Contrast as a Dramatic Principle
in Schiller's Dramas.

A thesis submitted to the faculty of the Graduate School of the University of Minnesota

by

Louise Hedwig Bruhn

in partial fulfillment of the requirements for the degree of Master of Arts.

1912.
Place the prospect of the soul
In sober contrast with reality.
Wordsworth.
OUTLINE.

I. Introduction.
   1. Treatment of contrast by critics.
   2. Basis.
   3. Value in the arts. a) Painting.
      b) Music.
      c) Poetry. 1) Lyric.
      2) Epic.
      3) Dramatic.

II. Nature of Contrast.
   1. Definition.
   2. Figures of Speech.
   3. Negative; Question, Conditional.
   4. Character.
   5. Action. a) 'stimmung.'
   6. Diction.
      Word, Time, Place, Paradox, Irony,
      Proverb, Dialogue, Monologue,
      Individual vs. Mary.

III. Schiller's use of Contrast.
   1. Work.
   2. Lyric and philosophic poems.
   3. Drama.

IV. Character Delineation.
   1. Indirect.
   2. Direct.
   3. In Character it-self.
   4. Outward.

V. Action.

VI. Diction.
    a. Word.
    b. Time. Place.
    c. Proverb. Wordplay.
VII. Form.
   a. Question, Condition, Negation.
   b. Paradox, Irony.
   c. Dialogue, Monologue.
   d. Individual vs. Many.

VIII. 'Stimmung.'

IX. Conclusion.
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. Fréytag'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 Buithaupt, 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 defines its place in the literary world. The new creation is made comprehensible and definite by comparison with things already familiar.

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 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 that 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. 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 no less a 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.23 (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. Vichoff, 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 mit-einander entweder in einem Gegensatz oder in einem Kausa- len Verhältnisse stehen, und wir bezeichnen diese Verhältnisse als die logischen Verhältnisse der Gedanken zu ein- ander." That is, two thoughts can only be expressed as one when the causal or contrasting relation is present.

* * * * * * * * * *

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 Rembrandt. That too striking contrasts in the realm of painting are not considered the most artis- tic is seen in the world's judgement of the Impressionists. This may be due to the permanent character of the color effect, which waries 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 Mithi. 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 dagio and allegro, cresendo 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

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 Eindrucks, d.h. solche sich von dem gewöhnlichen Erlebnis am stärksten abstössen, in 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 strong 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 strongly individualistic the writer the more does he incline to this kind of "Drastik" 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-38.
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 thoughts 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 vermöge der Kontraste zu entbehren, die ein für allemal einen der notwendigsten Bestandteile aller künstlerischen Wirkung bilden; auch die glanzvolle Schlussapotheose des Faust würde jeden tiefen Eindruck vermöge.
wenn uns nicht durch das Gebet der Bärsinnen und besonders durch die führenden 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 necessity 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
filing 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 Secessionist canvases
do upon the foliers 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, incisive-
ness 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 although 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, thoroughly, 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 although 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 villain 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 trag-
edy, 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 Bultmann, (***) "um die
Beziehung tragisch zu rechtfertigen." He goes on to illi-
ustrate. 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.
(***) Bultmann, p. 402.
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.
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. Weisse has also remarked upon this: "Was endlich die Häufigkeit des Gebrauchs der Antithesen anbetrifft so finden sie sich namentlich bei sentenzenerreichen und scharffdenkenden 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 sentiveness 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-

* ) Weisse, p-61.
ure of speech and as an element of style is brot out by Kleinpaul (**), "Sehr beachtenswert, fast in jeder poet-
ischen Production benutzbar und wirksam, ist die Redefi-
gur der Antithesen oder Gegensätze. Es handelt sich hier
um Sätze und Satzteile, welche zwar—auch dem Wortlaut nach
nicht einander widersprechend, doch aber nach inhalt und
Satzbau sich gegenüber stehen, und von einander grell ab-
stechen. In ungedünstelter Weise kann dadurch die Aufmerk-
samkeit und das Wohlgesehen der Hörer reges gehalten, er-
nöht und belebt werden. Unter den berühmten Deutschen
Dichtern ist es besonders Schiller der diese Figur mit
grosser Vorliebe kultivierte, 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 that 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
evalue for delineation of character, accentuating action,
and giving color to the words themselves. We may then take
**) Kleinpaul-p79. 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. contrastare, from Latin contra-stare) denotes the comparative juxtaposition of ideas in an opposing way. All emphasis of ideas or thoughts rests upon a contrast with another idea or thought. 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 that by a contrast. The relations of logical structure are relations of contrast and an idea is emphasized when it is placed in that in a definite contrast to another idea. The contrasts of ideas of the logical forms of that 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 grösse Unglück lernt sein edles Herz sich
endlich finden: aber weder Tutu', des Lebens kleine Zier-
den zu entbrechen.* Zu einer Warmung sollte sie gereichen, zum Fallstrick habt Ihr selber sie gemacht." (N.s.)
The antithesis (Greek ἀντίθεσις, the placing opposite) is distinguished from pure contrast in that the contrast is embodied in one that, 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." (N.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 that annul; e the existence 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."

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 herbenüht." "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 Volks? (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 den 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 Peripeteia, 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 Kraut 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, 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 wichtigsten, bis jetzt immer aufgesparten Teil des Wallenstein gegangen, der der Liebe gewidmet ist und sich seiner frei menschlichen 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 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 is interesting to note that the

1) Schiller's Briefe, vol. 1, p. 43, Nov. 9, 1798.
2) ibid., vol. 1, 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 Wallenstein's 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 ὁσός, wise, and κοφός, 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 form. 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 dramatisch-
en 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 clear-
ness 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* ἰμαράδοςεξ*unexpected*. This expresses the unexpected in a thought in contrast to the general opinion. Or it may express a combination of thoughts 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 thought greatly. It is very pleasing because it allows the hearer to discover the thought for himself.

Another figure of contrast is irony.

(πρεσωνελα, 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 brought 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 brought 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. Those divisions of contrast
not contributing essentially to any of these are considered last, separately.
III.

34

Schiller used contrast in his lyrical and philosophical poems, interpreting thus not only feeling but idea. Die Götter Griechenlands, Die Ideals, 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 hindrances. 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, 1795. "Beinahe möchte ich"

*) Harnack, p. 90.
sagen das Sujet interessiert mich garnicht, und ich habe eine solche Hülle 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.

*) Marnack, l.c. p. 91.
al tho the rights of poetical contrast must be given full value. *) An instance of this is the creating of Mortimer, the 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.

*) 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 constrasts, the various means, antithesis, condition, negation, question, word, monologue, action, where this seemed to make 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 Räuber 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, p. 3.
"Es ist einmal so die Mode in der Welt dass die Guten
durch die Bösen schattiert werden und die Tugend in Kon-
trast mit dem Laster das lebendigste Kolorit erhält." He
places Franz as the incarnation of evil opposite Karl as
carnate strength and greatness, whose powers have unfor-
tunately been directed into wrong channels. "Rat ihm",
says Minor*) "ist die grossartige Kontrastierung der be-
den Brüder ganz gelungen welche sein erstes dichterisches
Meisterstück war." The drama is a reflection of the moods
and forces of the 'Sturm und Drang period.' 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 brought
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 anmessen lassen, um es hübsch weiter aufzuschmähen, 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 gebracht." (I,1) His cold calculating nature comes out in monologue, "Es dauert mir zu lange--Sinne nach Moor--der Plan ist fertig--schwer
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 Mächter groben 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 scheint vor diesen tintenkleichsenden
Säkulium, wenn ich in meinem Plutarch lese von grossen
Menschen." (I,1) Or, "Pff, über das schlappene Haarstrah-
Jahrhundert; zu nichts nütze, als die Thaten der Vorzeit
wiederkamen und die Helden des Altertums mit Kommenta-
tionen 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 erbester Feind mir mein eigen Herz-
blut zutrinkt, aber wenn Blutliebe zur Verräterin, wenn
Vaterliebe zu Megäre wird, O, so fange Feuer, männliche
Gelassenheit, verwilze zum Tiger, sanftmütiges Lamm, und
ejeder Faser recke sich auf zu Grimm und Verderben." (I,2).

Karl's Welt-anischauung is also given in this
manner. "Das Gesetz hat noch keinen grossen Mann gebildet,
aber die Freiheit brütet Kolosse und Extremitätäten aus."(I,2)
"Stelle mich vor ein Hetz-Kreis wie ich, und aus Deutsch-
land soll eine Republik werden, gegen die Rom und Sparta
Nonnen klüster 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 Träne
gekostet—Ich hätte glücklich sein können." (IV,3). His belief in a supreme God, whose tool for justice he thought himself to be, brot out in his explanation, "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, schierrot und ausgehöhlt vor dem Auge des Himmels, der sich anmaßte, mit Jupiters Keule zu spielen und Pygmäen niederwarf, da er Titanen zerschmettern sollte." (II,3). His resignation is seen in nature contrast, "Ich verstehe.—Lenker im Himmel,—ich verstehe—die Blätter fallen von den Räumen und mein Herbst ist gekommen." "Sei wie du willst, namenloses Jenseits, bleibt mir nur dieses 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 Blenden Sieg über mich einräumen? Nein! Ich will's dulden! Die Qual erlahme an meinem Stolz. Ich will's 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 unzärtliches Kind! Ach! aber mein Kind doch." (I,1). Kosinsky says of him, "Du weist wann er sagt, Ich will's tun! so ist sviel als unser einer getan hat." (II,3). His purpose they do not comprehend, as when Nazmann says, "Er mordet nicht um des Möbels willen, wie wir—nach dem Geld scheint er nicht mehr zu fragen, so bald ers vollauf haben konnte, und selbst sein Drit-teél an der Beute das ihm von Rechts-wegen trifft, verschenken er an Waisenkinder oder lässt da-mit arme Jungen von Hoffnung studieren." (II,3). Indirect character ization emphasizes this, for Karl says, "Ich habe das Meine getan! —Das Plündern ist eure Sache." (II,3)

Their difference of position is shown in his action of banishing Schusterli, the murderer of babes, whose prowess the others admired; and in luring the soldiers to their retreat so that they would have to fight. (II,3). There is a contrast theatrically strong in the Garten-haus scene be-tween Karl and Amalia. He has confessed himself as a mur-derer and calls his Amalia unhappy. She characterizes him by hyperbole, word contrast; "Ha, wie bin ich ein glück-liches Mädchen! Mein einziger ist Nachstrahl der Gottheit, und die Gottheit ist Huld 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!" (IV, 5). Franz, on recognizing Karl in the trafi, says, using question contrast: "Hin ich darum gegen alle Instinkte der Menschheit rebellisch werden, das mir zu- letzt dieser unstätte Landstreicher durch meine künstlichsten Wirbel töpte?" (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 "gemein- es Räubertum", may be placed directly opposite Karl, head of the "ideales Räubertum", also stands in contrast with Roller, the companion Karl wished in death, and Schweizer. The latter is characterized by the paradox, "Auch die Freiheit muss ihrem 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 brought about by outward circumstances or conditions, and serve to complete the characterization. We have Karl(1,2) 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: "Umbereiflich, 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!"(IV,2). 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, "Zahnichtet wird die Seele, sag' ich dir,"(V,1), yet before that (by contrast),"losgerüttelt das
Tatenreich 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, Mohrermaul, 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 Blicks 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 villany of Franz, which is absolutely black.
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 dramatic 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 predominateing traits. The Doge of Genoa, 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 action,

rasch und natürlich, "Malkagno, "Hagrer Wollüstling, Bildung gefällig; und unternahmend" 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, Leonora, "Dame von 18 Jahren. Blase und schmächtig. 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 Bizarre. Blendend und nicht gefallend. Im Gesicht ein böser moquanten 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 and condition being found in that he would grant a hearing to the "zerlumptesten Bettler in Genua. Einem Buben niemals, und wären 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,3). A question emphasizes his grasp of the gravity of the situation; "Wem wird sie heilig sein, wenn mein Blut sie versachtet?" (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 brausende Nation liegt in der Schale Fieskos—was in der Hirigen?" 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 anfing!—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:"Nachst Republiken mit einem Pinsel frei—kannst deine eigenen 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 theMohr,and his real one of increasing his own popularity,(II,9). Award contrast characterizes his attentions to Julia."Eine 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 mißsam zu Haufen schlept jagt in einem Hul 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:"Schen

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 quell 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 stehen."(III,1) Figuratively again, his actions are contrasted by word, when he says that "Dornern 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,3) 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 Kanaillé noch ganz?"(IV,16). Fiesko did not dream that Verrina, like Brutus, would not wait to see how Cæsar "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 Gemua'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."

") 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 warranted by the resources which he finds in his own fearlessness and imperturbable 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 Cenza. (I, I) A condi-
tional shows the contrast of her care for him and his careless-
ness of her; "Fliht! Mein Anblick könnte ihm einen trüben
Augenblick machen." (I, II) An antithesis expresses the con-
trast Leonora makes of herself and Bella; "Sein Herz wirt
er den Dirnen nach, und ich jage nach einem Blick." (II, I)
She stands in conscious contrast to the Gräfin Imperiali,
who uses the diplomacy of the worldly wise coquette in the
antithesis; "Seine Zunge vergöttert mich, sein Herz hält
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 blauen Band";
that of Julia's, "feuerfarben und geflammt." (II, 1) Their in-
fluences on Fiesko 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 Fiesko'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 Republikaner umarmte 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 Heiligermaske 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, 3)

Of the conspirators, Verrina stands out most strongly, and with his "starren Republikaner Sinn" he is the diametrical opposite of Fiesko, 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-
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 forethought: "Fiesko, mein Geist neigt sich vor dem deinigen—mein Kreis kann es nicht." (II, 5) He modifies this for appearances sake as the word contrast "Ein freies Leben ist ein paar knächtische Stunden wert." (III, 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 set into contrast by action in the ways they suggest to kill the tyrants. Hal-kagno 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 Seneca'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: "Käuze der Republik," "ein ehrlicher Mann," "kein Spitzbub" (I,9) which in themselves are in curious contrast to his attempt on Fiesko's life. He expresses pride in his boasted knavery by antithesis; "Herr, einen Schürken könnt ihr nicht schimpfen, aber den Dummkopf verbitt' ich." (I,9) Similarly, honor among thieves is expressed; "Erliehe 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 Schelmenn 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 Mützen 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 "Räuber" 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 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.

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 Präsident's question what fruit an oath will bring: "Nichts bei uns gnädiger Herr.!. Bei dieser Menschenart alles." (III,1). 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 furchterlich 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 befehlt 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." (IV6). 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, "0, sie sind pfiffig, solang sie es nur mit den Kopf zu tun haben; aber sobald sie mit dem Herzen anbinden, werden die Bösewichter dum," (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 schmälzt auch der Sakramente eisernes Band." (V,1). Her realization of the power of love is seen in the word contrast, "Tuchstaben liegen wie kalte Leichname da und leben nur Augen der Liebe." Her picture of death as a beautiful boy (V,1,58ff), is a thought contrast to the usual conception. She yields to the power of her filial devotion, expressing its' power paradoxally, "dass die Zärtlichkeit barbarischer zwingt als Tyranen Wut." (V,1). A word contrast shows her forgiving spirit, in that she finds Ferdinand's "Wehmut gerechter
als Entzückung." (V,7): a place contrast heightens her confession; "Himmel und Erde hat nichts unglücklicheres als dich—ich sterbe unschuldig," (V,1).

Schiller uses direct characterization in Ferdinand's words that she had "erwürmen wollen—was sie zu lieben vorgegeben." (V,2)—which is action contrast. And, in word contrast; "Die Lüge muss hier gangbare Minze 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 Güte" (I,7).

*) Carlyle. p. 44.
A negative contrast his ideals with his father's; "Weil meine Begriffe von Grösse und Glück nicht ganz die Ihnigen 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 den 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 fiebrisch, Ich brauche Mühlung." (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 Mädel 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, too 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, the 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 erbt 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 Hofmarschall von Kalb as an example that “einzellige 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 "Noblesse," 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 "as 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 Bürger. * )

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-

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

**) Döllermann points out that this was really only in her own mind and declares Dünzzer'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.

*) 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 sacrifice, 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, 8, 1604) His change of mood is shown by word contrast. After receiving the letter he that 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?" (I, 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, 6876) 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 Jungling" whom Philipp that 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 vermeessen will, des Zufalls schweres Steuer zu regieren, und doch nicht der Allwissende zu sein?" (IV, 21, 4824) A word contrast is used to express his apparent infidelity to Karlos; "Mit meinem Lippen brach ich meine Treue.—Und so warf 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." (4365) 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 effect-
ed. Philipp and Posa are antipodes in all respects."*) It
is expressed by a word contrast: "Eingrässer Fürst in Ihr-
en stillen Maurern 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 füristlicher
bezahlt als er noch keine gute Tat bezahlt." (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 mich
meine Gnade niemals fehlen." (III, 7) Which shows his suspec-
ton of power in any subject. Word contrast "jungen König"
"ohnmächtiger Greis" (V, 4) express his sense of failure. An implied negative is contained in Derma's admonition; "Seien Sie ein Mensch auf König Philipp's Thron" (V, 4) 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 forderst 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 Rosa 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
Herunterwurzen. "Nein, der König selbst!"
Gibt man zur Antwort.—"So lasst Ärzte holen!"
Erwdert 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 brought out in the antithesis: "Vor dem Glauben gilt keine Stimme der Natur." "Der Verweisung 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 majestic 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 as well as reverence. This effect is accomplished in the main by contrast 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 forebearance in contrast to Philipp's quick suspicion and unjust accusation. Was there an atom of reproach, 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 throughout. 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.*

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.185.
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 thought 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', 'zittern', 'erschrocken', 'ängstlich,' in the stage directions, which point rather to inward condition. The face is made to reflect the soul. Don Karlos 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 charac-
teristic 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 that 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 brought 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 drama following show likewise this richer mind and spirit, due allowance being made for the individual peculiarities and requirements of each.

************

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 good-naturedly takes things as they come, as a word-contrast shows:

"Nehmen sie uns das Unere in Schefferln, 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 räupert und wie er spuckt, Aber sein Schenne, ich meins 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 Jäger puts in form of contrast by negative, which, in 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." (II).

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

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

A place and word contrast is very effective in emphasizing the heterogeneous nature of the army, which, coming from north and south, and many different lands, yet looked like "einen Span." (sc.II). 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 Kriegeruhm fällen." (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 brought out by word contrast with the Spaniard:

The "Friedlandier, der den Soldaten so noble hält", and "Spanier, dem Knauzer." (sc.II). A series of word contrasts further reveals Wallenstein's power.
"Absolute Gewalt hat er, muss ihr wissen, Krieg zu führen und Frieden zu schliessen, Geld und Gut kann er konfisieren, 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 Markthändlerin. 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 the 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 Fedde See); der Schweiz, Wismar, und Eger"; Böhmen, Kroatisch, Tirol, Luthern, Schottland, and Holstein (Itzinosis). There is word contrast as to the kind of soldier: Scharfschützen, Arkausier, Konstabler, (Kanoniere), Kardinier, reitende, Jager, Dragoon, Ulanen, Kürassier, 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

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 das Lebensheiler Tag" where the Arkebusier sees only "Not und Flug". All ranks are represented from the recruit, Volunteer, Trumpeter, 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 carefree 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 Kbrassier.

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 "Kanonentrüger" 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 Terzy, the confidant 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 valiant 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 rrot 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 presents of their once idolized hero, can not force obedience from them, knowing he plans treason. By this strong contrast, heightening this picture of Wallenstein's power and influence over so many thousands, Schiller makes his fall the deeper and the more humiliating. This might have been suggested without the Lager, but could not have been so emphatic. The alternating of scenes presenting in turn, "Sitten Geschichte" 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, hase' 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, 4) 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,"
lasse mich den Vater nicht verlieren.”(V,1);his straight-
forwardness;"ich kann nicht wahr sein mit der Zunge, mit
dem Herzen falsch.”(V,3) Antithesis brings out the child-
like purity of soul which had not entirely lost sight of
the 'vision splendid;"tiefer Bedeutung liegt in den Mär-
chen meiner Kinderjahre, als in der Wahrheit die dasLeben
lehrt.”(III,4)

The first direct characterization
that is given of Max is in the form of a time contrast.
"Da sprässt' 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 unsuspect-
ing nature; "---wir lassen ihm in diesem Wahn
Dahingehn, rufen ihm nicht gleich
Zurück, dass wir die Augen auf der Stelle
Im Öffnen?”(I,5)

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

Antithesis is used by Octavio in con-
fessing his ability to dissemble:"mein Bedenken hab' ich
ihn gesäusert,—doch meinen Abscheu, meine innereste Gesin-
nung 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 zerdrümmern."(V,1)
Likewise that he follows his reason, not his heart:"Von un-
serem 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 weggeblieb-
en um nicht als Geisel zu bleiben. Auch deinen Vater sähest
du nicht hier,wenn höhere Pflicht ihn nicht gefesselt hielt.(21)
In contrast to Buttlar 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 Flurst sagt 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 Gerechtig hat beschützt, ---
Lass mich's erleben, dass mein eigner Sohn
Mit unbedachtsam rasendem Beginnen
Der Staatskunst mißeholles 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; Buttlar 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 
zeigen sind sie hier—zu tadeln und zu schelten." (I,4); "An-
klagen ist mein Amt und meine Sendung, Es ist mein Herz 
was gern beim Lob verweilt." (I,7) Wallenstein uses word con-
trast: "Ich weiss den Mann vom Amt zu unterscheiden." (1295) 
So does Octavian: "öffentliches Geschäft—geheimes." 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 Piccoleomini. 
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 Thelka 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 daugh-
ter. Time contrast; "Bis jetzt war es der Kaiser, der dach
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." (245)

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 "Überm Herrecher vergist er nur den Diener ganz und gar." (I, 4, 51) Time contrast; "ruhm-volle 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 verdirzen 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'g recht flach ist." (I, 4, 64)

"So rufen sie den Geist an in der Not, und grauelt ihnen gleich, wenn er sich zeigt." (I, 4, 68). The Herzogin brings the attitude of the court in time contrasts:

"Würdig und voll Anstand war das Benehmen; aber an die Stelle fuldreich vertraulicher Herablassung war nüchterne Tüchtigkeit 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 Güte Absicht schwärze", and she would have Wallenstein show, "Sieges Kraft der Wahrheit, die Lügen, die Verkehrten 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 kacker 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 fliht." (I, 350)
Negatives by Max set Wallenstein off from others: "er ist nicht so wie andre." (I, 4) ———

Das Ohrakel

In seinem Inern, das lebendige,
Nicht tote Bücher, alte Ordnungen,
Nicht modrichtete Papiere soll er fragen." (I, 4)

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

"Beschleunigt er Ihre Mähe? 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, 2)

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 ander 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 that him dishonorable:"Doch'mit
den Sachsen willst du ehrlicher verfahren ?" Wallenstein's
desire for delay is approved by Illo, who believes there is a "tide in the affairs of men" and uses time contrast:

"O, Du wirst auf die Sterne stünde warten
Bis dir die irische Entflieht
In deiner Brust sind "Schicksal's Sterne,
Entschlossenheit deine Venus—Malificus, der Zweifel" (II, 6, 39)

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

His power is emphasized by a negative—

"Mein Vertrag erheischt's
Dass alle Kaiserheere mir gahorchen,
Soweit die Deutsche Sprach' geredet wird.
Von spanischen Truppen aber und Infanten
Steh't im Vertrage nichts." (II, 7)

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

The Gräfin characterizes herself in word contrast:

"Mag andre blanden! Ich durchschau' dich." (III, 2). She places Thekla over against her father and Kaiser in question contrast: "Sein Monarch sein Kaiser zwingt ihm nicht,
Und dür, 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 Läwenmut 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 mützlicher Geschäftigkeit den Beutel,
Und andre wissen nur ihn brav zu leeren." (I,1)
"Der Degen hat den Kaiser arm gemacht,
Der pflug ists, der ihn wieder stärken müß.

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
War von dem Kriege böses danken will.
Beinah vergessen liß ich seine Plagen,
Da mir der Grünung 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 Gestrig.' Wallenstein the spontaneous, the individual. 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.
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." (1,1) Much of this has been done in the Piccolomini. But in Wallensteins 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." (1,1) "Jetzt muss gehandelt werden." That Wallenstein was like Faust, 'sich das Rechten statesbewusst' he admits by contrasting the inward enemy with the outward in antithesis: "Mit jedem Gegner wag' ich's, den ich kann achen und ins Augenfasset, Ein unsichtbarer Feind ist's, den ich fürchte Der in der Menschenbrust mehr widersteht." (1,1)
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 entwichen." (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 (Proc. 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 vertrieben." (II, 2), and "Diensten die Verbrechen sind" is a worse contrast that shows how he had risen to power. That Wallenstein was not entirely unconscious what fruits such deeds would bring he expresses in the negative; "Nicht hoffe, war das Drachen Zähne sätt. Erfreuliches zu ernten," and word contrast: "Ob Glück, ob Unglück aufgeht lehrt das Ende" (I, 7). This consciousness 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 blinde Ohmgewächs nur dunkt,"
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 lieb 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 ihm, nicht mit mir." (III,7); "Die Sterne lügen nicht, das aber ist geschen wider Sternen Lauf und Schicksal." (III,9) "Der Verlust schwert 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 iste, der mich zu Grunde richtet, Nicht der Hass der Feinde!" (III,16)
Word contrast expresses part of his philosophy "vom Hock-
sten, wie vom Gemeinesten 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 Wallen-
stein's downfall, for as late as V,5, this negative and condition
contrast is found: "Nimmer kann
Der Kaiser mir vergeben. Könte 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 wird' zuges-
schrieben werden." Gräfin Terzky too uses clever contrasts
to make black white for Wallenstein. Time: while things
were 'Träume" he had determination, when 'Wahrheit' he hes-
itates. Question: "Nur in Entwürfen bist du tapfer, feig in
Taten." (I,7)
Condition: "Untworfen bloss ist's eingesmeiner Fraval, Vollflucht, 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 bewahret du jede kleine Gunst, Und für die Krankung 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 "liebe 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 simplicity. 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 verzehrent 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 ander, soll'st uns Fröhlich Heimführen in das Friedens schöne Fluren."(III,1)

Antithesis by Böttler accentuates Wallenstein's blindness: "Du hast die alten Fahnen abgeschworen. Verblendetet, 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 Kaisernat Soldaten, keinen Feldherrn." (IV,7)

There are two instances of outward—inner contrast of Wallenstein. The first, word contrast, "Gästliche Gestalt" and "Vorgang im dünnen 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 Stirn leuchtete wie sonst des
Herrschers Majestät, Gehorsam fördernd"—(IV,2), and continues that "Mieggeschick 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 was 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, IlllO and Terzky. There is a momentary cloud 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 gegensätzige 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 Erscheinnung; aber durch die Behauptung dass die ganze 'Form des Dramas auf diesem Gegensatz beruht' (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 Herzog 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 freudig Mad 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 Terzy 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 1st unsere Liebe." (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. Thelka's decision as his beloved' not her father's daughter' (word contrast) was hard, as negative shows: 'zerreißen 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 has said that there is often a rectitude, quick inflexibility of resolution about Thelka that contrasts 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," "unser Unglückselige." (III,23); and shows her reliance on her self in time of trouble—Yasen's doctrine—"nicht als Weib, als Helfer", (IV,9). Word contrast also expresses her realization of the humanizing influence of sorrow: "Aus einem Fremdling schnell mir zum Vertrauten." (IV,10). The 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 Verzweifeln den sucht niemand Friedländ's Tochter." (IV,11). She draws a contrast by antitheses between the first with Fate, "Am und Kalt" (IV,12), and the same was glimpse of warm love and life used in her word to Max, contrasting the temporal and the eternal: "Uns trent der Schick sal, unere 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 fortune. 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 Ferns, kühnliche beängstigt
Ihr Furchtend Herz; was unabänderlich
Und wirklich da ist, trägt sie mit Ergebung." (III, 2)

Her fear of building too high is contrasted with her husband's 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 trüge nicht, so gesunken ihm zu sehen." (III, 11)

With word contrast she comforts Wallenstein, and falls in royal pride: "O wende deine bleiche nicht zurück—Vorwärts." (V, 3)
"Doch wir denken königlich
Und achten einen freien, mutigen Tod.
Ahnähnlicher 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 lügenkindigsten, 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).

Isolanis 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 schmipflich 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. Isolanis is won by threat; buttler by desire for revenge. Word contrast is found in: "der Freundeswärme" "der rat" zu züchtigen, "mit Verachtung." (II,6). Conditional is used by Octavio: "Nun wählt, ob ihr mit uns die Gute Sache, Mit ihm der Bösen Hösus Los wollt teilen." (I,6). Antithesis gives his motive:
"Nimm dich in acht--dich treibt der böse Geist, Der Rache---
dsich Rache nicht Verdarbe." (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 Mass"
"sein tödes 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,5). And by words contrast the distinction between Octavio and himself. "Der einzige Unterschied zwischen Ihnen und meinem Tun, Ihr habt den Pfeil geschäft, ich hab ihm abge

The most direct opposite of Buttler is found in Gordon. Butttler 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 id 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 haisst die Tugend,
Um die der Niedre sich bewerben darf." (IV,2).

Also to emphasize the temperamental difference between Buttler and himself, "Was seines muss sein; ich klar wir Ihr,
Doch andres schlägt das Herz in meiner

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 Eieltaten seines Lebens." (IV, 3).

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, 3)

Negative expresses the awful finality of their proposed ac-
ction: "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 ermordet wenn er umkommt,
Doch seine Rettung wäre meine Tat." (V, 6).

The two soldiers McDonald and Deveraux stand in
a degree of contrast to each other, Deveraux 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 danken nicht
nach. Das ist deines Sache." (V, 2), shows their soldier-obedi-
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 Moraliebt und den Mörder straft." *) In der Glanz und Ehr' und Uber-Fluss könnt ihr der Menschen Urteil und Gered' verlachen." (Vf)

It may be said therefore, that in depicting Wallenstein, the hero of this three part play, 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. Moor, Fiesko, 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 a 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 lose 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 that; "Man kann uns niedrig behandeln, nicht erniedrigen." (1,2). 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

*) Wysefrem. p431.
furchten, was zu hoffen habe." (I, 2); her contriteness, having listened to the flatterer in happy days, it is good to 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 zwangt mit frechem Possenspiel die Richter." (I, 4). Negative is used: to show surprise. "Ich kann so schnell nicht aus der Tiefe meines Blends zur Hoffung 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." (933). A Conditional accentuates her pride; "Regierte Recht, so läget Ihr vor mir im Stause 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 grossem Unglück lernt ein edles Herz sich erlisch 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 jammerswürdigste." (I,6); Burleigh's, "Die Ate die mit der Liebesfackel das Reich zu ewigem Krieg entzündet." (III,3, 1282); Elisabeth's "stolze", "teufengebeugte"(2243). Kennedy expresses by negative her thought for others; "Nicht das eigne Schicksal, der fremde Jammer presset sie (Tränen) ihr ab." (3415); and by antithesis the
favor shown the condemned—

"Wur littenMangel 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,

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)

"Oh mögen Feuer und Wasser sich in Liebe
Begegnen und das Lamm den Tiger küs'en."

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; "Begeh ich eine Thorheit so ist es Eure, Leister," 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 Pharsical 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 hoch er stand, so tief und schmählich 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." (3015).

Great excitement; "Hufe mir"——"mein 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 "sicher 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 gesehen dann, dass sie die Macht
Allein, nicht die Gerechtigkeit gebt,
Nicht vom Gesetz berge sie das Schwert.
Und kleide nicht in heiligem Gewand
Der rohen Stärke in blutiges Erkühnen.
Ermorden lassen kann sie mich, mich richten,
Sie gebe es auf, mit des Verbrechers Früchten
Den heiligen Schein der Tugend zu vereinen
Und was sie ist, das woge sie zu scheinen." (I, 3)

The scene of the meeting contains contrasts by antithesis of
similar import. (III, 5, 2421). Talbot, the only counselor of
Elizabeth who dared to speak for Maria, contrasts their
youth, bringing up, and experiences in life, thus presenting
miting circumstances for Maria, and grounds for leniency from
Elizabeth. Paulet gives no flattering testimony to Eliza-
beth's character, when he says her promises are but "Schmel-
chel-rede." (word contrast). (1674). Word contrast is found in
Mortimer's contrast of them: "Du warst Königin, sie der Ver-
brecher." (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 Carlyle 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 char-
acter serves by contrast to heighten our sympathy with her
warm hearted, forlorn ill-fated rival."
ernürgen, und war, ich selber, ihres Spottes Ziel." (2820).
A negative expresses Shrewsbury's disappointment and the real
loss to Elizabeth: "Ich habe deinen edlen 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 less-
er prize. It finds expression in word and dialogue contrasts,
especially (IV,6) and in his monologue (IV,4). The contrast
with Burleigh is brought 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 erkär-
ter 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 ändern bin ich
Hier mächtig, nur in diesem zarten Punkt,
Bin ich der schwächste Mann an diesem Hof." (II,3,1713)
and Mortimer epitomizes it in the word contrast: "Wie kleine Schritte geht ein so grosser Lord am diesem Morgen." (1753) The openness of the one contrasts with the deceit of the other in the antithesis: "Weg mit Verstellung! Handelt öffentlich", (II,1625). Similarly, Leicester's pride is brot out; in good fortune he had expressly 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 antithesis: "Ich liebe dich. Er hat dich nie gesehen. Nur denien Ruhm und Schimmer kann er lieben." (II,9,1662): and negative, in his fear he will be robbed of "nicht ihrer Hand allein, auch ihre Gunst." (1890). My 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 ehr' ihr habtelt, das ist Eure Weise, Lord. Die meine ist, erst handeln, und dann reden.**(2955). "Ihr berühmt Euch eine wundergrosse That ins Werk gerichtet.---Trotz Eurer Spurkunst 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 straightforward, 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 berecht, aber eben so treu." He is mild, Burleigh stern. By negative he tries to influence the conscience of the Queen: "Nicht die Lebende hast du zu fürchten, zitter vor der Toten, der Enthaupteten." Also by contrasting England'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 contrast: "Boden, Wände, von aussen fest" maybe "hohl von innen," and his preference, "lieber einen Verdammten hitten als diese Königin." (130).
Mortimer dissembles, as the word contrast shows: "Was ihn
tucht wicrig 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
ists 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 offnen
Augen." (1693). Antithesis brings out the dare-devil in Mor-
timer: "Ich bleibe. Noch versuch ich's still 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 das Schlechten," (2500), and brings out
his generosity in not implicating Leicester.

Davidson characterizes his simplicity by
word contrast: "In schlichter einfacher sitte bin ich auf-
gewachsen, "die Sprache der Höfe und Könige." (IV, II)
This simple contrast shows the sincere, honest lad, unspoiled and untrained by court duplicity and intrigues.

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 Metter täucht" (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 ostensibly purpose of Graf Aubespine to obtain Elizabeth's consent to marry his King, and the real one of affecting 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.
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 rot 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. (Prolog), 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 Lionell 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, 1) 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, 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 seer-power; "Nur die Lebend'gen sprechen, nicht die Toten."; and the divine commission as opposed to mere ambition; "Mich treibt die Götterstimme, nicht eigenes Gallusten." (II, 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. (II, 5) in a monologue; question is used to emphasize her divine commission; "Ist Frieden stiften, Hass versöhnen ein Geschäft der Hölle? Kommt die Eintracht aus dem ew'gen Frühl hervor?" (II, 10). The word 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 be 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. C. 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 Bände 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 shows sums up her life and pointes to complete clarification of the soul; "Kurz ist der Schmerz und es wirkt 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." (Pro.2). Her lover, with a deeper understanding of true love excuses her, in place contrast; "von der freien Weide fürchtet sie herabzusteigen in das niedre Dach der Menschen, wo die engen Borgen wohnen." (Pro.2).

The use of a negative further exonerates her; "Das Gnadenbildes segnenreiches Näh, Das hier des Himmels Frieden um sich streut, Nicht Satans Werk, führt Eure Tochter her." (P1)

Word contrast expresses her prowess in the fight with a lion; "Ihre Brust verschliesst ein männlich Herz." (Pro.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 von Teufel überwunden." (II,1).
Word contrast expresses the effect on the French army: "ein
schlichtern Kreis von feigen Neb'n in Löwen umgewandelt.")(II,5)
Negative, Burgund's idea of her as "Höllengeist"; Das Heil
des Henkers sollte dein verdammtes Haupt vom Rumpfe trennen,
nicht der tapfre Degen des königlichen Herzogs."(III,9) Her
compelling power had its effect, as the word contrast proves;
"Ein ich durch Zaubers Macht geblendet, so ist's durch eine
himmlische Gewalt."(II,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"
Antithesis is used by the bishop, uncertain of her charac-
ter; "Wir haben uns mit höll'schen Zaubern gewehrt, 
or eine Heilige verbannt."(V,7) A question gives a strong
picture of her soul power, even the fettered; "Willst du in
Bänden 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 with
wild animals is used to inspire fear.(II,7) By antithesis
she contrasts herself with other mortals; "Freut euch der
Gegenwart, Laßt mich der Zukunft still bedenken." In her sar-
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 Mäne! Sähest du mein Innerste, du stiessest schaudernd die Feindin von dir, die Verräterin." (IV, 2) "Agnes Sorel, the soft, languishing, generous, mistress of the Dauphin, relieves and heightens by comparison the sternest 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 Rügen des Haeres", 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 "Wappenstille." After her fall from grace the music of peace makes 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 dignity in her leadership and her guilty fear of the flag, combined 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 heightening of her clearer inspired vision that bids her suffer in silence by contrast with Raimond’s dull human idea if speaking. When Johanna seemed most to be envied, she was most unhappy; outward brightness contrasts with inner shadow.

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. *w*)

Thibaut and Raimond,*r) 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 bet diesem Segen." (ProI. 2) He is the typical peasant, patient and peaceful, whose duty it is to wait and work. (210) 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, *w*) 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 the believing her guilty.

On the other side are the König, Agnes Sorel, Dunois, LaHiré, 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 lose a crown, but harder to be ruled by "diesen trotzig, herrischen Gemütern." (I,6). Negatives show his nobility: "Ich rette mich nicht mit des Freun'des 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 Wolle 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 eigene 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 entsetzt 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, 3)

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 Dunois in the single antithesis; "Sein Mund spricht rauhe Worte, doch sein Herz ist treu wie Gold." (I, 5).

Constatable does not enter the play at all, and is spoken of only in action contrast; "Er war ein stolz, verdreiselig 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: "Ihre 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 namhaft den Ruhm, Entfliessen ?
Dir soll ich mein Leben verdanken? Dner Sterben."(III,10)

Dunois and La Hire 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; La Hire 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.
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 throughout, 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. (I.376): childhood hatred which is "unverständig" with that of men, which "versöhn't sich schwer." (I.400)

Manuel characterizes his brother as well as himself in the question: "Ist dieser freundlich sanft gesinnte Jungling Der übelwollend mir gehäsag'e Bruder?" (508); and by words: "Du bist zu stolz zur Deut, ich zur Lüge." (476): "das Herz lassen, das Geheimnis behalten." (I,6). By antithesis the chorus hides 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; the Manuel refused to tell his bride name, Cesar would tell. (1455). Autóchronos: 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 shied rein hinweg, und ich bin schuldig."(2520). A negative his jealousy: "weine um den Bruder----Doch nicht um den 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 ander Gott mag sorgen für die Lebenien."(2550). 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."(2738).

Word contrasts bring out a trait of fear of the unknown in both brothers which is Greek;"Denn jedes Haus, 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 Grädelinn 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 fulness 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, den einen
Kindes, als um beide weinen." (V,9,2635). 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 Word
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 Hoheit 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 that 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 throughout 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.
The subject of William Tell stands as far as possible from the Drama von Massina. 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,
sum 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 ander 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 man; "Was Hände bauten können Hände stürzen. Das Haus der Freiheit hat uns Gott begründet." (I,3)

A word contrast justifies his name; "außer Rat"—bereit zur Tat." (445); it shows his willingness to sacrifice himself: "Mir sterb ich." (1667); his faith: "Gerettet aus des Sturms Gewalt und aus der schlimmeren der Menschen." (2270) Antithesis expresses this also: "Dort droben ist dein Vater, dann ruf an!" (2096) "Der Narr 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, dienest 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 entfernt von ander Menschen Weise." (1905) And
Finally, in Act V, Tell contrasts Parricide'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 Nüdling 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 Gertrude'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 wankt der Grund." (215): he lives "auf eignem Erbe" Gesellern"hat keinem"; he "ist sein eigner Herr"; Geseller, "ein jüngere Sohn,—nur sein Rittermantel." (260ff.); "Sturm in
"stiller Brust" is the result. Contrasted with Gertrude, he is more conservative; she speaks "mit leichter Zunge keck- lich aus" that which he "sich zu denken still verbot." Action contrast. Gertrude's character is brot out in the negative: "Sich 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 fröhlich 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. (2929) This trait is likewise brot out by a negative in contrast with Melchthal: "Das Werk ist vollendet—Das Werk ist angefangen, nicht vollendet." (2925) A negative expresses the latter's reproach of himself; "meine Sicherheit, nicht auf deines." (615) Contrast with others: by the conditional, he will get the herdsmen to help if others are afraid, and by word with older 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 'Baurnadel' 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 wakened; "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."(205);"ich war daran mein Volk in bester Meinung zu verderben."(220) His complete return to his people, by antithesis; "Euch versprach ich Hilfe, und ich zuerst muss sie von euch erfreun." 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 Selbstherr und Fürst seien kannst." (340), "Freien Güter, von Gott"—"Nimm Hand zu Lehen." (367). 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 herself. A negative is used to show that she that Gessler's insistence a grim jest; "Scherzt nicht, O Herr." (1910).

Gessler is the only one of the opposing forces that stands out sharply. Negatives accentuate his refined cruelty; "Ich will dein Leben nicht, ich will dein Schmacz." (1967). "Nicht Herzog zu prüfer, 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 diese Völker—die Zungen sind noch frey." (2760)

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 erzeige sie uns." (2758). Minor characterizations contrasts are
ound in Walter Tell, who by the fearlessness and implicit
trust of childhood stands out against the men who fear the
danger, being more conscious of it. (1900). The monk's charac-
ter is indicated in the antithesis and negative: "Der Friede
wohnt in diesem Kleide; in Euren Zügen wohnt der Treide nicht."
(3121). "Das Unglück spricht gewaltige zu dem Herzen, Doch
Duer Blick schmärt 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. Carnack,
back that they are crowded into the ground, but nevertheless
are sharply contrasted. The wife of Tell, fearful, her inter-
est limited to household affairs, stands opposite the wife
of Staniflacher, with her clear vision and willingness to sac-
crifice the personal for the national good. Their own words
bear this out. Hedwig's, "Weil's keine Ursache hat—Tell
bleibe hier." (1573) 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 Reich. "134:

In Tell's comparison with Italy; by words, "plains with slavery—freedom of the 'everlasting hills!" (1758ff). By contrasting former conditions with the present, in the conditional: "Bald tät's Not wir hätten Schloss und Miegel 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." (1060). 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 von 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 citizenhood, and sum 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 Flur." (2490). A conditional gives expression to the general idea that evil doers are not those who come to grief on this planet. (2706); 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.
V.

-150-

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 fulness 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 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 Mäuber 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 compre-
 hend his obligation for retribution.

Scenes 1 and 2 of Act III of Fiesko con-
trast 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. Sc.
2, a glorious morning and dawn, brings to light also the
light—else the determination of Fiesko to do just what
Verrina that 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 ac-
tions. Scene 6, Act IV, holds the certainty of Fiesko for vic-
tory 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 serious-
ness. There is an overwhelming sense contrast to the audience
in V, 11, 12, 13, in the tragedy of Fiesko's deed of killing
Leonora, and his idea that it was Gianetino. The messages
of victory, treading each other's heels, and swelling into a
climax in "Hail, dem Herzog von Genoa" 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 Mörder in
seinen Hühnerstall fallen." (x, 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 it-
self 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 gewinnen 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, IO. Alba draws a contrast between the King be-
fore Karlos was with him, and the effect of the interview. It
makes the honor of the command to go to Brussels appear rath-
er like a banishment. The readiness of Domingo to serve Kar-
los 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, 2. contains
strong contrast between the despair and dejection at the end
with hope at the beginning. So II, 6. Similar courses of action
take place in Iand II, 12, 21, 25. In the former Karlos thinks
the King and Queen happy; in the latter, E/sole that the King is
happy in the Queen. The discovery of the opposite in each
case produces contrast. The whole scene III, IO expresses con-
trast between the flattery the King usually received and the
absence of it due to a heart free from servility and full of
undue ambition.
But that there 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 had pointed out the necessity for such relief. Beilermann declares they act only according to the voices of their heart, which is significantly in contrast to the other action of all characters. Gottschall 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 25. Max and Thekla, guiltless, yet doomed to suffer even as those who were quite guilty.

*) Freytag, p. 59.
**) Beilermann, p. 29, vol. II.
It seems worth while to call to mind that Carlyle's), 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 occurred 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 if 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 IV 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. It is stated in "Sie geht ins Brautgemach, die Stuart geht zum Tode." (II, I, 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. (2561) The hesitancy of Elizabeth in the presence of the signed death warrant, 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 Lional 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 Naimond, "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 Weit zu schätzen—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 Trauigen 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 Stößt ich den Stachel nicht in deine Brust, Wenn ich das Herz an seinem Anblick weide, Ist's nicht ein Haub 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 impasioned, 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, Parricide's not. The action of the whole is stated thus: "Nicht Geachahnes rächen, Gedrohten Übel wollen wir begegnen." (293).

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 Swinger, (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 skilfully 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 Mann"—"Dein Vater."—Kabale und Liebe. (II, 5)
"verdächtige Gnade"—"grausam Barmherzig". (IV, 6)
"strengen, wachsamem Gespieler." (II, 10, 2160).
"großer, schöner Tod" (V, 4, 1796).
"Wahrnehmung blinder Liebesglut." N.St. (IV, 325).
"Unglücksvolles Recht." I, 3, 3574.
"Der Tod—der ernste Freund." 3490.
"Fremder, menschenreiche Öde". J.v.O. (IV, 9, 16).
"schmerzlich müsste heiliges Glied sein." Br. v. M. 106.
"traurige Geschenke." 2473.
"schwacher Kraft." Tell. 155.
"Leichter Arbeit." 1415.
"Lebendig begrabener." 1505.
"gerechte Nachahmung." 2173.
"Durchtrennt Wiene." 2175.
"steinhart scharfe Brust." 2160.
"Wasser ist Wasser." 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." Nüber. III, 2.

"Was ich mich zu denken geschämt habe, kann ich jetzt laut vor dir sagen." F.I, 1.
"Einen Lorbeer verdiente der Wille, aber die Tat wäre kindisch." (I, 6; 36).
"Ernst -- Spass." I, 9; 24.
"Murmeit -- schreit laut." F.II, 4-5.
"Schwert, Zeichen des Krieges! Im Zimmer des Friedens!" II, 3.
"Scharlach -- nicht Schwarz." II, 17.
"Unere Bekanntschaft ist noch grün, aber meine Freundschaft ist zeitig." II, 17.
"Diese nur Geschöpfe -- jene Menschen." II, 17.
"Leben auf toten Tüchern." II, 17.
"Tadel noch deinen Beifall." III, 1.
"So leicht zu behalten, so schwer zu machen war." II, 4; 11.
"Freundschaft -- Liebe." II, 4; 11.

"erhabene Kopf -- gemeiner." III, 2.
"Riesen -- Pyramiden; schereben -- herrschern; sein -- nicht sein.
"Schwartz und Weis" (an instance of color contrast to denote the concrete, the list of senators doomed to death). III, 4.
"Wenn Gennia frei ist, stirbt Fiesko." V.

"Sie schläft die Augen auf -- sie dem Doria zuzudrücken." IV, 4.
"Fliessen in der Brautacht." V, 16.
"Bös-- Gutes." V, 16.

"Lüge -- Wahrheit." V, 2.
"Ruhe -- Scorpionen." V, 3.
"Leben -- Sterben; Gottes Gold -- Satan's; "Alten-Neuen". V, 4.
"Verdrießlichen Dust -- eine Lustbarkeit." V, 7.
"Teufel jauchzen -- guten Engel zurücktreten." V, 2.

"Für diese Gnade." Don Karlos II, 2.
"Zum Mäuseln erniedern, wo Künstler sein kann." D.K. III, 3035.
"Neuchler -- Freund." Don Karlos I, 76.
"seelig sprechen---verdammen."
"Einfall, kindisch aber götlich schon."
"viel gereisst---jetzt im Vaterland leben."
"fröh---traurig."
"zu sein ---zu vergehen."
"Leben---Tod."
"Verbrechen---Unschuld."
"Unschuldig---Schuldig."
"Gut---übel; Rechtssachen---lasterhaft."
"gefasst auf Liebe---empfing ein Diadem."
"pflanzen für Ewigkeit und säen Tod."
"erschreckt und reitzen."
"Mein Herr---mein Gemahl."
"Es gilt um Tod und Leben."
"Engel---Teufel."
"Mord ist jetzt die Lösung."
"Fließt Blut, nicht glühend krs.
"Wahr---Falsch."
"Leichenstein---Paradies.

"zu hochgestiegen---herunterkriegen."
"Feindes und Freundes Land."
"großen Taten---das Stückchen."
"führten den Krieg als wär's nur Scherz."
"Feurs Blitzen---kühlem Blut."

Lager.

1.37.
7,91.

"Die most striking example of word contrast in all the dramas is the Kapuziner Predigt, Lager, Scenes, 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.

"Blitz und Schimmer---Müh und Schmerzen."
"Wehrstand leben----Nahrstand geben."
"Das Ungemeine, das Höchste—wie das Alltägliche." 1, 49.
"aus dem Zeitungsblatt—was wir selbst erlebt." 49.
"mit dieser Bitte und fleht wo er als Herr befehlen kann." 1, 67.
"über die Beschreibung vergess ich den Krieg." 73.
"verwünscht Geschicht—herzlich dumm." 224.
"unbedingt—des Kaisers Dienst, Pflichten gegen Ostreich." II, 7, 23.
"versammelt—einzeln sind Geheime." 72.
"Einen Platz—alle zarteren Feindehären." II, 7, 23.
"Festigkeit—Kühnheit widerstehn." 52.
"weise; Kunst—Tapferkeit." Pic. III, 1.
"Formel mit Klaue—Ohne." 30.
"Not—Tugend." 46.
"General—Herrn." 47.
"Ich seh; sie leiden—ich glücklich." III, 4, 7.
"Athen; Höhen—fröliche Nacht." 41.
"Leben Wahrheit—was Traum schien." 1, 77.
"Volk; Tageslicht—düster Nacht." 35 ff.
"Color contrast was used by Schiller to excellent advantage in describing the status of the planets—trügelben Stern, Saturn; roten Schein, Mars; sanft schimmernd, Venus; silber hell, Jupiter." 35 ff.
"Venus, Drumringer des Glicks—Mars, Stern des Unglücks." III, 4, 175
"mein gütig freundliches Geschick—aus seinem fürchter un- geheuren Dasein." III, 6, 42.
"Dein Herz—Schicksals." 69.
"Der Zug des Herzens—des Schicksals Stimme." 74.
"Tuben einer Schlacht—Schmauss." IV, 6, 28.
"Jesu—Christ." 55.
"ersten Grund dies Licht zu fliehen—so dringender... ich's dir's gebe." 43.
"verbirg'st—entfernt mir meinen." 50.
"gegenüber Stadt gelagert—die er schützen soll." 90.
"Freund—Vater." 55.
"Träger Triest—Not; noch mein—tück'schen Mächten." 41–5.
"räcke oder dulde" 75.
"Fluch war sein Lohn." 1, 6, 13.
"Tugend—wie ruhm, Glück." 7, 47.
"schändlich—würdig; böse—gut." II, 297.
"Täuschheit—Wahrscheinlichkeit." II, 7.
"Schreckens Hand—fröhlich Klingen." III, 6, 56.
"Erniedrig dich—muss es sinken." IV, 1, 7.
"Messbuch—Bibel." 3, 19.
"Die Hohen wehren fallen—die Niedrigen erheben sich." 3, 23.
"Herz Gesang—Freundesbotschaft." 7, 4.
"Herz voll Unerhört—führt nicht zur Ruhe." 11, 30.
"Lebend—Tod." V, 2, 23, 74.
"Scheine herabgestützt und werde stürzen." V, 4, 55.
"auf Eiche—habe Flut." M. St. 2563ff.
"Eure Hand rein—die menige dazu gebraucht." V, 11, 10.
"Krone verloren—Schönheit blieb" 3160.
"Knecht braucht harten Herzen—Es weich." 3162.
"Gerettet oder Verloren." 5395.
"Zeitlichen—Ewigem." 3511.
"Didier, hoch an Jahren lebt um deiner Jugend zu begraben." 3515.
"Blute vertauschen—Fremdlinge." 3723.

"Weichen—Stagen." I, 14.
"Den stolzen Sieger stürzt sein eigen Glück." 136.
"Leidig erschöpft—Sorgenachein wieder." I, 6.
"Krieg—Friede." I, 11, 12, 11, 45.
"getauft Freund zu ehren—Den falschen wehren." II, 1, 29.
"Gauklerin—Heldin; Weib—mehr." II, 5.
"blütge Mordschlacht—Gauern blühendem Gestad." II, 6, 2070.
"Minnern—Jungfrauen; streichen—Worten." II, 10.
"Grund ist der Abschied für die lange Freundschaft." III, 6.
"wabte Erde Frankreich's—es geringen Raum." 9, 10.
"Macht sich die Farbe ist—Licht des Tages." IV, 13, 46.

"Meine Unschuld, meiner Freunde lebt—Meiner Feinde böser Rat." M. St. 1, 2225.
"Tuch selbst, nicht zuer Bild—kein Korker—Götterhalle." 1, 550.
"Offenbar---heimlich." 621.
"Protestanten Eifer richtet Papisten; Brüste---Schlotte." 800.
"sollte Warmung sein---zum Fallstrick." 855.
"Rechte---Gewalt." 457.
"Scherze---Ernste." 1.1099.
"In verschlossener Kapelle, sein Gottesdienst,---Reichsreligion öffentlicher Gottesdienst." II, 1.1108.
"Trauerflor---Geringe bräutlicher Gewänder." II, 1.1109.
"Pöbel---Weiser Staatsrat." 1440.
"Verachtung ist Tod---Mitglied ins Leben." 1479.
"Glück der Erde---stolze Hoffnungen." 1530.
"Gnade---Notwendigkeit." II, 1.1590.
"Am Ziel---Anfang." 1600.
"Vöse Schein"---Gerachte Sache; "Machelschein der Gnade.
"Des Lebens, Erde Lust---strange Königspflichten." 1934.
"Sie fand's als eine Gunst, gewähr es ihr als Strafe." 2552.
"Bitter Kasten---Kerkermauern." 2557.
"Fremdling---Erbin." 2562.
"Hass und Liebe." 2557.
"weiße den Lebensgott der Freuden---Haus opfern muss." 2557.

"Er selbst bin---Gelbst lebt in Söhnen." I, 119.
"Staaten Rande sahst ihr reissen---mir riss das Herz." 1190.
"Haus war verödet---soll alles versammelt." 1107.
"grossen Höhen---donnernde Fall." 230.
"Krieg---Frieden." 124.
"Hallen die euch geboren---Schauplatz Wechsel Mords." 449.
"Weisern Alter---rasche Jugend." 929.
"Heimatlos---Freitlich---

"Wachend---zähmend" IIII7.
"Braut---Haus des Todes." 1438.
"Schmuck niederrhenden---Seele schwang nach oben." 1517.
"bejamern---preisen sein Los." 2347.
"Sturm---aus heiter Luft gesandt." 1706.

"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.

"drunten an der Mülle Pfisssen---droben an der Quell des
Lichtes." 2376.
"rechts---links"
"Nab---Terra" 2392.
"verwirrenen Kreisen---Brust der Natur." 2365.
"der blutige Mord---das Heilige." 2635.
"Busse---Zorn des Himmels." 2636.
"schlimmes---noch Gutes." 2116.
"In fröhlichen Tagen---fürchte Unglücks tückische Nähe." 2306.
"Wir besitzen---lerne den Schmerz." 2308.
"Lieber---Mann." 315, 540.
"nicht Fremde Hände---mit eignen." 450.
"Verlorene---Gefunden." 1, 6.

"holl in deiner Nacht soll es dir Tagen." 792.
"Mein eigner Wirt und Gast." 1009.
"Bären wilde Wohnung---Sitz für Menschen." 1264.
"Heiß hinauf---holt herunter." 1278.
"verbranen---Schmeicheln." 1394.
"bald gesprochen---schwer Getan." 1382.
"Er hat auch der gute, kann verraten." 1391.
"treue---Falschheit." 1704; "treue---treulos." 1603.
"Eng---weit-es Land." 1612.
"Munt der Wahrheit---Stumm." (Attinghausen) 2125.
"Sünde Auge---Geblendet." (Meichth.) 2125.
"Arm der reiten sollte---gefasst." (Teill) 2205.
"Gefangen und gebunden---befrist." 2205.
"Haus des Todes---er lebt mir." 2313.
"Das Leiden---die Hoffnung." 2337.
"Wanderer---Heimat." 2410.

Düstere Räubere---heitere Spielmarke.
"ihrem Geschäft---meines." 2656.
"ernster Gast---Hochzeitshaus." 2662.
"hier wird Gefreit---andern wo begraben." 2669.
"Wanken die Berge selbst." 2807.
"Gräber---Himmel." 3136.
"Schrecken---Freude."
The contrast of time has been considered, and some instances have been noted in character drawing. Others are to be found which, although 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 Hauptmarn zu sein."  V, 2

"bei Tagen, 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 zerrupte, wo herzsucht nach mir sich an die Gewichte der zgeraden Wanduhr hing, und auf den Aderschlag lauerte unter dem ich erscheinen sollte— Wie kommt's dass ich jetzt überrascht?"  V, 2

"In jene Welt hinaus will ich's nicht treiben."  V, 7.

"0, 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—"  4569.

"Erfing's klein an, und jetzt so gross."  Lager. 7.
"Daher galt es, Böhm aus Feindes Hand zu reissen, heute soll ich's befreien von seinen Freunden und Beschützern."  Pic. 12
"Der Fürst machte mir in drei Tagen was ich in dreizig nicht erlangte."  
"Dass Sie von so ferner, ferner Zeit, und nicht von morgen, nicht von heute sprachen."  
"Hispanische Conte—sonst so warm—keine Zunge mehr."  
"Zweiten, schlimpflicheren Absetzung."  
"Jetzt hast du sie—bald spricht der Krieg"  
"Ganz anders—als vor acht neun Jahren."  
"In diesen nächsten Tagen—ins Jahren—"  
"Jetzt auf einmal"  
"Heute erst in diesen zwanzig Tagen—"  
"Jede neue Sonne vereinigte—die späte Nacht trennte"  
"Jetzt Mut sie zu sehen—heute nicht—"  
"Vor einem halben Jahr noch abzudingen—jetzt Freiwillig."  

Uralte Häuser Enkel—neue Wappen—"  
The formen religious freedom of Bohemia is contrasted with present oppression under Austria.  
"Jetzt für den Augenblick—langsamen, der stillen Macht der Zeit."  

"Nicht ist sie rein."  
"Vor wenigen Tagen noch—heute nicht mehr,“  
"Bis auf diesen Tag—zum ersten mal heute."  
"Nachsten Morgens Schicksal—fernere Zukunft,"  
"immer—noch dieselben—"  
"Die Zeiten der Liebe sind vorbei, der zarten Schönheit"  
"Die Nacht sei einmal Tag."  
"Nicht heute—als er sich trennte."  
"Haus des Glanzes und der Herrlichkeit nun verödet."  

Very few definite time contrasts are found in Maria Stuart.  
"Jahren der Erniedrigung—Augenblick der Rache."  
"Jetzt mich treiben—wenn's vollbracht ist—"  
"Sobald die Königin nicht mehr ist."  
"Mein Deiner einst, jetzt der Diener—"  

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, was morgen befiehlt?" J.v.G.l.l.
"Seid das Mädchen, wo eure ward geht alles zurückwärts. V.1.

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.

A few place contrasts may be noted. In Don Kar-
los, Foott 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,7.30.
"Ruhm in Nurnberg——Leben in Litzten
II,7.52.
"Etwas Grosses, Langerwartetes am Himmel--
Wenn's hier unter nur geschiet." III, I, 51.
"Steht's hier unter richtig, werden die rechten Sterne
scheinbar; auf, Sonne, verzagen.
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.

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

One result of word contrast is that the phrase or
sentence is easily remembered and becomes proverbial,
"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 Beträgers Witz den Betrug nicht adelt, so
adelt doch der Preis den Betrüger." F. III, 2.
"Saus und Braas." Lager. 55.
"nicht erfreulichen Geschäften--er er seines Kindes fröh
geworden." Pic. II, 3, 2
"Früner 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, 2851.

*) The original and the best of these is Georg Blohmann,
"Was ist der lange Rede kurzer Sinn?" Pic. 160.

"Tug ist die Welt, und das Gehirn ist weit. Leicht beieinander wohnen die Gedanken, Doch hart im Raume stossen sich die Dicke." W.T.III,2.

"Wo viel Freiheit, ist viel Irrtum, Doch sicher ist der Schmale Weg der Pflicht." IV,2,70


"Wer Tränen ernten will, muss Liebe säen." Tell,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 Frauenzimmer weinen---wohin Mann?" F.I.8.
"Wer die Freiheit zu stürzen liene macht, oder Gewicht hat?
wer ist mehr Tyrann?" T.II, 5.24.

"Und kann die gute Sache schlimme Mittel Adeln?" D.K.IV,3407.
"Heisst das der Gesetze Wohltat geniesen?" M.3.

"Mach 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 dem Hufen seiner Rosse?" IV,II,23

"Muss es den der jüst seyen?"

"Hab ich Pflichten gegen England?" M.St.I,945.
"Wie, Mylady, sind es etwa vom Pübel aufgeworfene Verworfene, schamlose Zungen-drecher?---sind's nicht die ersten Männer dieses Landes?" M.3.
"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 beschützte?"

Fr.V.M. IV,4.

"Erleiden vom fremden Knecht, was kein Kaiser bieten durfte?"

Tell. 1259.

"Vermocht er keck zu handeln, dürfte er nicht keck reden auch?"


"Die Gleichgesinnten können es allein."

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 Klasse deines Major's heißer brennen als die Tränen deines Vaters."

X, und L. V,1.

"So wären es Träume nur gewesen."

D,M. I,2.176.

"Wär's nicht aus Liebe für den Wallenstein, Der Ferdinand hätt' unshimmer bekommen."

Lager, I1.

"Ich dacht es wär um meiner Sünden willen."

Pic.I.

"Der Weg der Ordnung, gingen 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 die wirklich brauchen wär's" II,5.

"Wenn ich, gegen die verpflichten soll, So müssen sies' auch gegen mich."


"Soll's ich's im Ernst erfüllen müssen, weil ich zu freil geschartet mit dem Gedanken."

Tod.3.59.

"Sei im Besitze und du wohnest im Recht."

" I,4.

"Die Guten hätten Kraft behalten——nicht in der Schlechten Garn gefallen——."

Tod.II.7,5.

"Hätttest du von Menschena 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 will, wäre nicht klug." Lager.
"Sind nicht für die Langwiel her bemüht." "
"Es Geht nicht zu mit rechten Dingen." D.X. 716.
"Ich liebe nicht mehr." W.T. II, 3.
"So pflegten wir uns vormals nicht zu trennen." Tell. I, 118.

"Nicht als Flehende erscheinen wir vor dir." J.v. 0, 10, 47.
"Dich treib des Mitleids fromme Stimme Nicht." IV, 1, 53.
"Es war nicht meine Wahl." 96.
"Kein Gott erscheint, kein Engel zeigt sich mehr." V, 6, 17.

"Dem Kaiser verkauften wir unser Blut.
Und nicht dem spanischen roten Hut." Lager II.
"Was nicht verboten ist, ist erlaubt." " I.
"Es ist ihm nicht um den Kaiser's Dienst." "
Ein Reich von Soldaten wollen er gründen." 1, 150.
"Wer nichts waget, der darf nichts hoffen." " 7, 95.
"Wer uns bezahlt, das ist der Kaiser." " II, 219.
"Tüchtige Reiter sein, nicht seine Harde." "
"Von dem Himmel fällt ihm sein lustig Los,
Braucht's nicht mit Müh zu erstreben." "
"Den Vergleich machen Sie, nicht ich."

"Nein, doch es war der Mann..."

"Genommen ist die Freiheit, nicht gegeben, sie humpert nur die Pflicht, und nicht der Name." II, 2, 14.


"Der Städte Tore gehen auf von selbst, nicht die Pforte, braucht sie mehr zu sprengen." I, 4, 157.

"Nur ihr Auge, nicht ihr Herz."

"Dazu verdämmt ihn das Gesetz, nicht ich."

"Er ist nicht heiter... anders auf der Reise."

"Nicht Moses blass, auch Bienen hat der Himmel."

"Trau niemand hier als mich."

"Nicht Männer blass, auch Geld."

"Doch wie ich sehe, bist du noch nicht hier."

"Ich darf nicht wissen--Derzky weiß es doch."

"Enkel, nicht vor Schweden, Lutheranern, vor eigener Truppen wegzulaufen."

"Viel war das Wort, weil es die Tat nicht war."

"Nicht mir, den eigenen Augen möge ihr glauben."

"Nicht, der Wille, das Gleichung der herben Not."

"Die Tat, nicht das Zeichen."

"Ihre Bedingung, nicht die Seine."

"Nicht Pflicht, und Recht, nur Macht und Gelassenheit."

"Blick nicht zurück! Blicke vorwärts!"

"Urteile nicht! Bereite Dich zu handeln."

"Bauer Grille... nicht der meinen."

"Nicht Zeit zur Schwäche... stärke üben."

"Das Geheimnis ist für den Glücklichen;"

"Das Unglück braucht keinen Schleier mehr."

"Du nicht, mit ihm allein."

"Er Ort nicht, sein Verständnis tätet ihm."

"Wort... nicht Gerechtigkeit."

"Stürzen... nicht vernichten."

"Nicht Dechanten... Priester." M. S. I, 1, 188.

"Urteil gefällt aus List, nicht Gefühl der Menschlichkeit und Schönung."

"Hier ist nicht die Rede von dem Recht;"

"Hier ist nicht die Rede von dem Recht,"

"Vollziehen lassen soll es nicht."

"Nicht vor dem Tod, vor dem Befreier..." IV, 3385.
Paradox is used in a few instances.

"Erstaunenswerte Dinge hoffte man
Auf dieser Kriegsbühne zu erleben,
Wo Friedland in Person zu Feide zog.
Der Nebenbühler Gustav einen—Thurn
Und einen Arnheim vor sich fand. Und wirklich
Geriet man nahe genug 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,506

"Den Kaiser will man zum Herrn
Un keinen Herrn zu haben." Teil, 303.

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 concerned
is usually unconscious of the significance of words, acts
or happenings, and the spectators, by contrast, are the
more conscious.

"Von Wasser und Brot ist die Rede? Ein schönes Leben." I,2.
"Einen lustigen Traum—"'mir ist ja so leicht, so wohl" V,1.

The Präsident consent to the union of Ferdinand and Luise,
knowing it to be too late, is ironical.

") K.u.L.IV,5.
"Das Schicksal 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-
denne, gelten die Tempel nicht." V,4.
"Dank dem da—"

*) 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." T.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 that to sacrifice the latter to his wife.

"Sie seien die Erstlings meiner Tyrannen." F.V,16.

"Ich meinte es so gut mit Ihnen." E.K.I,1.
"Das freut mich---zum Altar." V,449ff.


"Ich hab' ihn scharf bewacht, er war mit niemand als dem Octavio." Pic.II,6,88.

"Und meiner Hoffnung-----" W.T.3,104.
"Meine guten Engel." (Octavio) III,4.
"Pfand des Glücks." (Buttler)

"Vor jedem Feind muss man bewahrt, mit sichern Freunden." V,4,3.
"einen langen Schlaf zu tun." V,5,583.


"Reit zu! Wenn ihr frisch beileget, holt ihr ihm noch ein!" Teil.I,1,1.

"Zwar sichert uns die Nacht vor der Verfolgung, und wenn der Gegner nicht Flügel hat, so führt ich leinen Überfall; dennoch bedarf's der Vorsicht." J.V.O.175.
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 so 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 Hoffung." IV, 5, 26.

Kon. "Wenden uns lang nicht die Hände wärmen
Da die Feinde schon frisch im Feld hervorschwärmen.

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 ries' t Ihr mir vom Haupt.

Illo. "Nun gelobt sei Gott.


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. I. engage in a conflict of words that leads to a drawing of swords which is a brilliant example
of Schiller's ability to construct dialogue in short but
telling sentences, in contrasting words and thoughts. An other
instance, tho not so striking, is the dialogue between
Beatrice, Diego; and Isabella, IV, 3.

Statuf. "Mir ist das Herz so voll, mir auch zu reden.
Teuf. Das schwere Herz wird nicht durch Worte leicht-
S. Doch könntest du uns zu Taten führen.
T. Die einz'ge Tat ist jetzt Geduld und Schweigen.
S. Soll man ertragen, was unüblem ist?
T. Die schnellen Herrscher——
allein." Tell, I, 3.

In the Räuber Schiller makes use of the longest
monologue, a mark of the inexperienced dramatist. In later
dramas as Wallenstein and the Jungfrau, monologues are also
found, but they are shorter, and are spoken near or at the
crisis of events, either external or internal. Even in Fiesko
we see that as far as the hero himself is concerned his pur-
pose is fixed after the monologue at early dawn. It is a
mirror held to the soul. The contrast in monologue may be
an external comparison between the speaker and some one else,
as is Franz Moor's. Or it may express the soul conflicts as
Johanna's does. It may contrast conditions or actions of
the past with those of the future as Wallenstein's does.
Its use is presentation of "Vorgeschichte", 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.

<table>
<thead>
<tr>
<th>Monologues of Franz.</th>
<th>Bünder.I,1;II,1,2;IV,2;V,1.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl</td>
<td>IV,1,5.</td>
</tr>
<tr>
<td>Piesko</td>
<td>III,2.</td>
</tr>
<tr>
<td>Mohr</td>
<td>III,7.</td>
</tr>
<tr>
<td>Ferdinand</td>
<td>K u L. I,7;IV,2; V,4.</td>
</tr>
<tr>
<td>Milford</td>
<td>IV,2.</td>
</tr>
<tr>
<td>Eboli</td>
<td>D.K.</td>
</tr>
<tr>
<td>Philipp</td>
<td>II,9.</td>
</tr>
<tr>
<td>Posa</td>
<td>III,1;5; III,9;IV,6.</td>
</tr>
<tr>
<td>Wallenstein</td>
<td>Pic</td>
</tr>
<tr>
<td>Grafin</td>
<td>III,11.</td>
</tr>
<tr>
<td>Thekla</td>
<td>T.</td>
</tr>
<tr>
<td>Mottimer</td>
<td>T.</td>
</tr>
<tr>
<td>Leicestere</td>
<td>IV,12.</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>M.S.</td>
</tr>
<tr>
<td>Johannae</td>
<td>II,6; IV,4.</td>
</tr>
<tr>
<td>Montgomery</td>
<td>IV,4; V,10.</td>
</tr>
<tr>
<td></td>
<td>IV,10;V,11,12.</td>
</tr>
<tr>
<td>Beatrice</td>
<td>J.V.0.Prol.4;II,2; IV,1.</td>
</tr>
<tr>
<td></td>
<td>II,6.</td>
</tr>
<tr>
<td>Tmill</td>
<td>Mr,v,M.</td>
</tr>
<tr>
<td></td>
<td>II,1.</td>
</tr>
<tr>
<td></td>
<td>Tell.</td>
</tr>
<tr>
<td></td>
<td>IV,3.</td>
</tr>
</tbody>
</table>
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 Nache teilen." II, 5. The political position is adequately expressed in two short contrasts. "Volk und Senat wider Dária. Volk und Senat für Fiesko." II, 6. Verrina, strong patriot tho he is, must have a confident: "Allein will ich ihm vollführen—Allein tragen kann ich ihm 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 bourgeoisie. 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 perquisites of a despot. Karlos himself was on the defensive with all the court, and apparently all Spain against him. Posa states this: "Ganz Spanien vergöttet seine Königen. Sie sollten nur mit des Masses Auge sie betrachten?" I, 1. The Prince's passion for an individual is to be turned to a benificent love for a whole people. I, 770. There is a contrast, Act II, I015, 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," 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 indivi-
dual and the mass of citizens are seen contrasted in "nicht vor
mich—Ihre Unter-thanen." (3230). 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.IO. X's tri-
bute "Das eine Leben, wichtiger, edler, und teurer war als er
mit seinem ganzen Jahrhundert." The opinion of the Inquisi-
tion places Posa in contrast to thousands—but for other
reasons. "Darf einer Glauben finden,
Mit welchen Rechte wurden Hunderttausend Geopfert?"
V.IO. 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 nicht gerichtet." (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 to-
ward 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." (I,171). So I,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 "glücke 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 das Ganzen Miel, 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 zusamment." (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. "Hase, 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 einziger Haupt—
Menschen Grausam---sie wie ein Engel." T. II, 3.
"Sie lassen mich allein." II, 7.
"Schon einmal galt ich auch statt eines Heers,
Ich Einzeler." III, 11, 1.
"Alle verlassen Wallenstein "der Glück von Tausenden ge- gründet—nicht einen erkauf." IV, 2, 72.
"Unter allen,—eben mich." IV, 2.

Of all the generals of the Kaiser, Ferdinand von Ungern, Dalla, Octavio, "nur unterm Wallenstein kann Österreich sie- gen." IV, 7, 37.
"Es gibt Schmerzen, wo der Mensch sich selbst nur helfen kann; ein starkes Herzen will sich auf seine Stärke nur verlassen." IV, 9, 56.
"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 trau." III, IV.
"Wir folgen dem Haufen nicht.
Die Menge,---das kleine Häuflein." T. IV, 6, 15.
Most of these contrasts in Maria Stuart are
those of Maria or Elizabeth as Queen's. On 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, IV.
"Alles was in dem reizenden Geschlecht entzückt, stellt sich,
versammelt dar in dieser einen." (where (II,2) Elizabeth
represents her sex).
"Mein Wunsch, mein Ruhm---Doch meinen Unterthanen" II,2,1160.
The duties of a queen are contrasted with those of women in
general (I160). 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." I523.
"Durch keinen aus dem Volke, ein Franken
Nicht für mich, nur für das letzte meines Volks Gelebt." 3156.
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 versus 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.
"Ich zum Opfer anzunehmen für dein Volk." I.
"Bin ich der einzige Mächtige, und alles muss um mich her in
Fiebers Hitze raunen." II,5,14.
"Geist zeigt mir die Welt Geschichts---Dein Schicksal
"Wie schnell vergessen ---spören" III,2,65.
The nature of the Maid's commission was not understood:
"Jetzt hast du tretend 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.610.
"Du tötetest alle Engländer---warum nur mich verschonen?"
III.1024.
"Grettet sie, die euch gerettet hat."    IV.827.
"Ich aber, gegen mein Volk, und das Deine---"    V.9.

-------------------------

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, virtues, 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.
"Herrscherin Fürstlichen Sinn---Über der Menschen Thron"    I.371.
"Was Müßmet uns, die Friedlichen, der Zorn der Herrscher?"    I.69.

"Aber wenn sich die Fürsten befehlen,  
Müssen die Diener sich morden und töten."    I.3179-200 ff.

"Fremde Herrscher---Sklaven sind wir---"    1.222

"Die fremden Eroberer kommen und gehen;  
Wir Gehorsam, aber wir bleiben stehen."    1.254.

"Uns verlich sie das Mark und die Mühle  
Jenen war der Gewaltige Wille, die unzerbrechliche Kraft."    1.230.

"Ihr seid die Herrscher, und ich bin der Knecht."    1.235.
"Die Diener tragen alle Schuld."    1.490.
"Du gegen diese vielen ganz allein---"    1.511.

---------------

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.
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' the 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." 2155.

"Land leute! Midgenossen! Nehmt mich auf In euren Bund, die erste Glückliche." 3252.
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 catastrophies. The contrast lies in the difference between the passion and motion of the action preceding, 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 to the audience knows them, to those in another character thinks they are, may also be considered as 'Stimmung' 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.

There is something very gruesome in Luise's words:
"Vor einer Spieße schütteln wir uns, aber das schwarze Ungeschehen verweist drücken wir im Spass in die Arme. Dieses zur Nachacht 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 Schwule 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 hopelessness of Karlos with the joy and new hope his friend brings.

In the Piccolomini a note of warning is sounded early; I. I. "Esch führte wir gehen nicht von hier wie wir kommen." This prepares an atmosphere of uncertainty, of impending change.
Thekla's happiness stands in contrast to the evil forebodings which the visit to Sani 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 Frei-statt" 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 Butler by Wallenstein as his friend stands in contrast to the deadly enemy the audience sees in him. W.T.III, 16. A ray of hope shines for a moment in the presence of Max and contrast to the despair the deser-
tion 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 und der 5. Akt von Wallenstein's Tod den Helden ganz von menschlichen Empfindungen erfüllt, dem verlorenen Leben stern, 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. I. 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.

**) cf. Lehmann, p.255: "--der letzte Akt der Maria Stuart durch den Kontrast, den die jämmernde Umgebung zu der erhabenen Ruhe der Heldin machen soll, sehr wider willen des Dichters etwas weichlich geraten ist, so tritt doch in den Eingang 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. Jv6.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 furchtlose 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 intragic 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 vergliche?"
The foreboding of Beatrixe, Act II, I, beautifully expressed in varying meters to correspond to the mood and shade of feeling, is stronger than that of Thelma, 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.

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." DonCarlos.
"Dem Fürsten Piccolomini." Wal.Tod.
"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." M.G.
"Kurz ist der Schmerz, und zwisch ist die Freude." J.v.V.
"Das Leben ist der Güter höchstes nicht, Der Übel grösstes aber ist die Schuld." E.v.M.
"Und frei erklä'r ich alle meine Mächte." Tell.
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 fiction, 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 experiences 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 Häuter 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 logical result of character, is present to a large degree. In the early dramas again, the actions 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 con-
tirasted, 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 remark-
able facility in the use of contrast in diction. So happy
is the poet in many a choice 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 var-
iations 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
'stimmungsstöße' 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 arouses in his audience first certain hopes, sympathy with his hero or heroines, 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 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 maximum 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."
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Edition</th>
<th>Place</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carlyle, Thomas</td>
<td>Schiller</td>
<td>2 ed.</td>
<td>London</td>
<td>1845.</td>
</tr>
<tr>
<td>Müntzer, W.</td>
<td>Schiller</td>
<td></td>
<td>Leipzig.</td>
<td>1897.</td>
</tr>
<tr>
<td>Frick, Dr. C.</td>
<td>Hrsg. Schiller's Mäuber</td>
<td></td>
<td>Berlin.</td>
<td>1905.</td>
</tr>
<tr>
<td>Harnack, Otto</td>
<td>Die klassische Ästhetik der Deutschen</td>
<td></td>
<td>Leipzig.</td>
<td>1892.</td>
</tr>
<tr>
<td>Keinäul, Dr. Ernst</td>
<td>Poetik</td>
<td></td>
<td>Bremen.</td>
<td>1892.</td>
</tr>
<tr>
<td>Lähmann, Dr. Rudolf</td>
<td>Deutsche Poetik</td>
<td></td>
<td>München.</td>
<td>1908.</td>
</tr>
<tr>
<td>Matthews, Brander</td>
<td>A study of the Drama</td>
<td></td>
<td>N.Y.</td>
<td>1910.</td>
</tr>
<tr>
<td>Miñor, J.</td>
<td>Schiller</td>
<td></td>
<td>Berlin.</td>
<td>1890.</td>
</tr>
</tbody>
</table>
Schiller's sämtliche Schriften. 

Thomas, Calvin. The Life and Works of Friedrich Schiller. 
New York. 1904.

Wackernagel, W. Poetik, Rhetorik und Stilistik. 
3 ed. Halle a S. 1906.


Wisse, O. Ästhetik der Deutschen Sprache. 

Wychgram, J. Schiller. 