod--Mitleid ins Leben."	I 448.
"Glück der Erde--stolzen Hoffnungen."	I 530.
"Engels Lichtererscheinung--"Kerkers Gräber."	I 548.
"Gnade---Notwendigkeit."	II, 5, 1590.
"Am Ziel--Anfang."	I 600.
"böse Schein"---Gerechte Sache; "Heuchelschein der Gnade.	
"Des Lebens, Erde Lust---strenge Königspflichten."	I 984.
"Sie fodert's als eine Gunst, gewährt es ihr als Strafe"	2524.
"Bittend, Gastrecht---Kerkermauern."	2297.
"Fremdling---Erbin."	2365.
"Hass und Liebe."	2553.
"weihe dem Lebensgot der Freuden---Hasse opfern muss."	2557.

"Frauensaal---Männerblicken."	Brant v.M. I, 4.
"Er selbst bin---Geist lebt in Söhnen."	I, 19.
"Staates Bande sähet ihr reißen---mir riss das Herz."	60.
"Haus war verödet---soll alles versammeln."	107.
"grossen Höhen---donnernde Fall."	230.
"Krieg---Frieden."	324.
"Hallen die euch geboren---Schauplatz Wechsel Mords."	448.
"Weisern Alter---rasche Jugend."	790.
"Heimatlose---Fürstlich---	
"Wachend---träumend"	III 7.
"Braut---Haus des Todes."	I 480.
"Schmuck niederfahrend--Seele schwang nach oben."	I 513.
"bejammern---preisen sein Los."	2843.
"Sturm---aus heitrer Luft gesandt."	I 706.
"There is contrast in the picture of the two dreams, the lily and laurel-trees devoured by flames; the lion and the eagle at the feet of a child."	2340.
"drunten an der Hölle Flüssen---droben an der Quell des Lichts."	2376.

"rechts---links"		2392.
"Nah---Fernes"		2407.
"verworrenen Kreisen---Brust der Natur."		2565.
"der blutige Mord---das Heilige."		2635.
"Busse---Zorn des Himmels."		2636.
"Schlimmes---noch Gutes."		2118.
"In fröhlichen Tagen---fürchte Unglücks tückische Nähe."	2308.	
"Wer besitzt---lerne verlieren."		2308.
"Glück---lerne den Schmerz."		2308.
"Liebe---Hass."	315,	540.
"nicht Fremde Hände---mit eignen."		450.
"Verlorne---Gefunden."		1,6.
"Auf Tod und Leben."	W. Tell. I, 4.	744.
"hell in deiner Nacht soll es dir Tagen."		752.
"Mein eigener Wirt und Gast."		1008.
"Bären wilde Wohnung---Sitz für Menschen."		1264.
"Greift hinauf---holt herunter."		1278.
"bedrängen---Schmeicheln."		1294.
"bald gesprochen---schwer Getan."		1382.
"Eifer auch, der gute, kann verraten."		1391.
"Treue---Falschheit." 1704; "treue---treulos."		1605.
"Eng ---weit es Land."		1812.
"Munt der Wahrheit---Stumm." (Attinghausen)		2125.
"Sehnde Auge---Geblendet." (Melchthar)		
"Arm der retten sollte---gefesselt." (Tell)		
"Gefangen und gebunden---befriet."		2205.
"Haus des Todes---O, er lebt mir."		2313.
"Das Leiden---die Hoffnung."		2383.
"Wandrer---Heimat."		2610.
"		
Düstere Räuber---heitre Spielmann.		
"ihr Geschäft---meines."		
"ernster Gast---Hochzeithaus"		2658.
"hier wird Gefreit---anderwo begraben."		2662.
"Wanken die Berge selbst."		2669.
"Ersche---Himmel."		2807.
"Schrecken---Freude."		3130.

The contrast of time has been considered, and some instances have been noted in character drawing. Others are to be found which, altho they depict character to a degree, and perhaps action, yet are more important for the time element contained in them, and often express results of actions and conditions. They usually emphasize the negative as true, earlier, at the present, or later. There is a psychological value in these contrasts for our past experiences must color and determine our appreciation of the present.

- "Itzt sind wir frei--Kameraden". Räuber. II, 3  
"Es war eine Zeit wo sie mir so gern flossen. III, 2.  
"Ich höre von diesem Nun auf euer Hauptmann zu sein. V, 2  
"bei Tage, Mitternacht ist eine ungewöhnliche Stunde". F.V, 1.  
"Sie sind heute sehr gnädig mein Vater." K. und L. I, 7  
"Ich weiss eine Zeit wo man den Tag in seine Sekunden zerstückte, wo Sehnsucht nach mir sich an die Gewichte der zögernden Wanduhr hing, und auf den Aderschlag lauerte unter dem ich erscheinen sollte--Wie kommt's dass ich jetzt überrasche?" V, 2.  
"In jene Welt hinaus will ich's nicht treiben." V, 7.  
"O, jetzt ist alles wieder gut." Don Karlos. I, 2  
"Ist es noch nicht die Stunde---" 466.  
"Jetzt oder nie." 1060  
"Ich's bin's gewesen--" 4589  
"Seit Jahren--- seit Sonnenuntergang." 5154.  
"Erfing's klein an, und jetzt so gross". Lager. 7.  
"Damalen galt es, Böhmen aus Feindes Hand zu reissen, heute soll ich's befreien von seinen Freunden und Beschützern" Pic. I 2

"Der Fürst nachher verschaffte mir in drei Tagen Was ich in dreizig nicht erlangte."	Pic. I,2.
"O, dass Sie von so ferner, ferner Zeit, Und nicht von morgen, nicht von heute sprechen."	I,4.
"hispanische Conte---sonst so warm---keine Zunge mehr"	II,2.
"zweiten, schimpflicheren Absetzung."	"
"jetzt hast du sie---bald sprengt der Krieg"	II,6.
ganz anders---als vor acht neun Jahren."	II,7.
"in diesen nächsten Tagen---in Jahren--"	"
"jetzt auf einmal "	III,3.
Heute erst in diesen zwanzig Tagen--"	1437.
"Jede neue Sonne vereinigte--die späte Nacht trennte"	1477.
"Jetzt Mut sie zu sehen-- heute nicht--"	III,4.
"Vor einem halben Jahr noch abzudingen---jetzt freiwillig."	IV,4.
Uralte Häuser Enkel--neue Wappen---	IV,4.
The former religious freedom of Bohemia is contrasted with present oppression under Austria.	IV,5.
"Jetzt für den Augenblick---langsamen, der stillen Macht der Zeit."	W.T.I,3.
"Noch ist sie rein."	Tod. I,3.
"vor wenig Tagen noch---heute nicht mehr."	I,5.
"Bis auf diesen Tag---zum ersten mal heut."	II,2.
"nächsten Morgens Schicksal--fernste Zukunft."	II,7.
"immer---auch diesmal---	III,3.
Die Zeiten der Liebe sind vorbei, der zarten Schöpfung"	III,12.
"Die Nacht sei einmal Tag."	IV,7.
"Nicht heute---als er sich trennte."	V,3.
"Haus des Glanzes und der Herrlichkeit nun verödet."	V,12.

Very few definite time contrasts are found in Maria

Stuart.

"Jahren der Erniedrigung---Augenblick der Rache."	II,5
"jetzt mich treiben---wenn's vollbracht ist---	III,8
"Sobald die Königin nicht mehr ist."	3435.
"mein Deiner einst, jetzt der Diener---	3665.

An element of suspense is added in the Jungfrau by the  
time contrasts, few in number as they are. They also give

the effect of her banishment from the army. The small number of definitely stated time contrasts in these later plays is remarkable when compared with the large number in, for instance, Wallenstein, where the course of the action can almost be traced in them. The time element is not of such moment in the later plays.

"Heute sind wir noch Franzosen, freie Bürger, Herrn---  
wer weiss wer morgen befiehlt." J.v.O.I, 1.

"Seid das Mädchen Hexe ward geht alles rückwärts." V, 1.

"Das Morgen wird dem schönen Heute gleichen." B.v.M. 664.

In Tell there is a continuous and large time contrast between the condition of the people before the governor came and after it.

"Grosses habt Ihr in kurzer Frist geleistet--" Tell 1055.

"jetzt oder nie." 1592.

"war's doch sonst---Jetzt wie verödet--" 1735.

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A few place contrasts may be noted. In Don Karlos, Eboli finds it "tot" in Aranjuez, the Queen in Madrid. I, 3.

"Lowyre---Kastilien," 492.

"Man ist sehr ruhig in Madrid." 512.

Wallenstein's Lager as a place of freedom in contrast to Gustav Adolph's as a place of discipline. Lager--4.

"Am Oderstrom vielleicht gewann man wieder,  
Was an der Donau schimpflich ward verloren." Pic. II, 7.80.

"Ruhm in Nurnberg--Leben in Lützen" " II, 7.52.

"Etwas Grosses, Langerwartetes am Himmel--  
Wenn's hier unter nur geschieht." III, I, 51.  
"Stent's hier unten richtig, werden die rechten Sterne  
scheinen." M. St. 375. 75.

Kennedy declares Maria Stuart guilty in Scotland, and before herself, but not in England. This is one element that makes the struggle for freedom and the play possible. M. St. 375.

"Rhens ist verloren--eilt Paris zu retten." J. v. O. III, 6  
"Auf Erden ist mein Hoffen, und im Himmel ist es nicht." IV, 6, 65.

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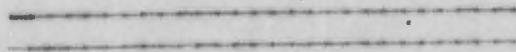
One result of word contrast is that the phrase or sentence is easily remembered and becomes proverbial, a "Geflügeltes Wort." Schiller is especially rich in such phrases and sentences, and couplets. Many collections of them have been made.\*) No attempt has been made here to collect all the proverbs, but some of the best known and especially those containing contrast, have been included. Often the contrast lies in a similarity of word with a great difference in idea. This use of a similar or the same word results also in word play and is pleasing to the audience.

"Ich weiss nicht was ich denke  
Ich denke etwas dass du nicht weisst." F. II, 14.  
"Wenn auch der Betrügers Witz den Betrug nicht adelt, so  
adelt höchster Preis den Betrüger." F. III, 2.  
"Saus und Braus." Lager. 55.  
"nicht erfreulichen Geschäften--oh er seines Kindes froh  
geworden." Pic. II, 3, 2  
"Fröner meint den Schatz zu erheben,  
Er gräbt sich endlich sein Grab." Lager.  
"Die allgemeine Schönheit--die Gemeine sein für alle." M. S. 2417.  
"Keines Mannes Treu' ist zu vertrauen." Tell, 2831.

\*) The original and the best of these is Georg Büchmann,  
"Geflügelte Worte." 18 ed. Berlin 1895.



- "Was ist der langen Rede kurzer Sinn ?" Pic. 160.
- "Eng ist die Welt, und das Gehirn ist weit.  
Leicht beieinander wohnen die Gedanken,  
Doch hart im Raume stossen sich die Säcken." W.T.III,2.
- "Wo viel Freiheit, ist viel Irrtum,  
Doch sicher ist der Schmale Weg der Pflicht." IV,2,70
- "Die Welt ist vollkommen überall  
Wo der Mensch nicht hinkommt mit seiner Qual." B.v.M.2593.
- "Wer Thränen ernten will, muss Liebe säen." Teil,3055.



The nature of the question, condition, and negation was fully taken up in the discussion of the different means of expressing a contrast. Many of these, as was pointed out, were used essentially to portray character and were included in the character contrasts. Many others are found which are of more importance in accentuating a situation, an idea, both sides equally. Often a negative is implied as reply in the mind of the audience. Where some other element, as that of time, was predominant, even tho the form was interrogative, it has been included under that.

- "Wenn Frauzimmer weinen--wofür Mann?" F. I, 8.  
 "Wer die Freiheit zu stürzen Miene macht, oder Gewicht hat?  
 wer ist mehr Tyrann?" F. II, 5.24
- "Und kann die gute Sache schlimme Mittel Adeln?" D. K. IV, 3407.  
 "Heisst das der Gesetze Wohltat genießen?" M. S.
- "Such soll ich trauen, ihr nicht mir?" W. T. I, 5, 177.  
 "Will nicht, was er muss?" I, 7.8.  
 "Was kann aus blut'ger Tat auch Glückliches  
 Gedeihen?" IV, 854.  
 "Ward ihm sanft gebetet unter den Hufen seiner Rosse?" IV, II, 23  
 II, 3.27.
- "Muss es den der jüst seien?"
- "Hab ich Pflichten gegen England?" M. St. I, 945.  
 "Wie, Mylady, sind es etwa vom Pöbel aufgeworfene Verworfenne,  
 schamlose Zungen-drescher?--sind's nicht die ersten Männer  
 dieses Landes?" M. S.  
 "Wer war's nun, der dich rettete? War es Lord Burleigh?"  
 "Was hab ich verloren? Welche Perle warf ich hin?"

"Wo war dein Bruder, dass sein Arm dich nicht beschütze?"  
Br.v.M. IV,4.

"Erleiden vom fremden Knecht was kein Kaiser bieten durfte?"  
Tell. I259.

"Vermocht er keck zu handeln, dürft er nicht keck reden auch?"  
Pic.I,2. I80.

"Die gleichgesinnten können es allein."

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The conditional presents the two phrases of a fact or point under discussion. Sometimes an alternative is offered, or both phrases may be contrary to the truth. The conclusion may be a negation, which of itself is an answer to the doubt in the condition. Its strength lies in the fact that the opposite of what is true is stated.

"Wenn die Kisse deines Major's heisser brennen als die Tränen deines Vaters."  
K, undL. V,1.

"So wären es Träume nur gewesen."  
D,K. I,2.178.

"Wär's nicht aus Lieb' für den Wallenstein,  
Der Ferdinand hält' unschämmer bekommen."  
Lager, 11.

"Ich dacht es wär um meiner Sünden willen."  
Pic.I.

"Der Weg der Ordnung, ginge er auch durch Krümmen, er ist  
kein Umweg--"  
Pic. I,4.

"O hätte man's getan---"  
Pic.II,2.31.

"wenn ich wollte---ob ich sie wirklich brauchen wette"  
II,5.

"Wenn ich <sup>nich</sup> gegen sie verpflichten soll,  
So müssen sies' auch gegen mich."  
Pic.II,6.24.

"Sollt' ich's im Ernst erfüllen müssen, weil ich zu frei  
gesichert mit dem Gedanken."  
Tod.3.59.

"Sei im Besitze und du wohnst im Recht."  
" I,4.

"Die Guten hätten Kraft behalten--nicht in der Schlechten  
Garn gefallen---."  
Tod.II.7,5.

"Hättest du vom Menschen besser stets gedacht, du hättest  
besser stets gehandelt."  
Tod,II,7,50

"Engländer hätten allein Orleans nie verloren-  
Nein, denn sie hätten es nicht gesehen."  
J.v.O. II,1,37.

Negatives may be divided according as they present only one idea, or two to the mind. If but one idea is presented, it is a simple negative. If the opposite idea is also expressed, that is, a positive statement is added, it is no longer simple, but stands nearer the antithesis. The facility of expression of Schiller, as well as the richness of ideas, caused him to use many more of the second kind.

- "Das Schwert ist kein Spaten, kein Pflug; wer damit ackern wollte, wäre nicht klug." Lager.  
"Sind nicht für die Langweil her bemüht." "  
"Es geht nicht zu mit rechten Dingen." D.K. 716.  
"Ich liebe nicht mehr." W.T. II, 3.  
"So pflegten wir uns vormals nicht zu trennen."  
"Nicht heut, nicht hier ist mir bestimmt zu fallen." JvO. II, 4, 24.  
"Nicht als Flehende erscheinen wir vor dir." J.v.O. 10. 47  
"Dich trieb des Mitleids fromme Stimme Nicht." IV, I, 58.  
"Es war nicht meine Wahl." 96.  
"Kein Gott erscheint, kein Engel zeigt sich mehr." V, 6. 17.  
"Keiner der bei Sinnen ist." Tell. I. 138.  

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"Dem Kaiser verkauften wir unser Blut,  
Und nicht dem hispanischen roten Hut." Lager. II.  
"Was nicht verboten ist, ist erlaubt." " I.  
"Es ist ihm nicht um des Kaiser's Dienst.", " 1. 150.  
Ein Reich von Soldaten wollt' er gründen." " 7-45.  
"Wer nichts wagt, der darf nichts hoffen." " II, 219.  
"Wer uns bezahlt, das ist der Kaiser." "  
"Tüchtige Reiter sein, nicht seine Herde." "  
"Von dem Himmel fällt ihm sein lustig Los,  
Braucht's nicht mit Müh' zu erstreben." "

- "Den Vergleich machen Sie, nicht ich." Pic.
- "Nein, doch, es war der Mann----" " I,
- "Genommen ist die Freiheit, nicht gegeben,  
sie kummre nur die Pflicht, und nicht der Name." " I, 2, 14.
- "Vom Kaiser nicht erhielten wir den Wallenstein zum Feldherrn,  
Vom Wallenstein erhielten wir den Kaiser erst zum Herrn." Pic. I, 2, 11.
- "Der Städte Tore gehen auf von selbst,  
Nicht die Petarde braucht sie mehr zu sprengen." " I, 4, 157.
- "Nur ihr Auge, nicht ihr Herz." " III, 4.
- "Dazu verdammt ihn das Gesetz, nicht ich." " II, 7.
- "Er ist nicht heiter----anders auf der Reise." III, 4, 133
- "Nicht Rosen bloss, auch Dornen hat der Himmel." III, 5, 135
- "Trau niemand hier als mir." IV, 4, 40
- "Nicht Männer bloss, auch Geld." " 6, 41.
- "Doch wie ich sehe, bist du noch nicht hier." 6, 43.
- "Ich darf nicht wissen--Terzky weiss es doch."
- "Ekel, nicht vor Schweden, Lutheranern; vor eignen  
Truppen wegzufüchten." V, I, 199.
- "Nimm war das Wort weil es die Tat nicht war." Tod. I, 4, 32.
- "Nicht mir, den eignen Augen mögt ihr gläuben." I, 5, 106.
- "Nicht guter Wille, das Gesetz der herben Not." 5, 126.
- "Die Tat, nicht das Zeichen." 153.
- "Ihre Bedingung--nicht die Seine." 148.
- "Nicht Pflicht und Recht, nur Macht und Gelegenheit." 7, 183.
- "Blick nicht zurück! Blicke vorwärts!  
Urteile nicht! Bereite Dich zu handeln." Tod. II, 2, 19
- "Eurer Grille---nicht der meinen." 3, 20.
- "Nicht Zeit zur Schwäche---Stärke üben." III, 12.
- "Das Geheimnis ist für den Glücklichen;  
Das Unglück braucht keinen Schleier mehr." III, 18, 9.
- "Du nicht, -mit ihr allein." III, 18.
- "Der Ort nicht, sein Verhängnis tötet ihn." 47.
- "Mord--nicht Gerechtigkeit." IV, 6, 30
- "stürzen---nicht vernichten." 67.
- "Nicht Dechanten---Priester." M. S. I, 1, 138.
- "Urteil gefällt aus List, nicht Gefühl der Menschlichkeit  
und Schonung." M. S. I, 4, 584.
- "Hier ist nicht die Rede von dem Recht,  
aus von dem Vorteil." II, 1440.
- "vollziehen lassen::soll es nicht." IV, 3315.
- "Nicht vor dem Tode, vor dem Befreier---." 3385.

Paradox is used in a few instances.

"Erstaunenswerte Dinge hoffte man  
Auf dieser Kriegsbühne zu erleben,  
Wo Friedland in Person zu Felde zog.  
Der Nebenbühler Gustavs einen--Thurn  
Und einen Arnheim vor sich fand.Und wirklich  
Geriet man nahe g'nug hier aneinander,  
Doch um als Freund, als Gast sich zu bewirten." Pic.II,7.

"Euer gutes Recht  
In England Euer ganzes Unrecht ist." M.S.I,509

"Den Kaiser will man zum Herrn  
Um keinen Herrn zu haben." Tell, 308.

Irony is only one of the ingredients of the fate-  
ful dish prepared for mortals in the course of tragic  
events. Its force lies in the fact that the person concern-  
ed is usually unconscious of the significance of words, acts  
or happenings, and the spectators, by contrast, are the  
more conscious.

"Ein zucker süßes Brüderchen." R.I,2.  
"Von Wasser und Brot ist die Rede?Ein schönes Leben." I,2.  
"Schöner Magnet du." II,3.  
"Einen lustigen Traum--"mir ist ja so leicht,so wohl" V,1.

The Präsidents consent to the union of Ferdinand and Luise,  
knowing it to be too late, is ironical.\*) K.u.L.IV,5.  
"Das Schickal lässt nach uns zu verfolgen--Unsre glücklichen  
Sterne gehen auf." V,2.  
"Ich reise ab und in dem Land wo ich mich zu setzen ge-  
denke, gelten die Stemple nicht." V,4.  
"Dank dem da---" V,8.

\*) It seems to me that Thomas is in error in taking  
this consent seriously. (p.126) Such conversion of  
the Präsident is entirely unmotivated.

- "Zum Dank für sein Votum führt er den Leichenzug." F.II,14.  
It was the irony of fate that put Leonare into the scarlet  
cloak of Gianettino, and at the sword's point of Fiesko, who  
thot to sacrifice the latter to his wife.
- "sie seien die Erstlinge meiner Tyrannei." F.V,16.
- "Ich mein' es do gut mit Thaaen."  
"Das freut mich---"zum Altare." D.K.I,1.  
V,4491ff.
- "Wöll man zum Dank uns aus dem Lande werfen." Pic.I,3.
- "Ich hab' ihn scharf bewacht, Er war mit niemand als dem  
Octavio." Pic,II,6.18
- "führt sie zu ihrem glänzenden Geschick."  
Und meiner Hoffnung-----" Pic.II,3.
- "Meine guter Engel." (Octavio) W.T.3,104.
- "Pfand des Glücks." (Buttler) " III,4.
- "vor jedem Feind ~~stark~~ bewahrt, mit sichern Freunden." V,4,8.
- "Wer nennt das Glück noch falsch? mir war es treu." 50.
- "einen langen Schlaf zu tun." V,3.583.
- "Glück zu dem Frieden den die Furie stiftet." J.V.O.II,1.62.
- "Doch du bleibst immer ernst und streng; du kannst  
Das Glück erschaffen, doch teilst es nicht,  
Dein Herz ist kalt, du fühlst nicht unsere Freuden,  
Du hast der Himmel Herrlichkeit gesehen,  
Die reine Brust bewegt kein irdisch Glück----  
Dein Herz ist ruhig." IV,2,17ff.
- "Mit der Axt hab' ich ihm's Bad gesegnet." Tell,I,1.
- "Reit zu ! Wenn ihr frisch beilegt, holt ihr ihn noch  
ein !" Tell,I,1,1.  
175.
- "Zwar sichert uns die Nacht vor der Verfolgung, und wenn  
der Gegner nicht Flügel hat, so führt ich keinen Überfall;  
dennoch bedarf's der Vorsicht." J.V.O.
-

Much of the charm as well as the telling force of Schiller lies in his dialogue. The clever contrasts show the master-hand. A negative is often found in the answer of the dialogue.

- Lom. "Die grosse Welt hat viel an Ihnen verloren.  
F. Aber Fiesko nichts an der grossen Welt." F.I,6.
- F. "Wir wollen die Zeit mit Spielen betrügen.  
V. Wir sind gewohnt sie mit Taten zu bezahlen." I,7.5.
- Der Graf macht sehr lang.  
Immer zu rasch für seine Hoffnung." IV,5.26.
- Kon. "Werden uns lang nicht die Hände wärmen  
Da die Feinde schon frisch im Feld herumschwärmen.  
W. Werden uns eben nicht sehr erhitzen." Lager: 4.
- A fine example of a bit of exposition in which the position of the two characters is made absolutely clear to the audience in a word is:  
W. "Den Admiralshut riss't Ihr mir vom Haupt.  
Wr. Ich komme eine Krone drauf zu setzen." W.T.I,5.
- Illo. "Nun gelobt sei Gott.  
W. Es ist sein böser Geist und meiner." T.I,7.200.
- Burl. "Euer Ruf bleibt rein.  
Paulat. Nicht mein Gewissen." M.S.I,1061.
- Burl. "Ihr seit verloren wenn Ihr säumt.  
Dav. Ich bin verloren wenn ich's übereile."
- K. "Durch meiner Agnes Liebe wed' ich siegen.  
A. Durch deiner Freunde tapfres Schwert." J.v.O.I,4.60.

The Choruses in III.1. engage in a conflict of words that leads to a drawing of swords which is a brilliant example





Its use is presentation of "Vorgeschechte", exposition, and to prepare the audience for advance of action by being taken into the confidence of the speaker. It must be handled very carefully and offer thru striking contrasts, the most engaging aspect if the dramatist is to be successful in retaining the interest of the audience. The last three dramas show a decided decrease, there being but one each in the Braut and Tell.

Monologues of Franz.	Räuber	I, 1.; II, 1.2; IV, 2; V, 1.
" " Karl.	"	IV, 1, 5.
" " Fiesko.	Fiesko	II, 9; III, 2.
" " Mohr.	"	III, 7.
" " Ferdinand.	K u L.	I, 7; IV, 2; V, 4.
" " Milford.	" "	IV, 8.
" " Eboli.	D.K.	II, 9.
" " Philipp.		III, 1; 5;
" " Posa		III, 9; IV, 6.
" " Wallenstein.	Pic	II, 5; T. I, 4; III, 13.
" " Gräfin.	T.	III, 11.
" " Thekla.	T.	IV, 12.
" " Mortimer.	M.S.	II, 6; IV, 4.
" " Leicester.		IV, 4; V, 10.
" " Elizabeth.		IV, 10; V, 11, 12.
" " Johanna.	J.V.O. Prol.	4; II, 8; IV, 1.
" " Montgomery.		II, 6.
" " Beatrice.	Br, V, M.	II, 1.
" " Tell.	Tell.	IV, 3.

Finally, the contrast which is peculiarly characteristic of the poet, Schiller himself, of the times, and of his "Welt Anschauung" is that between an individual and the many. The individual may in turn typify another force, as Karl Moor does Nature, or Franz, convention. It is implied in the Räuber Moor and each of his followers as the individual against society. Franz is a rebel against human nature. It gives a breadth, a horizon that could be obtained in no other way.

This contrast is more definitely stated in Fiesko, and takes political form as well. Leonore gives sex expression to it. "Geschlecht----für einzelnen Rede stehen." "Ich betete das Geschlecht in dem einzelnen an, soll ich es nicht in ihm verabscheuen dürfen?" II, 3. Zenturione feels that all nobles are injured in the injury done him (II, 5). The individual as a representative of his class. "Der Ganze Adel muss meine Rache teilen." II, 5. The political position is adequately expressed in two short contrasts. "Volk und Senat wider Daria. Volk und Senat für Fiesko." II, 8. Verrina, strong patriot tho he is, must have a confidant: "Allein will ich ihm vollführen-Allein tragen kann ich ihn nicht." III, 1.

This illustrates a psychological fact that the Catholic Church has turned to good account, and to which it has often owed great power. "Fiesko is a fit offering of individual free will to the force of social conditions," says Carlyle. \*)

\*) Carlyle. p. 40.

The hero and heroine of *Kabale und Liebe* are representatives of the individual against his class, Ferdinand of the aristocracy, Luise the bourgeois. The Präsident gives expression to the conflict. I, 5.

Of the early plays this contrast is most definitely stated in *Don Karlos*. The material of this tragedy was particularly fruitful for the expression of the principles of the rights of humanity against the arbitrary prerogatives of a despot. Karlos himself was on the defensive with all the court, and apparently all Spain against him. Posa states this: "Ganz Spanien vergöttert seine Könige. Sie sollten nur mit des Hasses Auge sie betrachten?" I, 1. The Prince's passion for an individual is to be turned to a beneficent love for a whole people. I, 770. There is a contrast, Act II, 1015. between the individual and the state, but it is ironical—"Völker--ein König." Philipp's need for a sincere confident expresses contrast between the individual and humanity. "Unter Tausenden den Einzigen finden." III, 5, 2825. His wish was granted, but Posa, "ein Bürger dieser Welt, Ihr Unterthan" emphasizes this contrast further; "liebt die Menschheit." III, 10. -in a monarchy each loves himself. The ideal Posa holds up to the King is glittering indeed, due to a large contrast of this kind. "von Millionen Königen, ein König, (3170), for his dominions have freedom of that, each citizen feels himself a king. Europe's Kings will honor Spain.

The freedom of nature contrasts with the slavery of a King (for Philipp trembles at the rustling of a leaf). The individual and the mass of citizens are seen contrasted in "nicht vor mich--Ihre Unterthanen." (3280). Carlyle considers this love for humanity the essential significance of the character of Posa, that his friendship for Carlos, grounded on the likeness of their minds, and faithful as it is, yet seems to merge in this paramount emotion, zeal for the universal interests of man. \*) When the fatal bullet strikes Posa he dies with the concerns of others, not his own upon his lips. "Für mich ist keine Rettung mehr---vielleicht für Spanien." V, I. K's tribute "Das sine Leben, wichtiger, edler, und teurer war als er mit seinem ganzen Jahrhundert." The opinion of the Inquisition places Posa in contrast to thousands---but for other reasons. "Darf einer Gnaden finden,

Mit welchen Rechten wurden Hunderttausend geopfert?"

V, I, 5172.

Philipp says of his wife:--"mehr wert als alle. 1.330.

Karlos would gladly give Posa 'alle Briefe', nur nicht den einen." (4549). The King feels himself alone against the nation: "Meine Unterthanen haben mich gerächtet." (4854).

"Diese Menschen weinen, von einem Knaben weich gemacht." (4868)

Of Karlos, Lerma says; "Alle Patrioten weinen um Sie." (4935)

which in itself stands in contrast to the attitude taken toward the King.

\*) Carlyle. p.79.

The three parts of the Wallenstein tragedy contain many such contrasts. The sentiment of the Lager was favorable: "alle für einen Mann." (1.171). So 1.338. The glory of the Lager is seen in: "So vieler Helden ruhm gekrönte Häupter In eines Lagers Umkreis." (Pic, I.2). The position of the two parties is given, Questenberg being apparently alone of the court party, and all others against him. Wallenstein's influence and, therefore, power, is brot out:

"Alle Hauptleute in eine Schule, eine Milch.  
Doch alle führt er gleich--zu einem Volk." (Pic. I, 2, 140.

This indicates the personal equation against instinctive patriotism, the former of which Wallenstein so overestimated.

He speaks of "Glücks Fäden" in order that they may "einen Knoten bilden." It was indeed a Gordian knot that he tried in vain to cut. Wallenstein's reputed ideal of leadership

was: "Zur Wohlfahrt Aller, zu des Ganzen Ziel,  
Und nicht mehr zur Vergrößerung des Einen." Pic. II, 7. 173.

Max uses a contrast between himself and all others: "Ist denn alles hier verändert, oder bin ich's nur." Pic. III, 3. 22'

Wallenstein's former life of ambition and a future life of quiet are contrasted; "Es hat genug für seinen Ruhm getan, kann jetzt sich selber leben und den Seinen." Pic, III, 4. 142.

The wisdom of one may stand in contrast to that of the majority: "Wird er allein nicht klüger wollen sein Als wir zusammen." (Pic.IV,7,20.) Similarly, Max contrasts his father alone, hoping to make his power real, with Wallenstein in the midst of his Heer, "umringt von seinen Tausenden." (Pic.V, 1. 245). He realizes the force of the fall. "Wird er uns alle die wir an sein Glück---Befestigt sind, in seinen Fall hinabziehen," (Pic.V,3),--like a maelstrom. The Gräfin cleverly puts an argument in the form of a contrast between Wallenstein and the whole world.

"Hass, Fluch der Welt, kein Freund in Deutschland,  
weil du allein gelebt für deinen Kaiser?" T.I,5.

Other contrasts of the individual against the many occur:

"So viele--dein einzig Haupt-- T.II,3.  
"Menschen Grausam---sie wie ein Biegel." II,7.  
"Sie lassen mich allein." III,11.1.  
"Schon einmal galt ich euch statt eines Heers,  
Ich Einzeler." T.III,13.  
"Alle verlassen "Wallenstein "der Glück von Tausenden gegründet--nicht einen erkaufte." IV,2,72.  
"Unter allen,---eben mich." IV,2.

Of all the generals of the Kaiser, Ferdinand von Ungern, Balthasar Octavio, "nur unterm Wallenstein kann Osterreich siegen." IV,7,37.

"Es gibt Schmerzen, wo der Mensch sich selbst nur helfen kann;  
ein starkes Herz will sich auf seine Stärke nur verlassen." IV,9,59.

"Das taten die rohen Herzen, und ich sollte leben?" IV,12,7.

The small body may be contrasted with the larger body;

"Andern alle sich wenden---wir allein treu." III,14.  
"Wir folgen dem Haufen nicht." T.IV,6,15.  
"Die Menge,---das kleine Häuflein."

Most of these contrasts in Maria Stuart are those of Maria or Elizabeth as Queen's <sup>own</sup> one side, the nation on the other. "Nicht eine Welt in Waffen fürchtet sie So lang' sie Frieden hat mit ihrem Volke." M.S.I,4. "Alles was in dem reizenden Geschlecht entzündet, stellt sich, versammelt dar in dieser einen." (where (II,2) Elizabeth represents her sex).

"Mein Wunsch, mein Ruhm---Doch meinen Unterthanen" II,2.II60.

The duties of a queen are contrasted with those of women in general (IIEO). A body may not always represent the opinion of the world: Nation with nation;

"England ist nicht die Welt, dein Parlament

Nicht der Verein der menschlichen Geschlechter." I323.

"Durch keinen aus dem Volke, ein Franke- IV,1,2646.

"Nicht für mich, nur für das beste meines Volks gelebt." 3158.

The responsibility of the ruler for his people is expressed;

"Die Seelen aller deiner Unterthanen,

Ich fodre sie von dir." 3166.

The value of the individual verus the nation is:

"Hat Shrewsbury das Leben die gerettet,

So will ich England retten--das ist mehr." 3183.

The influence of the many on the individual:

"Denn nur der Glaube aller stärkt den Glauben----" 3610.

In the Jungfrau von Orleans this contrast expresses chiefly the relation of the individual to his country, the others occur.

"Dich zum Opfer anzunehmen für dein Volk." I.

"Bin ich der einzig Michterne, und alles muss um mich her in

Fieber's Hitze razen." II,5,14.

"Geist zeigt mir die Welt Geschichte---Dein Schicksal

liegt in deiner eignen Brust." III,3,109.

"Wie schnell vergessen ----sporen" III,2.65.

The nature of the Maid's mission was not understood:

"Jetzt hast du rettend Tausende beglückt

Und einen zu beglücken wirst du enden." III,3.



- "Umringt von Feinden kämpft sie ganz allein,  
Und hilflos unterliegt sie jetzt der Menge." III, 8, 10.  
"Du tötest alle Engländer---warum nur mich verschonen?" III, 10, 24.  
"Orettet sie, die euch gerettet hat." IV, 8, 27.  
"Ich aber, gegen mein Volk, und das Deine-" V, 9.  
"Das Ganze Volk veracht ich bis auf eine." V, 9-13.
- 

The contrasts in the Braut von Messins are principally those of the ruler against a body of followers. Rulers are distinguished for superior qualities of mind, burger, of physical strength. The citizens are banded together as citizens as such; or as personal followers of a lord, the ones who fight his battles:

- "Öffentliches Leiden---Mutter Schmerz-" I, 60.  
"Öffentliche Not----dieses Herz-" I, 77.  
"Herescherin fürstlichen Sinn--Über der Mensch Thun" I, 371.  
"Was kümmert uns, die Friedlichen, der Zank der Herrscher?" I, 69.  
"Aber wenn sich die Fürsten befenden,  
Müssen die Diener sich morden und töten." I, 3, 179-200 ff.  
"Fremde Herrscher--Skaven sind wir-" 1.222  
"Die fremden Eroberer kommen und gehen;  
Wir Gehorchen, aber wir bleiben stehen." 1.254.  
"Uns verlich sie das Mark und die Wille  
Jenen ward der Gewaltige Wille, die unzerbrechliche Kraft." 1.230.  
"Ihr seid die Herrscher, und ich bin der Knecht." 1.435.  
"Die Diener tragen alle Schuld." 1.490.  
"Du gegen diese vielen ganz allein-" 1811.
- 

Tell offers again a patriotic theme, and contrasts a struggling people and its tyrant. It is moreover a contrast between two forms of government, the democratic and the monarchical. The individual is, on the whole, subordinate to the nation.

- "schwaches Volk der Hirten--mit dem Herrn der Welt- 1.300.

"Drei Männer ----drei Länder" 1-740.  
"wir allein---die Länderkette" 1-810.  
"Wir stehen hier statt einer Landesgemeinde und gelten für  
ein ganzes Volk." III0.  
"Wir stehen für unser Land, Weiber, Kinder." I288.  
"Zwanzig gegen Zwölf" (majority Vs minority) I420.  
"Den Raub begent am allgemeinen Gut,  
Wer selbst sich helfft in seiner eignen Sache." I461 ff.

Tell is contrasted individually several times.

"Ein treuer Hirt, für das Volk zu sorgen-" "Tell nicht in Menge"  
1096.

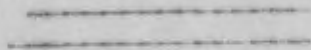
Tell thinks himself safe, even tho others be not, because of his  
generosity to Gessler- Hedwig's woman's instinct tells her  
this makes him all the more dangerous.

Bertha identifies herself with the Swiss.

"Es ist ein Feind vor dem wir alle zittern,  
Und eine Freiheit macht uns alle frei." 1677.

"Einen Schuldigen---Schiff mitsamt Steuermann." 2185.

"Land leute ! Eidgenossen! Nehmt mich auf  
In euren Bund, die erste Glückliche." 3282.



Contrasts in "Stimmung" are found all the way thru the dramas of Schiller to a certain extent, and are especially strong in last acts, and in catastrophes. The contrast lies in the difference between the passion and motion of the action preceeding, and the immediate quiet of the determining event. The brighter and more lively the former has been, the darker and the more fateful will the latter appear. The contrast formed by actual conditions as one character thinks or the audience knows them, to those as another character thinks they are, may also be considered as "Stimmungs" contrasts.

There is, for example, contrast between the certainty of Gianettina and Lomellino that all is quiet and well; and the opposite which Fiesko and the audience know. "Machen Sie immer fort und ich wünsche Ihnen viel Glück zur Unternehmung." F. III, 9, 10, 11.

The comedy the citizens really expected to see stands in strong contrast to the hostile reception by soldiers, the detention within the gates but outside of the house, at night and in the cold. F. 2, 3, 4.

The apparent peace and Luise's premonitions stand in strong contrast to each other, and prepare the note of doom.

"Ein Dolch über dir und mir."

K. u. L. I, 4.

There is something very gruesome in Luise's words;

"Vor einer Spinne schütteln wir uns, aber das schwarze Ungeheuer Verwesung drücken wir im Spass in die Arme. Dieses zur Nachricht Vater. Seine Luise ist lustig." V, I. 35.

The giving of money to Miller, like last favors to a condemned man, and the effect it has on him, produces a strong contrast to the last scene in which he realizes that the one he had wanted riches for was taken from him. V, 4, 5.

Stimmung of the catastrophe in this play is one of the things about it that grip. We feel "die unheimliche Schwüle der Dämmer Stunde" in which Ferdinand brings the poison for the girl he had loved. No matter how many times the play is read, this scene is overpowering in its strength, in the inexorable calm with which the end draws near.

The first two scenes of Don Karlos, Act I, show in strong contrast the despair and loquaciousness of Karlos with the joy and new hope his friend brings.

In the Piccolomini a note of warning is sounded early; I. 1. "Ich fürchte wir gehen nicht von hier wie wir kamen." This prepares an atmosphere of uncertainty, of impending change.

Thekla's happiness stands in contrast to the evil forebodings which the visit to Sênig brot; his disapproval of the lines of her hand, and her horoscope are concrete additions to this. (Pic. III, 4.) This contrast is accentuated by her song. (Pic. III, 7) Her past life at the "stille Treistatt" and the recent "holder Zauber der die Seele blendet" only make darker her fate, "die himmlische Gestalte die mit göttliche Gewalt zum Abgrund zieht." Pic. III, 9.

There is a strong contrast between the atmosphere of certainty of victory in W.T.I, 1, and in the deadening effect of ill news in scene 2. Similarly, between the high hopes of Wallenstein and the certainty of fall and defeat in III, 5-6. The acceptance of Buttler by Wallenstein as his friend stands in contrast to the deadly enemy the audience sees in him. W.T. III, 10. A ray of hope shines for a moment in the presence of Max and contrast to the despair the desertion of the Pappenheimers has just caused. III, 16-17. The joy of victory stands opposed to the sorrow of Wallenstein and Thekla over the death of Max. IV, 4-5; V, 3. The Gräfin has a premonition of evil as strong as Wallenstein's faith in his stars. IV, 9, 10.

The skill of producing 'Stimmung' is brilliantly exemplified in this tragedy. "Mit welcher Feinheit und Weicheit der Farbe," says Lehmann,\* ) "zeigt uns der 5. Akt von Wallenstein's Tod den Helden ganz von menschlichen Empfindungen erfüllt, dem verlorren Lebensstern, dem toten Freunde nachtrauernd!" The delusion and the truth in contrast deepened the "tragische Stimmung". The hero defies all voices of warning, even that of the stars, which formerly he listened to only too carefully.

The hopeful prophetic spirit of Maria stands out strikingly against the death sentence pronounced the day before. M.S.III,1. Elizabeth's belief that none dared to do anything more for Maria and the truth produces a strong contrast in the minds of the spectators. II,2406. A heightening of the strength of Maria is obtained in the last act of Maria Stuart thru the contrast of her calm and resignation to the weeping and wailing of those about her. Kennedy and Melville, in their determination not to give way, are used to strengthen her resolution. Lehmann\* ) is of the opinion that this contrast is rather weak, and it must be confessed that the situation is a difficult one to handle.

\* ) Lehmann. p.174.

\*\* )cf. Lehmann, p.255: "--der letzte Akt der Maria Stuart durch den Kontrast, den die jammernde Umgebung zu der erhabenen Ruhe der Heldin machen soll, sehr wider willen des Dichters etwas weichlich geraten ist, so tritt doch in den Eingangs- und Schlussworten Marias die echt tragische Grundstimmung voll und ergreifend hervor."

The most striking example of "Stimmung" contrast in the Jungfrau von Orleans is found in the dark and lonely death of Talbot, in a strange land far even from his soldiers, and the glorious death of Johanna, in the arms of her King, surrounded by her army, and at peace with her God. JvO. III, IV, 14.

The different moods of nature are frequently used by poets to accentuate the development in their characters. The favorite mode of contrast with Schiller was that of nature and human nature. So in Act V, I, the storm of nature typifies that which has been going on in Johanna's soul. The purification of the air, that of her heart; the peace following the storm that in her heart when she has conquered her worldly desires.

"Dieser fürchterliche Krieg dort oben  
Kann unter Menschen keinen Frieden stiften."

Act IV, I which shows Isabella at the height of her hope, pride and joy, is in tragic contrast to Sc. V, Act III, in which Manuel lost his life. The effect is the stronger on the audience because they know the dire events that are soon to be revealed. At the moment when everything was drawing together for the catastrophe, Isabella says,

"Lebt irgend eine  
Von allen Weibern, die geboren haben  
Die sich mit mir an Herrlichkeit vergleiche?"

The foreboding of Beatrice, Act II, I, beautifully expressed in varying meters to correspond to the mood and shade of feeling, is stronger than that of Thekla, and is more elaborately carried out. Both, curiously enough, have the peace of a cloister in the past to contrast with the overwhelming fates that befall them.

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It is a notable fact that the closing sentence or couplet in each of the dramas of Schiller is a contrast which is a summing up of the character, the whole conflict or subject of the play. It not only rounds out the past, but turns as with a hopeful face to the future. What was dark here shall be light hereafter.

"Dem Mann kann geholfen werden."	Räuber.
"Ich geh' zum Andreas."	Fiesko.
"Jetzt euer Gefangener."	K u L.
"Kardinal, ich habe	
Das Meinige gethan. Thun Sie das Ihre."	DonKarlos.
"Dem Fürsten Piccolomini."	Wal.Tod.
"Ob ich den Freund, ob ich den Vater soll entberren."	Pic.
"Und setzet ihr nicht das Leben ein	
Nie wird euch das Leben gewonnen sein."	Lager.
"Der Lord lässt sich Entschuldigen	
Entschuldigen, er ist zu Schiff nach Frankreich."	H.C.
"Kurz ist der Schmerz, und ewig ist die Freude."	J, 70.
"Das Leben ist der Güter höchstes nicht,	
Der Übel grösstes aber ist die Schuld."	B.v.M.
"Und frei erklär' ich alle meine Knechte."	Tell.

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Contrast as a dramatic principle was present in Schiller's dramas from the first. There is almost no limit to the extent of its use--it is only by the scope of the play itself. This is proved by its use in the three great divisions, character, action, and diction, which have been considered.

Character has been portrayed by contrast in indirect characterization, in which the various figures and grammatical forms of contrast were used. Negatives, questions, antithesis, word contrasts secured. It has not seemed feasible to the writer to make an enumeration of these examples as given because so often there was an overlapping. A question might also include a negative, striking word contrasts might be included in a conditional, and so forth. This is unavoidable, and immaterial to the purpose of this paper, as broad conclusion can be drawn without such an enumeration. In the earlier dramas there is found a predominance of indirect characterization over the direct. Another evidence of this is the greater number of monologues which occur in the earlier dramas and their diminishing number to only one each in the *Braut von Messina*, and *Tell*. In other words, the early work was in a larger degree subjective; the later work objective. This corresponds with the facts as we know them of the life and work of the poet.

As his world increased in size, and his experience in richness, he was able to increase the number of his characters, and to depict them with and thru the eyes of the surrounding characters. At the same time he deepened the soul-life of his heroes and heroines, so that when an opportunity is given to look into the psychological conditions, we see more and truer. The use of contrasts of outward appearance is most evident in the Rauber and in Feisko. The youthful writer makes use of externals to attract to his creations, the experienced writer does not need to. He did indeed use external appearance as a mirror of the inner conditions in several of the later dramas, notably Wallenstein and Jungfrau von Orleans, and Maria Stuart. In all these cases it is rather the effect of the inner development on outward appearance, or the appearance as symbolical of the inner condition, that is the determining element. This, therefore denotes in a general way, the poet's development in character delineation.

Contrast in actions, which is one means of depicting character, since they must be, <sup>the</sup> logical result of character, is present to a large degree. In the early dramas again, the <sup>actions</sup> are sketched in large outlines, with broad, flowing lines. In the later ones there are more threads to develop, but instead of the complexity one might fear, details are woven in with the sureness of the master hand.

Not only are actions of characters on opposing sides contrasted, not only those on the same side but the struggle within the character itself reveals itself in the form of action.

As many critics have pointed out, much of the charm and great success of Schiller's dramas is due to his remarkable facility in the use of contrast in diction. So happy is the poet in many a choice <sup>of</sup> words that they have become household words for his nation. The language in the first drama is extravagant, but this must be excused by youth and the times. If at first prose was used for its freedom and its realistic effect, the dramatist soon turned to poetry with its greater possibilities in expressing moods and fine variations of that and feeling. Poetical form supplied the idealizing effect which he felt was an essential part of an artistic work. In the choruses of the Braut von Messina Schiller rose to the greatest heights, perhaps, of beauty and 'Stimmungshöhe' in poetic expression. Word contrasts are to be found in almost every line of the later dramas. The value of word contrasts in dialogue has been noted, and is one of the most pleasing features to the audience.

From what has been said it must follow that the

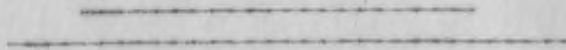
aesthetic pleasure, the "Lust am Tragischen" in Schiller's dramas, is great. He rouses in his audience first certain hopes, sympathy with his hero or heroins, interest in favorable conditions. These are developed by play and counter play, so that the catastrophe, skillfully prepared and led up to, presents a wonderful contrast in 'Stimmung', and tho we are ~~at that time~~ ~~xxx~~ deeply effected by the tragic end, we are at the same time uplifted and satisfied. That is the great and most severe test of the great dramatist. Does he satisfy? If so, he has applied the principles of the art to the best advantage. Like the musician or the painter, he has given artistic expression to a fact of life in a complete and satisfying form. The result of Schiller's use of contrast are, therefore, all that could be asked, technically, artistically, and aesthetically.

By this study of contrasts with definite examples from the dramas of Schiller, the value and importance of this dramatic principle is seen. Much more might indeed have been said, and the number of illustrations has not been exhausted. Contrast is the foundation of life itself, and based on psychology. And we have seen that the life of drama, its spirit and essence, are founded in contrast. We have seen that there are many

ways of expressing ~~existen~~ contrast, grammatically, technically, and figuratively. It is evident that character portrayed depends upon contrast, not only in the character itself but with others; that actions stand out distinctly---as they must impress the mind for more than the moment--- by contrast : that the instrument used in giving shape to all these essentials, that is diction, is itself dependent for its power, its interest, its vitality, on contrast of words or dialogue: that one of the intangible qualities of the great drama, 'Stimmung' owes its being to the principle of contrast, in moods of nature and of men. Schiller, by the study of classic models was led to a higher degree of perfection in poetry, and influenced by this study, he used more and more contrasting meters and blank verse or rhyme, according to the demands of the moment. Finally, his message to his country, to his age, and therefore to all posterity, "Gedankfreiheit"--the very word he coined--was embodied in contrasts from the first drama to the last. It was indeed a principle of life, and in the dramas of Schiller it is one of the most pronounced principles. His own words in the prologue to Wallenstein give expression to this, his true value to his own time and the

generations to come.

"Wer den Besten seiner Zeit genug  
Getan , der hat gelebt für alle Zeiten."



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