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Foreshadowing of the Catastrophe in Schiller's Dramas.

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Mabel L. Sharpe

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Foreshadowing of the Catastrophe in Schiller's Dramas

Introduction

A. Schiller's Indebtedness to Lessing.

" But again, tragedy is an imitation not only of complete action, but of events terrible and pitiful. Such an effect is best produced when the events come on us by surprise." *

From the varying interpretations of this statement made by Aristotle arose a controversy between Lessing and Voltaire as to the relative value of surprising the spectators or preparing them for the trend of events in the drama. Voltaire claimed Aristotle's sanction for the use of surprise as the chief element of interest. The question of the desirability of surprise is involved in the use of dramatic foreshadowing. To Schiller however, Lessing's statements in the 48th chapter of the "Hamburg-

*Aristotle's Theory of Poetry and Fine Art. Translation by S.H. Butcher, 3rd edition. London, MacMillan Co. Im't'd. N.Y. 1902. P. 39.

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ische Dramaturgie" were conclusive and it is upon Lessing's authority that Schiller based his use of foreshadowing.

Lessing advanced the view that interest in the catastrophe would not be diminished, but would rather be strengthened if the outcome were foreseen by the spectator. In this view he followed the opinion of Diderot. The latter critic had made the assertion that he considered it feasible to construct a drama in which the interest should arise from the very anticipation of the catastrophe.*

Lessing pointed out the fallacy in the arguments of previous critics who had cited Aristotle to prove surprise a desirable quality in a drama, while the very dramas to which Aristotle referred them as models carefully apprised the spectators of the catastrophe by means of a prologue.

In "Emilia Galotti" which may be considered as an embodiment of the principles set forth in the "Dramaturgie," there is a conscious anticipation of the catastrophe for the benefit of the spectators. This tendency continued throughout the German classic drama and until the revolutionary principles of the naturalists went into effect in

*Oeuvres complètes de Diderot, T.IV, Belles Lettres T.VII. Par J. Assézat Paris garnier Frères, Libraires, Editeurs 6. Rue des Saints-Pères 6. 1875. " Je suis si loin de penser, avec la plupart de ceux qui ont écrit de l'art dramatique, qu'il faille dérober au spectateur le dénouement, que je ne croirais pas me proposer une tâche fort au-dessus de mes forces si j'entreprenais un drame où le dénouement serait annoncé dès la première scène, et où je ferais sortir l'intérêt le plus violent de cette circonstance même. Tout doit être clair pour le spectateur. Confident de chaque personnage, instruit de ce qui s'est passé et de ce qui se passe, il y'a

the last quarter of the nineteenth century.

B. Definition of Foreshadowing.

Any device by means of which the dramatist suggests future events for the spectator is a part of the technique of dramatic foreshadowing. Dramatic foreshadowing is used to carry forward interest and is treated by Archer as a part of the art of preparation. It is that device of the dramatist by which he anticipates for the audience events which are to occur later in the action.

If we treated foreshadowing in its broadest sense, therefore, we should have to say; first, that any event in the later action may be foreshadowed, whether in the next scene, in the next act or in the denouement; second, that any means by which an anxious anticipation of the future is impressed upon the spectators is a means to dramatic foreshadowing. But in the narrower application of the term, as it is to be used in this paper, dramatic foreshadowing will be limited to foreshadowing of the catastrophe.

cent moments, ou l'on n'a rien de mieux à faire que de lui déclarer nettement ce qui se passera.

The question may be raised as to whether foreshadowing is a part of the exposition. It differs from exposition, in that exposition sets forth that information regarding past and present circumstances which is necessary for the comprehension of the drama; foreshadowing, on the other hand, gives us an indication as to the outcome.

Foreshadowing is not necessarily a part of the plot. The plot would be possible even if the spectators were kept in absolute ignorance of the catastrophe until it was actually upon them. It is simply a device for the benefit of the spectator to enable him to feel beforehand the catastrophe.

C. Purposes of Foreshadowing.

Dramatic foreshadowing is used to awaken emotional interest. By emphasizing that phase of an approaching event the spectator is placed in the proper mood for the action and receives it more readily.

A psychological reason may also be advanced for the use of dramatic foreshadowing. Surprises of any kind,

pleasant or unpleasant require a short space of readjust⁵ment before the mind accustoms itself to that which is new and unfamiliar. The use of dramatic foreshadowing to prevent surprise is of particular value in the drama because of the restrictions of time imposed on this form of literature. The spectator cannot be allowed to waste time adjusting himself to great surprises. The "gentle reader" of a novel may ponder over a passage at his pleasure, but the spectator's attention must not be distracted even for an instant from that which is taking place on the stage.

Dramatic foreshadowing also creates a subtle feeling of connivance between spectator and author. If the spectator is the confidante of every character upon the stage, he is in possession of all the fragments of information concerning the future. Through this combined knowledge he knows more than any one of them individually. He is in fact in possession of almost all the information held by the author himself.

By thus conferring upon the spectators his own prerogatives, the playwright subtly flatters them and they feel

pleasantly their "godlike superiority" to the personages of the drama who are playing blindly at cross purposes.

Particularly is this the case when the characters themselves foreshadow events in such unintentionally ambiguous fashion that the audience give to their words a true but different interpretation from that which the characters had in mind.

D. The Scope of this Examination.

It is the purpose of this study to examine the methods and extent of foreshadowing which Schiller uses in his nine completed dramas. As we cannot hope to cover the whole field of dramatic foreshadowing but only to make the beginning of such an examination, we will limit the scope of the investigation to such foreshadowing as has a direct or indirect bearing upon the outcome. This will exclude that foreshadowing which is of most frequent occurrence, namely the "transition foreshadowing," known to the French as the "liaison des Scènes", which prepares the way for the next scene by announcing the arrival of each new character

* Wm. Archer, ~~-----~~ Playmaking, Ch. XII. P. 203. "That godlike superiority to the people of the mimic world which we have recognized as the characteristic privilege of the spectator."

upon the stage. Such foreshadowing occurs at the conclusion of practically every scene and is of no interest except as it shows Schiller's adherence to a convention instituted by Gottsched. We must also exclude foreshadowing of such action as happens behind the scenes and is not connected directly or indirectly with the final outcome.

I. Divisions of Foreshadowing.

Dramatic foreshadowing, as Schiller employs it, is capable of division into, first, narrative foreshadowing, which forecasts the outcome and arouses interest for it in the spectator, and second, lyrical foreshadowing, which creates atmosphere for the catastrophe and arouses emotion in the spectator. There is frequently a combination of narrative and lyrical foreshadowing in the same passage.

A. Foreshadowing by Soliloquy.

Schiller uses revelation and plotting to foreshadow the outcome for the spectator. Both ~~revelation~~ and plotting are sometimes expressed in the form of the soliloquy. The subject of the soliloquy in Schiller's dramas has been partially treated by Prof. Adolph Busse* and reference made to the soliloquy as a means of arousing interest in the catastrophe. A treatise by J. Adella Hermann, "The Soliloquy in

* Der Monolog in Schillers Trauerspielen- von Prof. Dr. Adolph Busse an dem Normal College N.N. 1912, Sept. Okt. Zeitschrift für den deutschen Unterricht..

Schiller's Dramas", contains a division on the soliloquy as a means of foreshadowing events or of creating atmosphere for the following scenes. The varieties of foreshadowing soliloquies which Schiller uses to suggest the outcome are the initial exposition soliloquy and the bridge soliloquy. There are three initial exposition soliloquies in which Schiller foreshadows the catastrophe. Franz in "Die Räuber" plots* against his brother Karl and all the promises he makes to the audience in the Shakespearean soliloquy** at the beginning of the drama are fulfilled.

I, I. "Da müsst' ich ein erbärmlicher Stümper sein, wenn ich's nicht einmal so weit gebracht hätte, einen Sohn vom Herzen des Vaters loszulösen und wenn er mit ehernen Banden daran geklammert wäre. Ich habe einen magischen Kreis von Flüchen um dich gezogen, den er nicht überspringen soll.*****Und Gram wird auch den Alten bald fortschaffen-und ihr muss ich auch diesen Karl aus dem Herzen reißen, wenn auch ihr halbes Leben dran hängen bleiben sollte."

As Franz promises, Karl and his father are estranges, the latter dies of grief, and Amalie and Karl are forever separated.

In "Die Jungfrau von Orleans" Schiller uses the initial exposition soliloquy, which foreshadows the catas-

*LeRoy Arnold; The Soliloquy in Shakespeare, A Study in Technique. N.Y. Columbia Univ. Press 1911-Page 71.

"The villains and the minor characters who state their intention to act have a better dramaturgic reason for existence. The narrators might tell their stories to their fellows; not so the plotters.*****In recent years the depiction of plotting, modified by the realistic movement in letters, has not been dependent on the soliloquy. In fact the disappearance of the melodramatic villain is coincident with the waning of his monologue."

** See footnote, P. 10.

trophe by means of revelation. Johanna has received in a dream the commands of the Virgin.

"*****Errettung bringen Frankreichs Heldensöhnen,
Und Rheims befreien und deinen König krönen."
Prologue, 4.508.

She has also received an intimation of her death, for she bids farewell to the scenes of childhood forever.

"Lebt wohl, ihr Berge, ihr geliebten Triften,
Ihr traulich stillen Thäler, lebet wohl!
Johanna wird nun nicht mehr auf euch wandeln,
Johanna sagt euch ewig Lebewohl!"
Prologue 4.466.

The third exposition prologue which foreshadows the outcome is that of Isabella in "Die Braut von Messina." It escapes the soliloquy form only by a technicality. Interpreted in the spirit of the law, it may be listed in this category. The outcome of the play is foreshadowed by means of a fateful curse which, the audience feels, will inevitably cause the downfall of the house of Messina. In speaking of her sons Isabella says,

"Ihr habt sie unter euch in freud'ger Kraft
Aufwachsen sehen, doch mit ihnen wuchs
Aus unbekannt verhängnissvollen Samen
Auch ein unsel'ger Bruderhass empor,
Der Kindheit frohe Einigkeit zerreißen
Und reifte furchtbar mit dem Ernst der Jahre." I, 1.

**From P.9.

Plotting soliloquies in the following;
Schauspiele des Herzogs J. von Braunschweig. Deutsche
Dichter des 16ten Jahrhunderts. V, 14.

Von einem Edelmann

Desperatus A. I. Sc. 2. S. 112.

Prodigus A. I. Sc. 4. Sc. 114.

Sc. 8. S. 115.

A. III. Sc. 2. S. 125.

Von einem ungerathenem Sohn.

Nero. A. IV. Sc. 4.

As soon as the spectators hear the words "verhängnissvoll" and "Bruderhass" they look forward to the catastrophe in which this foreshadowing is literally fulfilled. The two brothers die because of their hatred and the inheritance of passion from their ancestors which constituted their destiny.

A soliloquy which links situations in a drama is called a bridge soliloquy. Dramatists generally concede that there is danger of a lack of interest during the first act.* In order to bridge this critical interval Schiller sometimes presents to his audience a point of interest even as remote as the catastrophe. An instance of the latter case is the brief soliloquy of Don Carlos,

"Beweinenswerther Phillip,
Schon seh' ich deine Seele
Vom gift'gen Schlangenbiss des Argwohns bluten;
Dein unglücksel'ger Vorwitz übereilt
Die fürchterlichste der Entdeckungen,
Und rasen wirst du, wenn du sie gemacht." I. 1. 122.

which presents a picture of the monarch enraged by jealousy and suggests the question as to how he will react to this emotion, a question which is answered only in the last scene that of the Inquisition.

*Wm. Archer, Playmaking, Boston, Small, Maynard and Co. 1912 Chap. X, P. 175. "In general terms a bridge should be provided between one act and another, along which the spectators mind cannot but travel with eager anticipation. And this is particularly important or particularly apt to be neglected at the end of the first act."

Hennequin's Art of Playwriting, Boston and N.Y. Houghton Mifflin and Co. Riverside Press, Cambridge 1890. P. 177.

"The conclusion of the act should be so arranged as to leave the spectator in a state of strong suspense so as to carry the audience over the intervening period. They must have an eager desire to see the next act."

In one other instance Schiller has bridged the whole space of the drama by a foreshadowing soliloquy in the first act. The earliest indication which the audience receives of Fiesko's real character is also an indication of the final outcome. Fiesko reveals his plans for freeing the republic, when he exclaims, in speaking of Burgognino,

"Fahr hin, edler Jüngling! Wenn diese Flammen
ins Vaterland schlagen, mögen die Doria feste stehen!"
I, 8

The Countess Terzky's resolve to take her own life rather than to suffer the humiliation of Wallenstein's downfall is an instance of a bridge soliloquy between the third act and the catastrophe.

"Nein, diesen Tag will ich nicht schau'n! und könnt'
- Er selbst es auch ertragen, so zu sinken,
Ich trüg's nicht, so gesunken ihn zu sehen."
III, II, 1761.

There are two instances of soliloquies in the fourth act of Wallenstein, which foreshadow the catastrophe. Buttler's intention of killing Wallenstein is suggested in his words,

"Nimm dich in Acht! Dich treibt der böse Geist
- Der Rache" dass dich Rache nicht verderbe!" IV, 1, 443.

Leicester's soliloquy in "Maria Stuart" foreshadows his selfish rescue of himself at the expense of Mortimer's life. In the soliloquies which occur during the fourth and fifth acts the lyric element predominates. Schiller intends to create tragic atmosphere by means of these outpourings of the inner self rather than to convey necessary information.

B. Foreshadowing by Plotting

Through the plotting and scheming elements in the drama we sometimes receive intimations of the outcome. For instance in Fiesko, the two patriots Bourgognino and Verrina plot the hero's death.

" Verrina- Fiesko muss sterben!
 - Bourgognino- Sterben! Fiesko!
 Verrina- Sterben!- Ich danke dir ,Gott!Es ist
 heraus. Fiesko sterben , Sohn, sterben
 durch mich!"

-III, 1.

Other details of the catastrophe are foreshadowed in the same way. Fiesko, Bourgognino, Sacco and Calcagno meet

together and discuss plans for the death of the Dorias, which are carried out in the denouement. By solemn oath they emphasize their resolve that Bertha shall remain in captivity until the Dorias' power has been destroyed. I. 12. Because of the solemnity and fervor of these oaths we believe in their ability to carry out their plans. Scattered throughout the play are other foreshadowings of the outcome by plotting. When the conspirators meet to perfect the plans for the rebellion, Fiesko asks,

"Wer soll fallen?

Bourgognino (indem er sich über Fieskos Sessel lehnt, bedeutend). Die Tyrannen." III. 5.

Only Verrina and the audience understand that among the tyrants he includes Fiesko. This is then a significant foreshadowing of the catastrophe. Later the time of Fiesko's death is foreshadowed.

"Bourgognino. Aber wann soll Fiesko sterben?
Verrina . Wann Genua frei ist, stirbt Fiesko."

The whole scene of the catastrophe is laid before us in the definite plans which are outlined by the conspirators. Owing to the multiplication of details, the impression

here is that Schiller "forestalled rather than foreshadowed"
 * and the effect becomes monotonous. Not only the time of
 Fiesko's death, but also that of Gianettino Doria is fore-
 shadowed.

"Zibo- Dein Name steht auch da, Bourgognino.
 -Bourgognino- Und noch heute, so Gott will, auf
 Dorias Gurgel."

IV.6.

In Don Carlos it is the plotting of Marquis Posa
 and the Infant thro' which the denouement is foreshadowed.
 The final interview between Carlos and the queen which
 forms a part of the catastrophe is one which the spectators
 anticipate with the keenest interest and the suspense is
 heightened by its postponement until the end of the drama.

"Posa. Es ist richtig, du wirst sie sprechen.**
 Zwei Worte von der Königin, und morgen---
 Werd' ich erfahren, wo und wie"

IV, 5, 3582.

Carlos begs the Princess Eboli for an interview with his
 Queen Mother,

"Carlos. Lass mich- auf meinen Knien
 Beschwör ich dich- lass mich, zwei Worte
 Lass mich mit meiner Mutter sprechen."
 IV, 15, 4098.

* Wm. Archer. Playmaking, A Manual of Craftsmanship. P.185.
 "It fulfills one of the great ends of craftsmanship, in
 foreshadowing without forestalling an intensely inter-
 esting conjuncture of affairs."

Marquis Posa's dying words direct our attention again toward this final scene.

"----- Deine Mutter
- Weiss alles" ich kann nicht mehr." V,3,4734.

A fourth mention of the scene is that made by Mercado,

"Mercado. Die Königin wünscht sehr.
- Sie heute noch zu sprechen-wichtige
Geschäfte-----"
V,6,4886.

In these four references may be seen the beginning of Schiller's skill in suggesting the demouement by repetition in varied forms for the purpose of emphasis.

Schiller foreshadows the deaths of Illo, Terzky and Wallenstein thro' the plotting of Buttler and Gordon.

" Buttler. Er (Wallenstein) darf nicht leben.
" Gordon . Ihr vermöchtet es!
Buttler. Ihr oder ich. Er sah den letzten Morgen.
Gordon. Ermorden wollt ihr ihn ?
Buttler. Das ist mein Vorsatz.
Auch dieser Illo, dieser Terzky dürfen
Nicht leben, wenn der Herzog fällt.
Auch sollen sie im Tod ihm gleich voran."

IV. 6. 2998

In "Maria Stuart" it is Elizabeth and Burleigh who by plotting foreshadow for us the catastrophe, and it is the latter who receives and executes the order for Maria's death.

The use of conspiracy to foreshadow the outcome occurs again in "Wilhelm Tell" in the Rütli scene when Fürst and Stauffacher speak of the fall of the fortresses in the land. By Fürst's words,

" Die Vögte wollen wir mit ihren Knechten
 - Verjagen und die festen Schlösser brechen!"
 L. 1367

and by the reiteration of the same idea in his later words,

" Wenn am bestimmten Tag die Burgen fallen,
 - So geben wir von einem Berg zum andern
 Das Zeichen mit dem Rauch."

II, 2, 1420.

We are led to expect the storming and destruction of Zwing Uri in the fifth act first scene.

Summary of Narrative Foreshadowing.

Under the head of narrative foreshadowing are classified two varieties; 1st, foreshadowing by soliloquy, in which the solution is suggested and 2nd, foreshadowing by plotting.

Of the first variety, three are initial exposition

soliloquies; one of these in "Die Räuber" foreshadows by the villain's plotting; the second, in "Die Jungfrau von Orleans" foreshadows by revelation, and the third in "Die Braut von Messina" foreshadows by suggesting the curse of dissension and passion, which precipitates the catastrophe. Bridge soliloquies which foreshadow the catastrophe are four in number. Of these, two, found in "Fiesko" and "Don Carlos", span the drama from the first act to the catastrophe; one occurs in the third act and two in the fourth act of "Wallenstein". "Maria Stuart", "Jungfrau von Orleans", "Braut von Messina" and "Wilhelm Tell", that is, the later dramas, fail to show examples of soliloquy foreshadowing of the catastrophe.

Of the second variety of narrative foreshadowing, namely, foreshadowing by plotting, we have in "Fiesko" four examples, in "Don Carlos" four, in "Wallenstein" one, and in "Wilhelm Tell" one.

From the examples of narrative foreshadowing of the catastrophe we may conclude that the use of the soliloquy as a method of foreshadowing decreases markedly during the

course of the dramas. It is also evident that the scheming and plotting foreshadowing is more frequent in "Fiesko" and "Don Carlos" than in the later plays. On the whole, narrative foreshadowing tends to be replaced by lyrical foreshadowing in the later dramas, due to Schiller's growing appreciation of the value of awakening emotional interest and creating tragic atmosphere.

**B. Foreshadowing which is both lyrical
and Narrative.**

There are several kinds of foreshadowing which are used not only as narrative foreshadowing but also to help create the intense atmosphere which must surround the outcome of the tragedy. For instance when a character tells us that he intends to take his life because he has given up the struggle with the opposing forces of life and fate, we anticipate the catastrophe both emotionally and intellectually. Dreams, vision, intuitive antipathies and apparitions also foreshadow in such a way as to combine

"Wenn ich nicht mehr bin----- L. 4268
 -Den Meinigen hab' ich gehalten, bin
 Ihm treu geblieben bis zum Tod.---L.4276
 Jetzt sterb' ich
 Beruhigt-meine Arbeit ist getan-" L.4376

In the next act Marquis Posa parts with Don Carlos.V,3.

"Du verlierst mich, Carl
 -Auf viele Jahre-Thoren nennen es
 Auf ewig." L. 4609

The Countess Terzky twice informs us that she does not intend to live to view Wallenstein's disgrace and their own exile, once in Tod III, 11, L, 1749 and again in Tod V, 3, when she intimates that she has definitely settled in her own mind the means and time of her death, for she says,

"Dann ist mein Entschluss gefasst.
 -Ich führe bei mir, was mich tröstet." L.3514.

This foreshadowing prepares us for the final scene, when the Countess Terzky, after giving orders for the interment of Wallenstein's body, informs Octavio that she has taken poison, saying,

"Ich habe Gift----
 -In wenig Augenblicken ist mein Schicksal erfüllt"
 L. 3862.

Max Piccolomini's death, occurring as covered

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action between III, 21 and IV. 5 is foreshadowed by his
statement, III, 23, L. 2397.

" Mein Unglück ist gewiss, und Dank dem Himmel
Der mir ein Mittel eingibt, es zu enden."

and by his parting words,
" Wer mit mir geht, der sei bereit zu sterben."
L 2427.

That Thekla has determined to join Max in death is
evident from her soliloquy. IV, 12, L. 3154.

" Sein Geist ist's, der mich ruft. Es ist die
Schaar
Der Treuen, die sich rächend ihm geopfert.
Unedler Sühnris klagen sie mich an."

No one could fail to comprehend the tenor of the questions
which she asks as to the way to reach the grave of her
lover. IV, 10. Thekla's departure takes place between the
last scene of Act IV and the eighth of the fifth act, for
we learn there that the Countess Terzky has discovered her
absence. No further report of Thekla's death reaches the
ears of the spectators.

The suicide of Mortimer in "Maria Stuart" is not
the result of a resolve which has been gradually taking
form in his mind but is a forced and unpremeditated act,

resulting from the circumstances under which he is placed. Therefore he does not express any intention of killing himself, but we have been led by two previous intimations to expect his death in Maria's service; one instance occurs in the first act, when Maria, remembering the fate of those who have championed her cause in the past, augurs a violent death for this new rescuer. I.6. 642.

" Mir fliegt ein böses Ahnen durch das Herz,
 - Was unternimmt ihr? Wisst ihr's? Schrecken
 Euch nicht Babingtons, nicht Tichburn's blut'ge
 Häupter
 Auf Londons Brücke warnend aufgesteckt.-----
 Flieht aus dem Reiche schnell! Marien Stuart
 Hat noch kein Glücklicher beschützt."

The other instance when the death of Mortimer is foreshadowed is his own utterance that he is ready to give up his life for Maria. III.6, 2639.

"Noch versuch' ich's, sie zu retten,
 Wo nicht, auf ihrem Sarge mir zu betten."

Don Cesar in "Die Braut von Messina" acknowledges his guilt and declares his intention of executing sentence upon himself. IV, 8.

"Drum muss ich selber an mir selber es vollzieh'n.
 Bussfert'ge Sühne, weiss ich, nimmt der Himmel
 an,

Doch nur mit Blute büsst sich ab der blut'ge Mord.
Den alten Fluch des Hauses lös' ich sterbend auf.

L. 2638.

Der freie Tod nur bricht die Kette des Geschicks***
Zuerst den Todesgöttern zahl' ich meine Schuld,
Ein andrer Gott mag sorgen für die Lebenden,*****

L. 2645.

Mich lass dem Geist gehorchen, der mich furchtbar
treibt,

Dann in das Innre kann kein Glücklicher mir schau'n."
L.2650

We are forewarned of Attinghausen's death in "Wilhelm Tell" by his laments over his failing strength and his consciousness that his days are numbered. II,1,764.

"Mein Schatten bin ich nur, bald nur mein Name.
Ich bin der Letzte meines Stamms- Mein Name
Endet mit mir*****
Was thu' ich hier? Sie sind begraben alle,
Mit denen ich gewaltet und gelebt.
Unter der Erde schon liegt meine Zeit."

Previous statements as to the intentions of the characters are necessary, because without them the audience would fail to comprehend the stage business of the suicide.* For instance we should not at all have understood Thekla's absence from the stage during the last act, had it not been for the fact that she had apprised us beforehand of her intentions . We see that Schiller almost invariably

foreshadows the death of his principal personages directly by their own words when they commit suicide. Later we shall see how Schiller foreshadows when they are to be the victims of murder or accident.

2. Dreams.

Another method which Schiller, in common with almost all earlier and contemporary dramatists, employs to foreshadow the future, is the use of dreams. Although these dreams convey to the audience a certain amount of narrative information, they are used much more for their lyrical or emotional effect, than because of the knowledge of the future of the plot which they afford. Usually the event for which the dreams create atmosphere has been imparted already to the spectators through intrigue or through the machinations of the confidante and the dreams simply create tragic atmosphere.

Franz in "Die Räuber" like Richard III, is tortured by a dream in which the ghosts of his victims appear to foretell his death. V, 1, L, 184.

*Cf. Nibelungennot Av. I. Str. 13¹⁴.

"In disen hôhen êren troumte Kriemhilde
Wie sie zûge einen valken, starc, schœn und wilde.
Den ir zwên aren erkrummen, daz si daz muoste sehen;
Ir enkunde in dirre werlde leider nimmer geschehen.

Den Troum si dô sagete ir muoter Uoten.
Sine kundes niht bescheiden baz der guoten;
'Der valke den du ziuhest, daz ist ein edel man;
In welle got behûeten, du muost in schiere vloren hân."

" Geister ausgespieen aus Gräbern-losgerüttelt das Tödenreich aus dem ewigen Schlaf brüllt wider-mich-ich zittere nicht! Es war ledigein Traum. "

He then reveals the details of his dream, which is, as Daniel, the servant said, "Das leibhaft Conterfei vom jüngsten Tage , " Franz dreams of the weighing of his sins in the balance of the hours and the one deadly sin of murdering his father which tipped the scales, outweighing the blood of the atonement. This symbolical dream foreshadows Franz' suicide which occurs in the same scene, as the members of Karl's robber band enter the castle to find Franz.

A very careful use of the dreams of the Countess Terzky occurs to foreshadow Wallenstein's death which takes place in a few hours. V, 3, L. 3470.

In the first dream which the Countess relates to Wallenstein, she saw him sitting at a table with his deceased wife. In the second dream she went into his room which as she entered it, took on the appearance of the Carthusian monastery at Gitschin, designated by Wallenstein as his burial place. In the third dream she seemed to be following him thru' a never-ending passage-way, thru'

*Cf. Dream of Kriemhilde in Nibelungennot Av. XVI, 925.
 "Neina herre Sifrit; ja fürhte ich dinen val.
 Mir troumte hinte leide, wie obe dir zetal
 vielen zwene berge: i'n gesach dich nimmer me.

Cf. also Von einem ungerathenen Sohn. P. 209, V, I. Deutsche Dichter des 16ten Jahrhunderts. Dream of Probus.

doors which crashed behind her, and finally felt upon her shoulder the grasp of a cold hand which proved to be Wallenstein's. The sinister effect produced upon the audience by the narration of these dreams is made more impressive by Wallenstein's attempts to interpret them favorably and his laughing refusal to share her fears.

As we might expect in a romantic drama, Schiller employs dreams as foreshadowing in "Die Jungfrau von Orleans." The "ahnungsvolle Seele" of Father Thibaut pictures his daughter's future to him in a dream. Prologue 2, L, 141.

"Zu dreienmalen hab' ich sie gesehen
 Zu Rheims auf unsrer Könige Stühle sitzen,
 Ein funkelnd Diadem von sieben Sternen
 Auf ihrem Haupt, das Scepter in der Hand,
 Aus dem drei weisse Lilien entsprangen.
 Und ich, ihr Vater, ihre beiden Schwestern
 Und alle Fürsten, Grafen, Erzbischöfe,
 Der König selber neigten sich vor ihr."

This contrary to most of the examples does not foreshadow the death of Johanna but represents symbolically the spectacular coronation scene at Rheims which is the turning point of Johanna's fortunes.

The dream of the king as related by Isabella in

"Braut von Messina" foretells the whole course and outcome of the drama, and the belief in it brings about the very catastrophe which the family of Messina had tried to avert. IV. 4^o L. 441.

The king had dreamed that two laurel trees were consumed by a lily which grew between them. An Arabian soothsayer interpreted it to mean the death of the two sons of the king because of the daughter. To avert this catastrophe the king ordered his daughter thrown into the sea. The mother however rescued her and the prophecy of the soothsayer was carried out when both brothers fell in love with this sister and died because of their passion.

Johanna's gift of prophetic insight gives Schiller an opportunity to foreshadow by a different means. Not only can she tell the king the burden of his three prayers on the preceding night (I, 10, 1337) but she answers confidently Karl's questions as to the future. Of her own fate she says;

"Mein Schicksal führt mich. Sorge nicht, ich werde
Ans Ziel gelangen, ohne dass ich's suche." V, 4, 42
L. 4260.

and

"Mein Volk wird siegen, und ich werde sterben"
V. 10, 4650.

In one case she prophesies events occurring far outside the limits of the play, telling Burgund the future history of his house.

Compare in "Wilhelm Tell" Attinghausen's prophecies just before his death. Schiller here makes use of an old superstition* that the dying are gifted with prophetic insight. His words foreshadow the struggle of the Swiss people which occurred years after the events of the play were concluded.

"Die Fürsten seh' ich und die edeln Herrn
- Im Harnischen herangezogen kommen,
Ein harmlos Volk von Hirten zu bekriegen.
Auf Tod und Leben wird gekämpft, und herrlich
Wird mancher Pass durch blütige Entscheidung.
Der Landmann stürzt sich mit der nackten Brust,
Ein freies Opfer, in die Schaar der Lanzen!
Er bricht sie, und des Adels Blüthe fällt,
Es hebt die Freiheit siegend ihre Fahne."
Tell IV, 2, 2438,

The improvement which Schiller makes in his use of dreams and visions as foreshadowing throughout his plays lies in their increasingly natural quality. There is something strained about the Biblical magnificence of Franz' dreams

* Wilhelm Tell, Allyn and Bacon, 1913, P. 295.
It is a wide spread superstition that a dying person can foretell the future."

of the Judgment Day. The language is too literally a transcript of the account in Revelations. The same use of Biblical reference is made in the dreams of Thibaut in "Die Jungfrau von Orleans", but while Thibaut seems to have absorbed some of the elements of the dream of Joseph and his brethren, he has incorporated them into his own language. The best use of dreams as foreshadowing is that made by Schiller in the dreams of the Countess Terzky. They are symbolical but they are very natural in concept and expression.

The use of ghosts is one of the means of combining both narrative and lyrical foreshadowing. There is only one instance of an apparition as a herald of approaching disaster and that is in the case of the "schwarzer Ritter" in "Die Jungfrau von Orleans" (III, 9.3222). This apparition has been the subject of much discussion by critics, some claiming that the black knight is the incorporation of Johanna's growing worldliness of spirit, and that he is warning her for her own good,* while others claim that he is literally the spirit of Talbot sent from hell to

* Fielitz, S. 90. "Den Geist Talbot's den Vertreter des Materialismus." Hettner, S. 295, III, 3.2. "Diese Scene mit dem gespenstischen Ritter soll die Darstellung der eignen schwankenden Gedanken, der bangen Zweifel sein, die sich aus dem Abgrund des ringenden Innern des gottgesendeten Jungfrau erheben wie die Hexen im ehrstüchtigen Herzen Macbeth's!"

dissuade Johanna from entering Rheims and fulfilling her mission*. Whatever the psychological motivation may be it is to the audience a forewarning** of Johanna's downfall and approaching death, and the audience looks forward with apprehension to the scene of her entrance into Rheims.

We see that Schiller in many cases allows his characters to divine the future intuitively and thus foreshadow the catastrophe for the spectator. A very striking device by which he succeeds not only in foreshadowing the future but also in arousing our sympathy is the antipathy which a character sometimes feels instinctively for the person who is to serve as the instrument of his death. The premonition of disaster may also center about certain times or places. Such a feeling is of course sometimes illogical and always instinctive.

As an instance of anticipation of evil, connected with a certain locality, we may mention the previously quoted passage in which Karl mentions his involuntary shudder as he enters the portals of his ancestral home.

"Die Räuber" IV, 1.

* Dünker, S. 90. "Der schwarze Ritter kann unmöglich als Ausgeburd der Phantasie Johanna's gelten, ein wirklicher Höllengeist muss er sein." Breitsprecher S. 47. "Der schwarze Ritter ist der Geist Talbot's, der sich Johanna als der Sendbote der Hölle naht. Dieser Bote macht den Versuch, Johanna zum Abfall von ihrer Aufgabe zu verleiten!"

** Bellermand S. 274. "Es ist andererseits klar, dass eine solche Weissagung und Warnung jedenfalls eine Bedeutung für das Folgende haben muss.----- Sie ruft in dem Zuschauer sowohl als in der Heldin die dunkle Ahnung eines drohenden Unheils wach."

Dark forebodings are also associated in the mind of the Countess Terzky with the castle whose walls witness the extinction of the house of Friedland. The Countess exclaims, (Wallenstein's Tod, IV, 9, L. 2983).

"O lass uns nicht zurück
In diesem Ort der traurigen Bedeutung,
Denn schwer ist mir das Herz in diesen Mauern
Und wie ein Todtenkeller haucht mich's an;
Ich kann nicht sagen, wie der Ort mir widert.
O führ uns weg."

Beatrice also connects the fear of impending disaster with a certain locality and voices her forebodings as follows, attributing her fears to the solitude.

"Und mich ergreift ein schauderndes Gefühl,
Es schreckt mich selbst das wesenlose Schweigen."
Braut von Messina II, 1, 980.

It is this solitary garden in which occurs a little later the murder of Don Manuel before Beatrice's eyes.

As an example of foreboding connected with a certain time, may be mentioned that foreboding of the queen in "Don Carlos" that some calamity threatens upon this day. She says

"Was für ein Auflauf in Palaste !Jedes
Getöse, Gräfin, macht mir heute Schrecken."
Don Carlos IV, 18, 4133.

Cf. Romeo and Juliet.

"Romeo. Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels."

The forebodings are realized in the surrender of the Infant to the mercies of the Inquisition in the last and highly impressive scene of "Don Carlos".

The forebodings of the Duchess of Friedland revolve about Wallenstein's devotion to astrology.

"Der eignen Kraft nicht fröhlich mehr vertrauend,
Wandt' er sein Herz den dunkeln Künsten zu,
Die keinen, der sie pflegte, noch beglückt."
W's Tod III, 3, 1408.

Schiller uses Wallenstein's instinctive dislike for Buttler to foreshadow the latter's office as assassin of his chief.

"Denn ein Gefühl, des sich nicht Meister bin,
Furcht möcht' ich's nicht gern nennen, überschleicht
In seiner Nähe schauernd mir die Sinne
Und hemmt der Liebe freudige Bewegung."
W's Tod, III, 4.
1450

This designation of Buttler as the murderer is emphasized by the following means; first by Wallenstein's exclamation.

"Buttler! Buttler!
Ihr seid mein böser Dämon." W's Tod, III, 17, 2003

The remark is caused by an unwelcome interruption of Buttler's, who came in to inform Wallenstein of the fact that

his troops were tearing down the Kaiser's standards, at the inopportune moment when Wallenstein had almost succeeded in convincing his visitors that he intended no treachery to his overlord. In spite of the fact that Wallenstein was not fully in earnest, the remark is to the audience a suggestion and reminder of Buttler's future function. The second means by which the audience is informed of Buttler's intention is the direct statement to Octavio that he will kill Wallenstein.

"O, er soll nicht leben"
W's Tod II, 6, 1169.

In the same manner, Schiller foreshadows the death of Maria by Elisabeth's sentence. The strength of the antipathy entertained by the Scottish queen for her rival is shown by Maria's loss of self control upon the very announcement of Elisabeth's presence in the vicinity. When Maria exclaims,

"Nie hätten wir uns sehen sollen, niemals!
Daraus kann nimmer, nimmer, Gutes kommen!"
III, 3, 2200.

the audience is prepared for the most unfavorable outcome of the long expected meeting and for Elisabeth's merciless

insistence on the execution of the sentence.

In Gessler's instinctive dislike for Tell, Schiller foreshadows his death at the hands of the hero. To prevent the spectators from entertaining any sympathy for the governor, as might be the case if Gessler were allowed to report this dislike himself, Schiller lets Tell inform the audience of it. Tell recounts to his wife his chance meeting with Gessler in a narrow pass upon the mountain side. The governor, seized with an unreasoning fear and hatred, had sunk terrified to the ground at the sight of the hunter with his formidable weapon. Tell minimizes the significance of the episode, because he is not a believer in omens or antipathies. He ascribes the effect of this meeting upon the governor to the guilty conscience of the latter; for the governor had recently punished Tell severely for some small offense. The spectators see in the excessive fear and dislike which the governor displayed on that occasion something more than an ordinary aversion.

" Da verblasst' er,
 Die Knie versagten ihm, ich sah es kommen
 Dass er jetzt an die Felswand würde sinken, ----
 ---- Er aber konnte keinen armen Laut
 Aus seinem Munde geben." III, 1, L. 1550.

They are thereby prepared for the excessive vindictiveness displayed by Gessler in the scene of the apple shooting which follows, and are prepared to believe that this man for whom Gessler has so unreasonable and so violent an antipathy will be the man from whom he will receive his death.

To sum up the use of foreshadowing which combines both narrative and lyrical elements. We find that we are led to expect the tragic end of nine of the characters, by means of their own expressions of their intentions. We also see that this foreshadowing is combined with lyrical elements, to produce a tense tragic atmosphere and emotional anticipation of the catastrophe. In five dramas Schiller uses dreams as a method of foreshadowing the future. These contain on the whole more lyrical than narrative elements. There are eleven instances where the audience anticipates the catastrophe by means of the intuitive perceptions of the characters. The antipathies and dread of certain places which are displayed by certain of the characters are sometimes unmotivated and unreasoning, but even among these

only Wallenstein's and Karl's in "Die Räuber" are absolutely inexplicable. Such foreshadowings serve a double purpose in that they help to create sympathy for the characters and also point the audience to the outcome.

C. Lyrical Foreshadowing.

When once the tragic nature of the outcome is evident, it is the task of the dramatist to arouse in the spectator the mood for the catastrophe. Lyrical foreshadowing aims to accomplish this result. There are many means by which the spectators can be made to anticipate anxiously the catastrophe even before they have received any definite narrative indication of it, as for instance, by the use of emotional music, effects of local coloring and the phenomena of nature, expressions of fear and anxiety on the part of the characters themselves. This kind of foreshadowing is subjective rather than objective and is apt to be vague rather than definite in suggesting the outcome. It occurs more frequently in the descending than in the ascending action.

1. Lyrical Soliloquy.

The lyrical soliloquy is one of the means which Schiller uses to awaken this tragic atmosphere and he emphasizes its effect by musical accompaniment in Amalie's song at the beginning of Act III in "Die Räuber."

" Schön wie Engel, voll Walhallas Wonne,
Schön vor allen Jünglingen war er." III, 1 L. 4.

This song expresses the love of the maiden for her dead lover and associates with Karl Moor the ideas of death and eternal separation. The same purpose underlies Karl's song, IV, 5. which pictures the meeting between Brutus and Caesar in the realm of the shades. While his robber band sleeps about him, Karl sings this song to the accompaniment of the lute in the depths of the forest. In spite of the stilted phraseology and inappropriate classic imagery of the diction, it creates in the spectators a certain consciousness of suspense.

While this song of Hector's parting from Andromache is likewise too obviously introduced for effect and is also marred by stereotyped figures, it does succeed in

creating atmosphere. II, 2, L. 67. When Hermann brings to Amalie and Karl's father the detailed and circumstantial account of the hero's death, the spectators, still under the music's gloomy spell are affected by Hermann's report although they know it to be merely a skillfully fabricated villainy of Franz and Hermann. The same lyric is repeated later to emphasize the feeling of approaching separation. "Die Räuber" IV, 4. L. 1757,

In the Wallenstein trilogy, Schiller again assists the emotional effect of the soliloquy by music. Thekla's song,

"Der Eichwald brauset, die Wolken ziehn,"
Piccolomini III, 7, 1757
applies more directly to the case of the singer, is more natural and more skillfully introduced than either of the foregoing examples. Particularly in the concluding stanza of the lyric,

"Das Herz ist gestorben, die Welt ist leer,
 Und weiter gibt sie dem Wunsche nichts mehr.
 Du Heilige, rufe dein Kind zurück."

the audience receives an impression that Thekla's death is imminent.

Schiller does not always make the application for the audience and draw the inferences for them nor allow the personages of the drama to do it. The spectators are more flattered by the implication that the dramatist reckons upon their ability to do considerable thinking. He sometimes gives them credit for too much imagination, as for instance in the first eight scenes of "Fiesko", when the hero is assuming the part of a trifler. Schiller here neglects to give the audience a sufficient hint to the effect that Fiesko's ardent wooing of Julia is only a mask to cover his real purpose as a patriotic deliverer of Genoa.

The lyrical soliloquies in Schiller's works are five in number and are used only in "Die Räuber" and in the Wallenstein trilogy. The only later instance where music is introduced is in "Wilhelm Tell". There it is not employed as foreshadowing but to supply local atmosphere.

2 Anticipations of Diaster.

Many devices of the dramatist are rendered obligatory by his necessity of speaking only through the medium of

* Bellermand's Schiller; P. 112. Bellermand states that the tone of the actor must convey to the audience Fiesko's real meaning.
 Thomas, Schiller; P. 93. In any case it is clear that the exposition should have hinted somehow at the true condition of affairs, for it is a good old rule that while the people on the stage may disguise themselves and fool one another as they will, the audience must be kept posted. As it is there is no suggestion of make believe in Fiesko's courting of Julia."

his characters. The novelist or the poet may in his own capacity as author through his prerogative of omniscience tell his reader what is going to happen* and awake emotion by suggestion. To supply this deficiency the dramatist allows his characters to feel for themselves or others such emotions of fear or hope for the future, and the emotion is communicated to the spectators.

In examining Schiller's dramas we find apprehensions, forebodings and premonitions very generally used to foreshadow the catastrophe. The representation of such fear varies from a mood of depression to prophetic insight.

When anticipation is well grounded we may term it apprehension. Müller, for instance, opens the drama of "Kabale und Liebe" by expressing the conviction that trouble lies in store for him and his house. "Alles Wetter kommt über den Geiger" is his way of expressing it. His good common sense tells him that such is the inevitable result of the present situation. We may attribute his emotion to a well grounded apprehension. Louise's apprehension too springs from her sense of the eternal fitness of things

* Dr. Käte Friedmann; Die Rolle des Erzählers in der Epik.
 " Die unendliche Fülle von Beispielen, die sich tatsächlich in der Literatur aller Völker und Zeiten und gerade unter den besten Erzählern für die Technik des Vorgreifens findet, beweist auch zur Genüge, dass der epische Dichter sich immer dieses Rechts bewusst gewesen ist.----- Anlässlich der Behandlung jener Kompositionsformen, in der der Erzähler mit dem Ende der Ereignisse begann, war die Rede davon gewesen, dass auf diese Weise eine doppelte Vorstellungsreihe im Leser erzeugt werde, und dass so ein Gefühlston in ihm mitschwinge und die augenblicklichen Ereignisse begleite, dessen Hervorrufen dem streng chronologischen Erzähler versagt ist."

as for example when she exclaims, "Ich sehe in die Zukunft- die Stimme des Ruhms- deine Entwürfe- dein Vater- mein Nichts". But her diction is colored by her romantic reading as may be seen in her next few words. She expresses her fears in a melodramatic manner. "Ferdinand! Ein Dolch über dir und mir! Man trennt uns." *Kabale und Liebe* I, 4.

Don Carlos gives us another instance of apprehension in the soliloquy previously mentioned as a bridge soliloquy, namely,

"Schon seh' ich deine Seele." I, 8, L. 123.

That even the optimistic Mortimer despairs of saving Maria after the attack on Elisabeth's life, emphasizes for the spectators the hopelessness of her case; he says,

"O dich verfolgt ein grimmig wüthend Schicksal,
Unglückliche! Jetzt, ja, jetzt musst du sterben
Dein Engel selbst bereitet deinen Fall."

III, 8, L. 2633.

Though it might seem at first sight that Schiller's characters sometimes have an intuitive consciousness of approaching disaster and death, such premonitions are usually carefully motivated and made dependent upon moods of depression. Despondency and grief over present losses tend

naturally to produce forebodings of the future. Very seldom in the later dramas do we find that Schiller's characters have unmotivated forebodings, although there are occasional instances of a lack of motivation in the earlier dramas. Take as an instance of unmotivated foreboding in "Die Räuber" Karl's return to the home of his father. He feels as he stands in the doorway the presence of approaching death, and exclaims in involuntary fear; "Wie wird mir? Was ist das, Moer? Sei ein Mann!---- Todesschauer- Schreckenahnung-".

No motivation is assigned for Lenore's prescience that Fiesko is to free Genoa from the tyrants. This feeling came to her suddenly on her wedding day as she was standing at the altar with Fiesko. V, 1. The proud confidence of a bride in her husband's wonderful ability affords sufficient motivation.

The forebodings which take possession of Karl while the robbers are sleeping are motivated by depression because Spiegelberg, the Judas of his band, had to pay with his life for his insubordination and treachery. In Karl's words, " Ich verstehe, Lenker im Himmel- ich verstehe- die

Blätter fallen von den Bäumen- Und mein Herbst ist gekommen,"
 we receive a very definite impression that Karl's death is
 near at hand. IV.5.

Even Wallenstein, the man of supreme self confidence and faith in his destiny, has two such moments of depression and misgiving as to the future. One instance occurs just before his first reversal of fortune, when like King Saul, he bids Thekla sing to drive away the evil spirit,

"Der um mein Haupt die schwarzen Flügel schlägt."
 Tod III, 4
 L, 1473.

The spectators naturally ascribe this to the troubled conscience which rebukes him for betraying his army to the Swedes.

The second occasion, when he is assailed by depression, occurs shortly before his death; in this case the emotion was evidently caused by the tragic fate of Max Piccolomini, for he exclaims in envy of the dead,

" O ihm ist wohl! Wer aber weiss, was uns
 Die nächste Stunde schwarz verschleiert bringt."
 V, 3, 3428.

The same improvement as to motivation in the later dramas holds good in the presentiments of Leonore in "Fiesko",

IV, 14, Countess Terzky in "Wallenstein's Tod" and Hedwig in "Wilhelm Tell". Leonore's fear in the earlier drama "Fiesko" is not so carefully motivated, nor is her presentiment of evil as exactly fulfilled as the forebodings of the Countess Terzky in "Wallenstein's Tod" V, 3. In none of these instances does the danger materialize exactly as they had represented it. For instance Leonore is certain that "Die erste einzige Kugel fliegt durch die Seele Fieskos" where as it is she herself who first suffers death. The presentiment of the Countess Terzky is occasioned by Wallenstein's unusual mood of depression, the memory of her dreams of the preceding nights and the ban of the empire which has just been proclaimed upon Wallenstein. Hedwig has been rendered uneasy by reports of the proceedings upon the Rütli, her recent discovery of the part which Tell played in the rescue of Baumgarten from the hands of the governor's men, and her knowledge that Gessler is at Altorf, to which Tell is going. Each of these women has a strong conviction of impending trouble and uses her utmost endeavor to keep the loved one beside her. For purposes of comparison their

words are appended.

Leonore. "Traue diesen Rebellen nicht.
Die Klugen, die dich aufhetzten, fürchten dich.
Die Dummen, die dich vergötterten, nützen dir
wenig, und wo ich hinsehe, ist Fiesko verloren.
**** Nur Taten sind nicht mehr zu tilgen. ***
Komm' zurück! Ermanne dich! Entsage!"

IV. 14.

Gräfin Terzky.

"Mir wird heut' so schwer von dir zu gehen,
Und bange Furcht bewegt mich. V. 3, 3462.

Du möchtest schnell wegreisen diese Nacht,
Und beim Erwachen fänden wir dich nimmer."

V. 3, 3464. -

Hedwig. "Bleib' heute nur dort weg. Geh' lieber jagen!
Mich ängstigt's. Bleibe weg. --

Tell. "Wie kannst du dich so ohne Ursach' quälen?"

Hedwig. "Weil's keine Ursach' hat. Tell, bleibe hier.
Musst du, so geh' - nur lasse mir den Knaben!"

III, 1, 1574. -

The Duchess of Friedland is also harassed by apprehensions of evil which are derived in her case from the disquieting contagion of others' anxieties and from memories of the humiliation at Regensburg. She says;

"Ich bin so schreckhaft. Jedes Rauschen
kündigt mir
Den Fusstritt eines Unglücksboten an."

Schiller skillfully motivates Maria's forebodings (Maria Stuart I, 4,) by locating the opening scenes on the anni-

versary of the death of Darnley, her murdered husband. It is perfectly natural that her mind should be filled with forebodings. She feels that his spirit is demanding revenge.

" Es ist der blut'ge Schatten König Darnley's
 Der zürnend aus dem Gruftgewölbe steigt,--
 Und er wird nimmer Friede mit mir machen,
 Bis meines Unglücks Mass erfüllet ist." I, 4, 272.

Schiller emphasizes Maria's fears by repetition in two other passages of the same scene; namely,

"Des Gatten racheforderndes Gespenst
 Schickt keines Messedieners Glocke, kein
 Hochwürdiges in Priesters Hand zur Gruft." I, 4, 321.

and,

" Und blutig wird sie (die blutige Tat, namely
 Darnley's murder) auch an mir sich rächen.
 Du sprichst mein Urteil aus, da du mich tröstest."
 I, 8, 321.

So powerful is the feeling that Maria says to Paulet,

" Meine Tage sind
 Gezählt, befürcht' ich und ich achte mich
 Gleich einer Sterbenden. I, 2, 193.
 **** **** ****
 Ich will mein Testament aufsetzen, will
 Verfügung treffen über das, was mein ist." I, 2, 200.

These last words suggest to the imagination of the spectators a scene which occurs later in the drama when Maria distributes to her maids her robes and jewels. V, 6.

The one character of Schiller's who is most given to forebodings and premonitions is Thekla*in "Wallenstein." While she is probably predisposed by inheritance to a fatalistic view of life, we find no traces of depression or foreboding in her until she begins to feel in the atmosphere opposition to her union with Max. The beginning of her anticipation of the approaching catastrophe may be traced to Pic. III, 5, 1689, when she first voices her distrust of the Terzkys.

"***** Doch glaub' mir, es ist nicht
Ihr Ernst, uns zu beglücken, zu verbinden."

Later we have as evidence of her growing fear of disaster the lyric soliloquy,

"Der Eichwald brauset, die Wolken ziehn."
Pic. III, 7. 1756.

In the next scene this anticipation of disaster, based originally on the fear of separation from Max, becomes a fatalistic conviction that the house of Friedland is predoomed to destruction. The idea seems to have been suggested to her by the words of her mother who says,

"Das grosse Schicksal unsers Hauses." Pic. III,
-8, 1820.

*Adolph Busse- Der Monolog in Schiller's Trauerspielen. P. 819. "Der Dichter benutzt diese alles Unheil ahnende Frauenseele, die im ganzen Drama die Gefühlseite der Tragik gegenüber dem Willen und Verstandsmenschen Wallenstein verkörpert, auch hier noch einmal, die gefühlsmässige Wirkung der letzten Etappe zu zeigen."

From this time on Thekla is continually used to foreshadow the catastrophe. The first instance is found in her soliloquy.

"Dank dir für deinen Wink! Er macht
Mir meine böse Ahnung zur Gewissheit.

Es geht ein finst'ra Geist durch unser Haus
Und schleunig will das Schicksal mit uns enden.

Es zieht mich fort mit göttlicher Gewalt,
Dem Abgrund zu, ich kann nicht widerstreben.
O! wenn ein Haus im Feuer soll vergehen,
Dann treibt der Himmel sein Gewölk zusammen,
Es schießt der Blitz herab aus heiterer Höhe,
Aus unterird.'schen Schlünden fahren Flammen,
Blindwüthend schleudert selbst der Gott der Freude
Den Pechkranz in das brennende Gebäude!"

Pic. III, 9, 1880.

The dread of approaching disaster seems to oppress Thekla more and more. In her fears she voices the emotions of the spectators and helps to foreshadow the catastrophe.

"O meine ahnungsvolle Seele- Jetzt-
Jetzt ist sie da, die kalte Schreckenshand,
Die in mein fröhlich Hoffen schaudernd greift.
Ich wusst' es wohl- O gleich, als ich hier eintrat,
Weissagte mir's das bange Vorgefühl,
Dass über mir die Unglückssterne stünden."

Tod III, 2, 1344.

In the next scene Thekla's words indicate to the audience that the catastrophe is near at hand.

"O lassen Sie uns fliehen, liebe Mutter!

- *****

Jedwede nächste Stunde brütet irgend,
Ein neues, ungeheures Schreckbild aus." Tod III,3,1390

In a conversation with Max, Thekla again foreshadows the catastrophe.

"Auf unserm Haupte liegt der Fluch des Himmels,
Es ist dem Untergang geweiht. Auch mich
Wird meines Vaters Schuld mit ins Verderben
Hinabziehn. Traure nicht um mich! Mein Schicksal
Wird bald entschieden sein." Tod III,21, 2355.

The character of Max is used to foreshadow the catastrophe of "Wallenstein" by means of forebodings.

"O! das kann nicht gut endigen- und, mag sich's
Entscheiden, wie es will, ich sehe ahnend
Die unglückselige Entwicklung nahen-
Denn dieser Königliche, wenn er fällt,
Wird eine Welt im Sturze mit sich reißen,
Und wie ein Schiff, das mitten auf dem Weltmeer,
In Brand geräth, mit einemmal und berstend
Auffliegt und alle Mannschaft, die es trug,
Ausschüttet plötzlich zwischen Meer und Himmel,
Wird er uns alle, die wir an sein Glück
Befestigt sind, in seinen Fall hinabziehn."
Pic.V. 3. 2636.

Summary

In summarizing the use of foreshadowing by anticipations of disaster, we find that there are four examples of well grounded apprehensions, one instance of prescience,

and eighteen examples of forebodings of which only two are entirely unmotivated. We see also that the forebodings are voiced by a very limited number of characters, only one or two in each drama; Karl in "Die Räuber", Leonore in "Fiesko", Luise Müller and her father in "Kabale und Liebe", Don Carlos in the play by that name, Thekla and Max in "Wallenstein", Maria and Mortimer in "Maria Stuart", Hedwig in "Wilhelm Tell". There are then certain characters who seem to have a lyric function in the drama. Of the four examples of logical and well grounded apprehension, three are attributed to men. Of the eighteen examples of forebodings, in which intuition plays a larger part, fourteen are attributed to women. It may also be noted that the motivation of these forebodings is more artistic in the later than in the earlier dramas.

3. Natural Phenomena and Scenic Location.

Schiller has not neglected to use as foreshadowing the various phenomena of nature. He also uses the character of the scene to create tragic atmosphere. The simplest natural device used to foreshadow the catastrophe is the employment

of gathering darkness or storm as a precursor of evil fortune. We generally find mention of the hour of midnight just before the catastrophe.

In "Die Räuber", coincident with Karl's revulsion of spirit against his life as a robber and the melancholy depression which foreshadows his death, we have the statement of the robbers, "Es ist Mitternacht, Hauptmann. (IV, 5.) Our attention is called to the sounds appropriate to midnight;" "Horch! Horch! grausig heulet der Kauz- zwölf schlägt's drüben im Dorf." Moreover the gloom of the location, the depths of the forest, adds to the tragic atmosphere.

All the plans for Fiesco's death are concocted and discussed at night. The growth of the counter conspiracy to kill him begins with the third act. Atmosphere for Verrina's statement, "Fiesco muss sterben" was created with the very beginning of the act, in the stage directions,

"Furchtbare Wildniss" Verrina und Bourgnino kommen durch die Nacht, and by the conversation of the two men about the character of the locality.

"Verrina. Das ist der Ort.
-Bourgognino. Der schrecklichste, den du auffinden konntest. Vater, wenn das, was du hier vornehmen wirst, dem Orte gleich sieht, Vater, so werden meine Haarspitzen aufwärts springen." III, 1.

The next mention of Fiesko's death is in a question put to the spectators. IV, 5. "Aber wann soll Fiesko sterben?" To this Verrina answers, "Wann Genoa frei ist, stirbt Fiesko." Not only does this plotting occur at night but the death of Gianettino is foreshadowed by the suggestive power of darkness. (IV, 6,).

The gathering darkness represented in "Kabale und Liebe," Act V, prepares us for the tragic fate of the two lovers, and the lowering clouds of jealousy and suspicion which settle down upon Don Carlos and involve him in the storm of the Inquisition are introduced by the night scene (III, 1. X

We have an effective use of night and storm as foreshadowing of Wallenstein's death. Even his star Jupiter passes into eclipse. He says as he stands at the window.

" Es ist schon finstere Nacht- L. 3403
- Am Himmel ist geschäftige Bewegung." L. 3405.

V, 3.

Des Thurmes Fahne jagt der Wind, schnell geht
 Der Wolken Zug, die Mondessichel wankt,
 Und durch die Nacht zuckt ungewisse Helle.***
 Kein Sternbild ist zu sehen! Der matte Schein dort,
 Der einzelne, ist aus der Kassiopeia,
 Und dahin steht der Jupiter - Doch jetzt
 Deckt ihn die Schwärze des Gewitterhimmels!*****
 Mir däucht', wenn ich ihn sähe, wär' mir wohl.
 Es ist der Stern, der meinem Leben strahlt,
 Und wunderbar oft stärkte mich sein Anblick."

Two advances in dramatic technique are here evident—symbolism and tragic irony. The star Jupiter symbolizes the fortunes of Wallenstein. There is intense irony in Wallenstein's unconsciousness of his own danger in contrast with the spectators' tense forebodings.

The gloom and solitary character of the garden in "Die Braut von Messina" works disturbingly upon the spectators as well as upon Beatrice. (III, 1.) The wildness of the garden, the mournful sound of the whispering winds in the pines, the sinking sun, the surge of the surf upon the shore, and the feeling of immense spaces, all these sights and sounds enter as factors into the terror which overwhelms Beatrice as she awaits her lover in the garden.

The increase of symbolism in conjunction with the

use of nature shows us Schiller's growing tendency to count upon the spectator's ability to draw inferences. In "Die Jungfrau von Orleans" the return of "der schwarze Ritter" to the world of spirits (III, 9, L. 3245) is accompanied by "Nacht, Blitz und Donnerschlag", and the atmosphere of unholy mystery foreshadows and symbolizes Johanna's spiritual and material downfall. Again the final catastrophe of Act V is foreshadowed by the fearful storm described at length. V, 1.

"Das ist ein grausam mörderisch Ungewitter."

The last drama, "Wilhelm Tell", contains a more extensive and more artistic use of nature as dramatic foreshadowing than any other drama of Schiller's. The storm which sweeps the canton in the first act is the symbol of the destructive power of a tyrannical governor. In fact Schiller even personifies the storm, for Ruodi refers to it as "Der graue Talvogt", (I, 1, L. 38.). Again in the second act of the Rütli scene (II, 2.) symbolism is still more effectively employed. The darkness in which the scene begins foreshadows and typifies the tyranny of the governors, but in strong contrast with its gloom, the lunar rainbow appears in the

sky, symbolizing the joyful deliverance of the cantons from⁵⁵ their oppressors. And in the last act, the appearance of the sun over the mountain peaks ushers in the breaking of the happier day of unity and freedom for the cantons.

There are three instances in the later dramas where the coming catastrophe is heralded by storm. In seven of his eight tragedies Schiller locates the final scenes at night. In "Die Räuber" and "Fiesko" the darkness begins with the descending action. Only the catastrophe of "Maria Stuart" takes place in the morning. In this the tragic atmosphere is so tense, the catastrophe so evident from the beginning that we feel that it would have overemphasized the emotional side to have had the gruesome effect of darkness in addition. The hideous structure of the scaffold and the mournful atmosphere supplied by the black garments of the attendants cast shadow enough to simulate night to our imaginations.

Methods of Foreshadowing Derived
from Greek Influence.

In the later dramas "Wallenstein", "Maria Stuart", "Braut von Messina", and "Die Jungfrau von Orleans", written when Schiller was much influenced by Greek thought and culture, the use of conventional Greek methods of foreshadowing is noteworthy.

A. Oracle.

For instance we find the oracle employed in "Die Braut von Messina". An Arabian who served as oracle for the king, declared that the daughter of the King would cause the death of her two brothers and the destruction of the whole race, II, 5. L. 1307. The fulfillment of this prophecy constitutes the substance of the drama. The prophecy of the Christian monk who interpreted Isabella's dream is misunderstood by all the personages of the play, but clear to the spectator. He interpreted the dream thus, as reported by Isabella.

"Genesen würd' ich einer Tochter,
 -Die mir der Söhne streitende Gemüther
 In heisser Liebesgluth vereinen würde." L. 1348.

The spectators on the the other hand because of their know-
 ledge of the brothers' passion for the sister interpret the
 dream quite differently. In the Wallenstein trilogy also,
 Schiller uses a false ambiguous oracle. Only twice do the
 stars which here serve as oracles tell the truth. When Thek-
 la visited Seni, the astrologer, he examined her horoscope
 and read the lines of her hand. Thekla says,

"Auch meine Hand besah er, schüttelte
 -Das Haupt bedenklich, und es schienen ihm
 Die Linien nicht eben zu gefallen."

Ptc. III, 4. L. 1589.

The second instance occurs on the last night of Wallenstein's
 life. The stars which have repeatedly appeared as false ora-
 cles suddenly are made to serve as instruments of warning to
 Wallenstein. But now neither the stars nor the presentiments
 of the Countess Terzky nor Gordon's pleas can move the man
 who weighs the possible consequences carefully before acting
 but whose will, once the decision is made, hardens to inflex-
 ibility. Seni warns Wallenstein with emphatic repetition.

"Erwarte nicht die Ankunft dieser Schweden!
 Von falschen Freunden droht dir nahes Unheil,
 Die Zeichen stehen grausenhaft, nah', nah'
 Umgeben dich die Netze des Verderbens. --L. 3602.

Komm, lies es selbst in dem Planetenstand
 Dass Unglück dir von falschen Freunden droht.
 *** L. 3608.

O komm und sieh! Glaub' deinen eignen Augen.--
 Ein gräulich Zeichen steht im Haus des Lebens,
 Ein naher Feind, ein Unhold lauert hinter
 Den Strahlen deines Sterns" O lass dich warnen!"

Wallenstein pays no attention to these warnings which foreshadow his death at the hands of Buttler and the hired assassins a few hours later.

"Maria Stuart" was admittedly influenced by the Greek dramas, and was intended as the "tragische Analysis" of a situation set forth at the beginning. This situation was often expounded in the Greek dramas by an oracle. In the modern drama of the character of Maria Stuart, Schiller had to find a substitute for this device. The dramatist found what he desired in the sentence of death which Mortimer communicated to Maria in I. 0. The remainder of the drama is merely the development of this sentence. The audience knows that Elisabeth's vacillation as to the expediency of putting

* Briefe-an Goethe- 2. Okt. 1797- "Der Ödipus ist gleichsam nur eine tragische Analysis.*****-Alles ist schon da, und es wird nur herausgewickelt. Die Spannung des Zuhörers ist nur auf die Enthüllung, nicht auf die Erfüllung.

Jonas, Briefe, P, 26. Jena 26. April, Freitag 1799. An Goethe.

Ein paar tragische Hauptmotive haben sich mir gleich darbieten und mir grossen Glauben zu diesem Stoff gegeben, der unstreitig sehr viele dankbare Seiten hat. Besonders scheint er sich zu der Euripidischen Methode, welche in der vollständigsten Darstellung des Zustandes besteht, zu qualifizieren, denn ich sehe eine Möglichkeit den ganzen Gerichts-gang zugleich mit allen politischen auf die Seite zu bringen und die Tragödie mit der Verurtheilung anzufangen."

Maria to death will delay the execution of the sentence for a time but that the order is certain ultimately to be carried out.

"Es ist gefällt. Die zwei und vierzig Richter haben
Ihr Schuldig ausgesprochen über euch. Das Haus
Der Lords und der Gemeinen, die Stadt London
Bestehen heftig dringend auf des Urtheils
Vollstreckung; nur die Königin stummt noch
Aus arger List, dass man sie nöthige,
Nicht aus Gefühl der Menschlichkeit und Schonung.

I, 6, 578.

Solang Ihr lebt,
Lebt auch die Furcht der Königin von England,
Euch kann kein Kerker tief genug begraben,
Nur euer Tod versichert ihren Thron.

I, 6, 596.

In " Die Jungfrau von Orleans" the vision which the maid has and reports to us in the fourth scene of the Prologue tells us the whole course of the drama and also suggests the catastrophe. The play serves then to carry out the terms of the vision which replaces the oracle of the Greek play.

B. Omen

While Schiller does not adopt the omen to any great

extent as a means of foreshadowing, a few instances occur. The Greeks felt that unmeasured exultation in success was an omen* of disaster. Schiller made a technical use of this portent in two plays; in "Wallenstein" and "Die Braut von Messina". Forgetting the caution and humility which are pleasing to the gods,** all the personages of the latter drama express themselves with excessive confidence.

"Don Manuel.

Es zieht die Freude ein durch alle Pforten.
Es füllt sich der verödete Palast
Und wird der Sitz der blühnden Anmuth werden.
III, 5. L. 192.

Isabella.

Dreimal gesegnet sei mir dieser Tag,
Da mir auf einmal jede bange Sorge
Von schwerbeladenen Busen hebt. Gegründet
Auf festen Säulen seh' ich mein Geschlecht,
Und in der Zeiten Unermesslichkeit
Kann ich hinabsehen mit zufriednem Geist.
II, 5. L. 1426.

Noch gestern sah ich mich im Witwenschleier
Gleich einer Abgeschiednen, kinderlos,
In diesen öden Sälen ganz allein,
Und heute werden in der Jugendglanz
Drei blühnde Töchter mir zur Seite stehen.
Die Mutter zeige sich, die glückliche,
Von allen Frauen, die geboren haben,
Die sich mit mir an Herrlichkeit vergleicht."
II, 5. 1432

While a Greek audience would have felt the boastful tone

* Moulton-Ancient Classical Drama, P. 36. "The saying is that prosperity grown big will not die childless, its offspring will be a woe insatiable. Nay, it is not prosperity, it is an impious deed that begets impious deeds like to the parent stock.**The Chorus***long to pour out their welcome to their lord, yet from very excess of love avoid that tone of untempered triumph, which to a Greek mind would seem the opportunity a mocking fate would choose for a change of fortune. Kühnemann, Schiller, S. 558. "Echt im antiken Sinne ist dieser Schwall des Glücks schon selbst das Verderben. Unter den ver-söhnten Brüdern genieße die Mutter das nie gekannte Glück. Nach so langer Entbehrung kommt es im Überschwall. Sie verheißt

of this passage as an unfortunate omen, an audience in Schiller's time felt this much less strongly, unless this feeling was corroborated by supporting evidence, as it is in this case by the growing suspicion of the spectators that Beatrice is the sister of both Don Manuel and Don Caesar.

The emphasis with which the whole Wallenstein trilogy sounds the note of luck, fortune and confidence in the stars does however very decidedly raise suspicion that such overwhelming confidence can only bode ill to the house of Friedland.

For example note the words of the Wachtmeister in "Lager", 7.420.

"Auf der Fortuna ihrem Schiff,
Ist er zu segeln im Begriff."

and the remarks of the "Zweiter Jäger", "Lager 6, 348.

"Ihm schlägt das Kriegsglück nimmer um,
Wie's wohl bei andern pflegt zu geschehen.
Der Tilly überlebte seinen Ruhm.
Doch unter des Friedländers Kriegspanieren,
Da bin ich gewiss zu victorisieren,
Er bannet das Glück, es muss ihm stehen,
Wer unter seinem Zeichen thut fechten,
Der steht unter besondern Mächten."

ihnen die Schwester und jeder der Söhne ihr die Braut."

Terzky speaks in a similar manner. Tod IV, 7.L, 2798.

"Das Glückt verlässt den Herzog nicht; bekannt ist's
 ja,
 Nur unterm Wallenstein kann Oestreich siegen!"

That Schiller intended by these exaggerated statements to create distrust we know from the warnings against over-confidence which he assigns to three personages. In one scene the Duchess says,

" Streben wir nicht allzuhoch hinauf,
 Dass wir zu tief nicht fallen mögen."
 Tod III, 4, 1514.

Wallenstein himself expresses this feeling in the words addressed to his wife:

"Frohlocke nicht!
 Denn eifersüchtig sind des Schicksals Mächte
 Voreilig Jauchzen greift in ihre Rechte."

and Gordon,

"Ich bin vergnügt, verlange höher nicht
 hinauf; wo grosse Höh', ist grosse Tiefe."

By the mere mention of the Erinnyes' the Greek dramatists created tragic atmosphere. Schiller foreshadows the death of the murderer Don Caesar in this way.

"Cajetan. Ich erkenne der Furien Tritt."
 "Braut von Messina"-----IV 4. 2417.

A gruesome description of the fearful goddesses is given.

"Drunten aber im Tiefensitzen
Lichtlos ohne Gesang und Sprache,
Der Themis Töchter, die nie vergessen."
"Braut von Messina", III, 5, 1986.

The only use in Schiller's dramas of the unlucky portents which the fate dramatists* later carried to absurdity is found in "Wallenstein's Tod", V4. The breaking of the chain which the emperor had given Wallenstein fore-shadows Wallenstein's death.

"Kammerdiener. Die gold'ne Kette ist entzwei
gesprungen." V, 4. 3529.

The use here possesses dignity. Schiller's characters do not interpret it as an omen of future bad fortune. Wallenstein himself dismisses it without a thought or at least without an expression of any underlying significance. It is only the audience which interprets it thus. The later dramatists insisted upon drawing the conclusions of foreboding and magnifying the importance of the incident, leaving nothing to the imagination.

* Cf. Werner; Der 24ste Februar.
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Müllner: Der 29ste Februar.
Die Schuld.
Houwald; Der Leuchtturm.

C.Fate.

The belief of the Greeks that certain families were predoomed to calamity and destruction was used to create tragic atmosphere in "Wallenstein" and "Die Braut von Messina." Thekla's fatalistic tendencies present the obverse side of Wallenstein's blind and unreasoning confidence in his own fortunes. Thekla's soliloquy gives expression to this dark belief.

"Es geht ein finst'rer Geist durch unser Haus,
Und schleunig will das Schicksal mit uns enden.
***** Pic. III, 9, L. 1899.

O! wenn ein Haus im Feuer soll vergehn,
Dann treibt der Himmel sein Gewölk zusammen,
Es schießt der Blitzt herab aus heiterer Höhn,
Aus unterird'schen Schlünden fahren Flammen,
Blindwüthend schleudert selbst der Gott der Freude
Den Pechkranz in das brennende Gebäude."
Pic. III, 9, L. 1907.

Her parting words to Max repeat this conviction.

"Auf unserem Haupte liegt der Fluch des Himmels,
Es ist dem Untergang geweiht. Auch mich
Wird meines Vaters Schuld mit ins Verderben,
Hinabziehn. Traure nicht um mich! Mein Schicksal
Wird bald entschieden sein."

Thekla's belief as we have said, is not founded upon any family tradition nor upon any revelation by oracle or dream:

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it is the result of her inherited tendencies. Both father and mother suffer temperamentally from a very decided element of superstitious fatalism, which in the mother takes the form of a morbid pessimism, and in the father becomes almost a religious worship of the stars. We give credence to her morbid forebodings however; first because they are supported in fact by our knowledge of the intrigues which are being carried on against Wallenstein; and second because other characters assert the same idea. For instance, Buttler in conversation with Gordon, justifies his proposed assassination of Wallenstein, by the words,

"Sein böses Schicksal." Tod IV, 6, 2701,

and later,

"Der Ort nicht, sein Verhängnis tödtet ihn."
Tod IV, 6, 2722,

and again Buttler says,

"Doch nicht mein Hass macht mich zu seinem Mörder,
Sein böses Schicksal ist's." IV, 8, 2873.

In the later drama "Die Braut von Messina", however, the house with whose fortunes the drama deals is shadowed from its founding by a dark destiny. The fate which hangs

over this proud Norman family is a symbol for the curse of an inherited tendency towards secrecy, passion and violent crime. The oracles and the curse are Schiller's concrete and objective expression of the idea of inheritance. But the fact that this curse and the oracles are objectively expressed serves to foreshadow the tragic catastrophe. The tendency of the family is disclosed in Isabella's first speech, previously mentioned. I, 1, L, 22, The words of Berengar, one of the two leaders of the chorus, show us the reason for the curse.

"Gräueltaten ohne Namen,
Schwarze Verbrechen verbirgt dies Haus." I, 7, 966.

Isabella's speech repeats the the idea that the house is doomed to destruction.

"Wann endlich wird der alte Fluch sich lösen,
Der über diesem Hause lastend ruht?" II, 6, 1694.

Beatrice too says that a connection with this house is disastrous.

"Und jetzt reisst mein Schreckenschicksal,
Mich die Arme, Rettungslose,
In den Strudel dieses Hauses,
Dieses Unglücks mich hinein." II, 3, 1225.

Another instance of this idea is found in Isabella's

comment upon the secrecy of Don Manuel.

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"Den eignen freien Weg, ich seh' es wohl,
Will das Verhängniss gehn mit meinen Kindern."
***** II, 5, 1520.
So unterwerf' ich mich - wie kann ich's ändern-
Der unregiersam stärkern Götterhand,
Die meines Hauses Schicksal dunkel spinnt." L, 1556

D. Chorus.*

It is chiefly through the Chorus that the classical dramatists created tragic atmosphere. The function of the chorus was to give expression to the opinions and emotions of the spectators. When they hear of the fear that possesses the chorus their own anxiety is aroused as to the safety of the personages. Cajetan says,

"Mit Furcht, O Herr, erfüllt mich dein Bericht,"
I, 7, 717.

and,

"Wie das, O Herr? Mit Furcht erfüllst du mich."
I, 7, 774.

At the end of the first act we are impressed with the conviction that disaster impends;

"Cajetan. Sorge gibt mir dieser neue Frieden,
Und nicht fröhlich mag ich ihm vertrauen."
***** I, 7, 943.

* Cf. Moulton's Ancient Classical Drama, P, 68. "But more than all this the Chorus reflects the audience in the way they are made to meet the successive incidents of the drama with just the changes of feeling which the play is supposed to produce in the spectators themselves. Nowhere is this function fulfilled with more force and subtlety than in the Agamemnon. The whole play is the dramatization of a doubt, and the chorus sway between triumph and misgiving until the doubt is forever solved in the catastrophe.

Cajetan. Noch hab' ich das Ende nicht gesehn,
 Und mich schrecken ahnungsvolle Träume!
 ***** I,7.950.
 Böse Früchte trägt die böse Saat. I,7.958.

Ja, es hat nicht gut begonnen,
 Glaubt mir, und es endet nicht gut,
 Denn verbüsst wird unter der Sonne
 Jede That der verblendeten Wuth." I,7,968.

Aber ich will es schweigend verhallen,
 Denn die Rachgötter schaffen im Stillen;
 Zeit ist's die Unfälle zu beweinen,
 Wenn sie nahen und wirklich erscheinen."
 I,7.976.

Summary of Greek Foreshadowing.

There are six instances, all in the later dramas, where an oracle, or its equivalent, is used to foreshadow the tragic outcome. This device is most effective, when, as in "Wallenstein" and "Die Braut von Messina", the oracle is ambiguous and misleads the characters upon the stage, while the audience, on the other hand, is perfectly clear as to the correct interpretation. Nine instances of foreshadowing by Greek omen occur in "Wallenstein" and "Die Braut von Messina." Foreshadowing by the decree of fate is represented but twice, in "Wallenstein" and "Die Braut von Messina." The

medium through which the tragic outcome is communicated to the audience is the belief of the members of these houses that they are under the sway of a malevolent destiny. The Chorus in "Die Braut von Messina" is used to foreshadow the catastrophe. In seven instances their fears anticipate the tragic outcome. Other characters are sometimes similarly used; for instance the forebodings which are entertained by Hedwig, Leonore and the Countess Terzky may be cited as examples of this use.

Summary of Lyrical Foreshadowing.

In reviewing Schiller's use of lyrical foreshadowing we may sum up by saying that the examples noted may be grouped under four heads; the lyrical soliloquy, the use of apprehensions, forebodings and premonitions, the use of natural phenomena and scenic location, and the use of classical Greek methods of foreshadowing. Of these the use of forebodings, apprehensions and premonitions is the most noteworthy, since it is employed throughout all the plays, while the Greek methods of foreshadowing appear only in the later productions, the lyrical soliloquies are few in number, occurring only in "Die Räuber" and "Wallenstein"; and Schiller does not utilize to the fullest extent the effect of natural phenomena and scenic location until the later dramas.

III. Methods of Emphasizing Foreshadowing.

In his gradual mastery of dramatic technique, Schiller has learned to use various devices which emphasize and strengthen the effect of the foreshadowing of the catastrophe. Among these devices is symbolism.

A. Symbolism.

We cannot point out any use of symbolism in the earlier dramas, "Die Räuber", "Fiesko", "Kabale und Liebe", or even in "Don Carlos". There are only touches of it in "Wallenstein". One is found in the breaking of the chain of favor which had served Wallenstein for so many years. It is a very objective and concrete use of symbolism as foreshadowing. In "Die Jungfrau von Orleans", a romantic tragedy, we should expect to find traces of symbolism. In the Prologue Bertrand enters with a helmet which an old beggar woman in the market place has pushed into his hands. This helmet is to Johanna a sign from the Virgin, to us a dramatic symbol

of Johanna's warlike career and the general trend of the drama.

We have already spoken of Schiller's symbolical treatment of heredity in "Die Braut von Messina". We find an even more extended use of symbolism in "Wilhelm Tell." This is due to the typical character of the whole drama. The first act is symbolic of the whole later play. Each individual figure stands for a larger group or class of people each instance represents a series of cases. Tell's rescue of Baumgarten typifies the later deliverance of the whole nation. The Castle of Zwing Uri is the visible and concrete symbol of tyranny and its mission is designated in Bertha's words,

"O unglücksel'ges Schloss, mit Flüchen
Erbaut, and Flüche werden dich bewohnen." I, 3, 458.

Schiller's sympathetic and symbolical use of nature in "Wilhelm Tell" has already been mentioned,

Besides symbolism as a means of strengthening foreshadowing, we find two others which add greatly to the effectiveness of the device, namely repetition and irony.

B. Repetition .

Aside from two references to the important election of procurator, "Fiesko" contains no outstanding examples of foreshadowing emphasized by repetition. In "Don Carlo" also, Schiller uses this forceful device very rarely. The "Wallenstein" trilogy however marks an advance in this direction. Repetition is employed in this threefold play to anticipate in a notably cumulative manner. It is so designed as to link all the parts into a unified whole. An event which is to occur in the last drama "Wallenstein's Tod" is first mentioned briefly in the Prologue and then expanded in the "Piccolomini." The spectacular audience and banquet scenes are both treated in this manner. The arrival of the Princess Thekla and her mother, the Duchess of Friedland, finds mention first in the "Lager", 2.57, then in "Piccolomini", I, 1.35; 2.269, before their appearance in II, 2. Thekla's belief that the house of Friedland is doomed to destruction is also decidedly emphasized by repeti-

tion of the word "Schicksal." Seven times is reference made to this idea between lines 1820 and 1840 and in almost every scene where Thekla appears she gives utterance to this deeprooted conviction.

Mention is repeatedly made of the spectacular scene of the coronation at Rheims in "Die Jungfrau von Orleans," a scene which is important as the beginning of the descending action in character portrayal as well as the objective climax of the drama. Thibaut mentions it twice in the Prologue; 2, 140 and 3, 453. Johanna alludes to it in her soliloquy, Prologue, 4, 508 and again in I, 10, 1461, and II, 4, 2011, also in III, 4, 2924. Talbot refers to it in III, 6, 3044, Karl in III, 7, 3154; the apparition of the "Schwarzer Ritter" comes from the world of spirits in III, 9, 3228-3234, to warn her against entrance into Rheims; in the 11th scene 3278 Dunois describes the throngs who have gathered to witness the coronation of the King, and the 4th and 5th scenes of IV present it more vividly to our anticipation by the festal decorations which they present.

The most skillfully employed repetition is to be

found in "Wilhelm Tell." The subject of repetition as a means of creating suspense has been treated by Martin Schütze, * who however mentions only one instance of this in Schiller's works, namely the repetition of the words "ein" and "einig" in the sense of "unified" throughout the drama to foreshadow the attainment of this national unity by the three cantons in the denouement. "Herzeinig." I,4.

"Es geht aus einem Becher und aus einem Herzen."
II,1,1766.

Stauffacher's words in the Rütli scene,

"So sind wir eines Stammes doch und Bluts,
Und eine Heimath ist's***** "
II,2,1160.

The corroboration of this statement by Auf der Mauer,

"Ja, wir sind eines Herzens, eines Bluts,"
II,2,1204.

A chorus of voices adds,

"Wir sind ein Volk und enig wollen wir handeln."
II,2,1204.

Later Pösselmann says,

"Wir wollen sein ein einzig Volk von Brüdern."
II,1448.

The climax of this repetition is reached in Attinghausen's dying admonition to the leaders of the Swiss people.

"Seid enig-einig- enig-." IV,2,2431.

*Mod. Phil. 1907-1908. Martin Schütze; "Repetition of a word as a means of suspense in the German drama under the influence of Romanticism."

The frequent reference to the flaming fire signals in "Wilhelm Tell", as the symbol of the final freedom of the land gives us a future objective point of interest to anticipate. Melchtal first associates the two ideas at the end of Act I; Walther Fürst speaks of them again in the Rütli scene, II, 2, 1420; Rudenz, in IV, 2, 2557 and they appear in the first scene of the fifth act.

A third event in "Wilhelm Tell" is foreshadowed and emphasized by repetition; namely, the murder of Gessler. Tell's case against the governor scarcely needs his own long soliloquy nor the episodic introduction of Parricida's deed as contrast to convince us of its justice. Schiller has here purposely associated the name of his hero with the idea of "Rettung" since the first scene. By this means he has hypnotized away our natural aversion to such a high-handed and individual method of administering justice. Baumgarten says to Tell,

"Mein Retter seid Ihr****" I, 1, 155.

Tell's own words are,

"Rette den Bedrängten****" I, 1, 140.

The herdsmen and hunters repeat imploringly;

"Rett' ihn! Rett'ihn! Rett' ihn!*****" I,1,144;

To this Tell answers,

" Wohl aus des Vogts Gewalt errett'ich euch****"
I,1,155.

Ruodi's question at the end of this scene is very suggestive.,

"Wann wird der Retter kommen diesem Lande?" I,1.182.

When Hedwig speaks of Tell's rescue of Baumgarten, Tell says,

" Drum rettet' ich den Vater seinen Kindern****"
III,1,1529,

Even Gessler is used to designate Tell as the deliverer of his country, for he says,

" Dich schreckt kein Sturm, wenn es zu retten gilt,
Jetzt, Retter, hilf dir selbst-du rettetest alle!"
III,3.1990

This expression connotes Biblical ideas and gives us an impression of the sacredness of Tell's cause. Again later the fisher refers to Tell thus.

"Der Arm, der retten sollte, ist gefesselt!" IV,1,2126
and Hedwig says reproachfully to Fürst and Stauffacher,

"Euch alle rettete der Tell-ihr alle
Zusammen könnt nicht seine Fesseln lösen." IV,2,2369

The list of repetitions is closed by the soliloquy of Tell which is simply the establishment of his position as "Retter der Unschuld und des Landes."

By this means Schiller leads us to expect that the man who has been so frequently and significantly mentioned as the rescuer in individual cases will be instrumental in the deliverance of the nation. The dramatist has not only skillfully designated Tell as the doer of the deed, but has at the same time by the constant association of ideas aroused sympathy for his hero.

It is to be noted that this device of repetition is not to be found to any extent in the dramas preceding "Wallenstein", but there is a constantly increasing use of it in the succeeding dramas, culminating in this distinctly skillful employment of it in "Wilhelm Tell".

C, Irony

Foreshadowing is greatly reinforced by irony. When the spectators, from their more complete or more accurate information about the circumstances, give to any statement

of the personages a different interpretation from that which was in the minds of the characters themselves, there is present the dramatic figure known as tragic irony. In the earlier dramas Schiller does not succeed as well in his treatment of this figure, for he does not so arrange matters that the spectators are at the time perfectly cognizant of the real situation.

For instance in the early drama "Die Räuber," Franz says to his father in speaking of Karl,

"Vielleicht, Vater, erlebet ihr noch die Freude, ihn an der Front eines Heeres zu erblicken, das in der heiligen Stille der Wälder residiert, und dem müden Wanderer seine Reise um die Hälfte der Bürde erleichtert- vielleicht könnt ihr noch, eh' ihr zu Grabe geht, eine Wallfahrt nach seinem Monumente thun, das er sich zwischen Himmel und Erden errichtet." I, 1,

Franz does not of course have the slightest idea that this state of things will actually come to pass, and the spectators know that he has not, but they get a fleeting picture of the real outcome by means of his words, for Karl does head a robber band and finally dies on the gallows. Because the spectators do not realize at the time of this utterance the irony of the situation, some of the

effect is lost. It is only later when the prophecy begins to be fulfilled that they remember that Franz foreshadowed the course of events.

Another instance of ironic foreshadowing in "Die Räuber" is Amalie's prophecy in I,3, in regard to her father.

"Auf seinem Todbett wird er umsonst die welken Hände ausstrecken nach seinem Karl, und schauernd zurückfahren, wenn er die eiskalte Hand seines Franzens fasst."

This prophecy is also fulfilled and we hear of it in the old Moor's account of his treatment by Franz (IV,5,). He tells us that when already placed in his coffin, he looked up to see Franz bending over him and when he stretched out his hands imploringly for aid, was refused. Here again the audience only later recognizes the full significance of the remark.

In "Fiesko" we have an instance in II,14. During the proscription Gianettino suggests the name of Fiesko von Lavagna, and Lomellin punning on the meaning of the Italian word, says,

"Geben Sie Acht! Geben Sie Acht! Sie werden über

diesem schwarzen Stein noch den Hals brechen."

There is need of this warning, uttered half in jest, for in the outcome Gianettino is killed in the street fighting as the result of the reward offered for his head by Fiesko. In this instance there is an improvement in the foreshadowing. The spectators realize instantly that Lomellin is speaking more truly than he is aware, for they have heard of the plots of Fiesko and his followers and they put much faith in Fiesko's ability to carry out his plans. The figure therefore has more force than the examples quoted from "Die Räuber".

When Luise in "Kabale und Liebe" V, 2, sees Ferdinand entering their home she says. "Er! Er selbst-seh' er nur um sich, Vater, mich zu ermorden. Ist er da." She does not in the least realize how true the words are which she utters but the audience know, for they have heard Ferdinand's statements of what he intends to do. An instance of the same character is the promise of the Marquis Posa in "Don Carlos" to be true to his friend.

"Auf ewig

Und in des Worts verwegenster Bedeutung." I,9,993
 a promise which is fulfilled in a manner which the one who
 made it never could have believed possible at the time.

"Gleich morgen
 Verlang' ich Audienz bei meinem Vater.
 Ich fordere dieses Amt für mich. Es ist
 Die erste Bitte, die ich an ihn wage,
 Er kann sie mir nicht weigern." I,7,907.

Carlos hopes to soften his father's heart but the
 spectators who have just heard Phillip's cold and steely
 utterances about his son, interpret these remarks differ-
 ently.

There is much ironic foreshadowing in "Wallenstein"
 owing to his great confidence in the stars and in himself.
 In answer to Illo's remark,

"Wenn du der Piccolimini gewiss bist",

he says,

"Wie meiner selbst. Die lassen nie von mir," II,6,883,
 the audience has information to the contrary, for they have
 heard this same Octavio and know how much he is to be trust-
 ed.

When Wallenstein puts Octavio in command of the

Spanish regiments during their transfer to Frauenburg; when he tells Octavio to appear to be making preparations but never to go, when he entrusts to Octavio his own horses, and closes with the words,

"Wir werden uns, ja, denk' ich, alle froh
Und glücklich wiedersehen,"

the previous foreshadowing is greatly strengthened by the irony of the situation. When Wallenstein entrusts his wife child and sister to Gordon's hands, he says,

"Denn hier ist meines Bleibens nicht! nur Briefe,
Erwart' ich, mit dem Frühesten die Festung
Sammt allen Regimentern zu verlassen.
Tod: IV 3, 2640.

To the audience this becomes a strong foreshadowing of his death. Much irony enters into the foreshadowing of the deaths of Illo and Terzky. Illo's remark, "Kommt, Terzky. Es wird Zeit zum Abendessen (IV, 7, 2819)" brings with it the reminder that that was the time designated by Buttler for their death, and when Terzky asks Buttler,

"Ihr Kommt doch auch aufs Schloss?"

Buttler's answer "zu rechter Zeit" means much more to the audience than to Terzky. IV, 7, 2831.

In Tod IV, 11, Neubrunn says addressing Thekla,

"Ihr Herz ist jetzt voll Unruh! Theures Fräulein,
Das ist der Weg nicht der zur Ruhe führt." 3132.

Thekla's answer carries a double significance,

"Zur tiefen Ruh! Wie er sie auch gefunden,"

In Act IV, 14, Thekla again uses ironic foreshadowing of her death. The irony is apparent to the spectators and to Thekla herself but not to Neubrunn.

"Lassen Sie mich jetzt
Bald schlafen gehen und die Neubrunn um mich sein.
Ich brauche Ruh." " "
IV, 14, 3193.

This is not as effective an appeal to our sympathy as the following example. Wallenstein, entering the room from which he was not to emerge living, says,

"Ich denke einen langen Schlaf zu thun,
Denn dieser letzten Tage Qual war gross;
Sorgt, dass sie nicht zu zeitig mich erwecken."
V, 5, 3675.

The irony here is perfectly unconscious on his part and the spectators are the only ones who realize the situation.

"Maria Stuart" offers an example of ironic foreshadowing in III, 1. Allowed the freedom of the park for a brief space in order that she may meet Elisabeth, Maria's hopes

rise. She joyfully exclaims,

"Allmählig will man mein Gefängnis weiten,
Durch Kleineres zum Grössern mich gewöhnen
Bis ich das Antlitz dessen endlich schaue,
Der mir die Bande löst auf immerdar." III, 1.2125.

But the audience understand the situation and Schiller lets Kennedy express their fears in Greek chorus fashion.

"Auch denen, hört' ich sagen, wird die Kette
Gelöst, auf die die ew'ge Freiheit wartet."

Two instances occur in "Die Jungfrau von Orleans". In Act IV, Sc. 9, Johanna learns from her sisters that their father has become melancholy, and full of forebodings, but Luison says,

"Er wird sich fassen, sich zufrieden geben,
Wenn wir ihm sagen, dass du glücklich bist."
IV, 19.3917.

The spectators are reminded of Thibaut's moody threats and are even more sure than before that trouble will come to Johanna through her father's denunciation of her, and look for such action on his part in the near future.

An instance of a prophecy misinterpreted by the characters but correctly understood by the spectators is the report of Karl, the Dauphin, in "Die Jungfrau von Orleans" of the prophecy of a nun at Clermont who foretold that a

woman should bring him victory over his enemies. He interprets it with reference to Agnes Sorel- the spectators recognize in,

"Die Heldin, die nach Rheims mich führt," I, 4.825.

Johanna with her heaven appointed mission.

The ambiguous oracles in "Die Braut von Messina", offer one meaning to the audience and another to the characters who are reporting the statements of the oracles. Don Cesar promises to lead home his bride in such a manner as will honor him and be appropriate for her. He repeats this promise in III, 3.1856 and III, 4, 1925. The manner in which he does send Beatrice is far different from that which his hopes had painted for him, namely, borne unconscious upon a litter, overpowered by the sight of her lover murdered before her eyes.

In Wilhelm Tell's answer to his wife's query about the governor's presence in Altorf,

"Er geht, noch heute," III, 1, 1540, the spectators are reminded again that an encounter will probably occur there between these two and begin to hazard interesting specula-

tions as to the manner of his going. This is a finger-post * along the pathway of the final outcome. There is present an element of irony in Tell's unconsciousness as to the significance of that departure of the governor for Tell's own fate.

Summary.

There are 21 instances in which ironic foreshadowing is used. Of these only six are found in the dramas before "Wallenstein", two in "Die Räuber", one in "Fiesko", one in "Kabale und Liebe", and two in "Don Carlos." The earlier examples are less clear and less significant than those found in the later dramas, particularly in "Wallenstein."

Oath.

One device which Schiller uses to emphasize foreshadowing is that of solemn oath. This occurs in "Die Räuber." Karl and his companions swear eternal loyalty to each other and Moor's promise is made particularly em-

* Wm. Archer. Play Making. A Manual of Craftsmanship. Chap. I. " Gives us a definite point to look forward to, while leaving the actual course of events entirely undefined. P. 184. P. 207. Let the dramatist then never fail to place the requisite finger-posts on the road he would have us follow"

phatic.

"Nun, und bei dieser männlichen Rechte, schwör' ich euch hier, treu und standhaft euer Hauptmann zu bleiben bis in den Tod! Den soll dieser Arm gleich zur Leiche machen, der jemals zagt oder zweifelt oder zurücktritt! Ein Gleiches widerfahre mir von jedem unter euch, wenn ich meinen Schwur verletze! ****Jeden ereilet endlich sein Tag, es sei auf dem weichen Kissen von Flaum, oder im rauhen Gewühl des Gefechts, oder auf offenem Galgen und Rad- Eins davon ist unser Schicksal!" I, 2.

Schiller does not allow us to forget this oath for in III, 2, Karl repeats it.

"Hier heb' ich meinen Dolch auf. So wahr meine Seele lebt! Ich will euch niemals verlassen."

Schweizer like the Greek chorus expresses the sentiments of the audience, when he answers warningly,

"Schwöre nicht! Du weißt nicht, ob du nicht noch glücklich werden und bereuen wirst."

And Moor's final oath is the most emphatic expression.

"Bei den Gebeinen meines Rollers! Ich will euch niemals verlassen."

This is a foreshadowing of the last scene of the drama, wherein Moor, forgetting his oath, is about to return to Amalie, when the robbers threateningly remind him of it; and he is obliged by his promise to put Amalie to death

and surrender himself to justice.

We have already mentioned the solemn oath of the conspirators in "Fiesko", where each, in different words, but always with most serious emphasis, repeats his promise to free the Republic. Ferdinand also makes such a promise to Luise, which is fulfilled in the death of the two lovers.

"Der Augenblick, der diese zwei Hände trennt, zerreisst auch den Faden zwischen mir und der Schöpfung." II, 5.

Don Carlos contains the Marquis Posa's promise to be loyal to his friend,

"Bis auf des Worte verwegenster Bedeutung,"
and "Wilhelm Tell" offers us the solemn vows of the Rütli league to free the Swiss people from their oppressors, expressed by Rösselmann thus;

"Bei diesem Licht, das uns zuerst begrüsst,
Von allen Völkern***** II, 2, 1444.
Wir wollen sein ein einzig Volk von Brüdern
In keiner Noth uns trennen und Gefahr." II, 2, 1448.

Summary

In five of Schiller's dramas, then, "Die Räuber",

"Fiesko", "Kabale und Liebe", and "Wilhelm Tell", emphasis is laid upon foreshadowing by the solemnity and determination with which vows are made. This is one of the devices used to gain credence for the foreshadowing. The audience must have faith in the statements or suggestions for the future, else the foreshadowing is ineffective.

E. "Window in the First Act."

It should be noted that at the beginning of every drama, usually in the first scene, Schiller has introduced a note of foreshadowing of the end.* In "Die Räuber" it is Franz who portrays as gruesome a picture of his brother's fate as it is possible for him to conceive; the robber band in the forest, the crimes against wayfarers, the ghastly skeleton of the gallows against the horizon. In "Fiesko", Leonore exclaims,

"Nicht Genoa allein verlor seinen Helden, auch ich meinen Gemahl;"

a statement which gives us the content of the play in the briefest possible form. Luise and Müller with their fears

* Cf. Wm. Archer, Play Making, A Manual of Craftsmanship. "The principle to recapitulate is simply this-The good first act never ends in a blank wall. There should always be a window in it with at least a glimpse of something attractive beyond."

and premonitions outline the whole course of the play "Kabale und Liebe". Don Carlos' vision of his father's jealousy tells us what is going to happen in this dramatic poem. The Wachtmeister in the "Lager" reveals the intrigues of the Vienna Court against Wallenstein, as does Illo in "Die Piccolomini". Maria Stuart in her conversation with Paulet tells us by her presentiments of death what is going to happen in that drama. In "Die Jungfrau von Orleans" it is Johanna's vision and Thibaut's dreams that perform this service. In "Die Braut von Messina", the oracular interpretation of Isabella's dreams, and in "Wilhelm Tell", the symbolic miniature drama of the first scene reveal the whole course of the drama.

IV. Conclusion.

There are certain marked tendencies in Schiller's dramatic foreshadowing. Beginning with the simplest forms of foreshadowing he advances to the more complex varieties, requiring technical skill and the psychological and philosophical comprehension of human nature which only years

of experience can give.

In "Die Räuber" the foreshadowing is sometimes inappropriate, as for example, the classic songs which often seem to be unnaturally forced into the play; or crude and melodramatic, because exaggerated in sentiment and diction, thus leaving little to the imagination of the spectator. The villain plots and schemes in long soliloquies which are of too frequent occurrence, and the intrigue is often forced and unnatural.

In "Fiesko" the intrigue method of foreshadowing is carried to excess so that the amount of detail of plans laid before us is monotonous. There is foreshadowing to awaken emotion but it is poorly motivated in comparison with later plays.

In these earlier plays, as far as the Wallenstein period, we are dimly conscious of a certain fragmentary or partial view of the dramas, as though Schiller had not carefully worked out the correlation of the whole drama before beginning.

While the soliloquy in "Fiesko" is less frequent

than in "Die Räuber", it is not planned so as to advance the action of the drama, nor contribute materially to the character of the hero. For instance, Fiesko gives us a long soliloquy in II, 19, to prove that he intends to free the city and then become merely its happiest citizen, while in III, 2, another soliloquy contradicts this and presents Fiesko as determined upon the crown as a reward for his services to the state. There is a vacillation here in Schiller's conception of the character as though he himself did not know just how he intended to end the drama. One soliloquy which might have helped to make the action unified and coherent, namely, that which should inform the audience of Fiesko's reasons for playing the trifler, is omitted.

The plotting in "Kabale und Liebe" is much more naturally and simply brought out, soliloquies are brief and indispensable for the comprehension of the catastrophe but there is not as yet evidence that the writer uses much variety in foreshadowing.

Foreshadowing in "Don Carlos" shows us a lack of continuity in the drama; there is the same shifting of the

view point during the play from a family drama to a drama of political freedom. No foreshadowing is given us to direct our thoughts to the latter aspect of the outcome. The soliloquy of Don Carlos referring to the future jealousy of his father when he shall discover the love of his son and wife bears only upon the outcome of the domestic tragedy and not upon the political phase of the drama. An advance which has been made in this drama is that soliloquies have become vehicles for conveying a dramatic conflict in the mind and have lost their crude and primitive form.

In the long interval between "Don Carlos" and the Wallenstein Trilogy Schiller's dramatic powers ripened to maturity. This is shown by the improvement in foreshadowing as well as in characterization. Repetition is employed to deepen expectation, to awaken interest. So skillfully is it varied that the audience is not even conscious of having heard the same statements before. They think forward to the event which is coming, rather than back to the previous occasion when they first heard mention of this scene.

The scheme of foreshadowing in the Trilogy is triple

in form. By repetition and emphasis in the Prologue and in the Piccolomini, we are prepared for Wallenstein's downfall. Here is no haphazard development of character and action but a deliberate and careful attempt to foreshadow from the beginning the downfall of a great general. There are no inconsistencies in the character, no doubts in the author's mind as to what he will do with his hero at the end of the play. Schiller also calls to his aid the finesse of irony. It is a powerful weapon in his hands for the securing of tragic contrast.

But it is to his later works that we must turn for the best effects in foreshadowing. More and more clearly in each succeeding drama is the end evident from the beginning. The crudeness and the melodramatic elements almost disappear from the emotional foreshadowing. The motivation is careful and dreams, oracular utterances and apparitions are used in greatly increased proportion to the plotting foreshadowing of the earlier plays. It is this lyrical foreshadowing which gives the coloring, the atmosphere, and the meaning to the play as a whole.

With the maturing of his studies in Greek art and literature and in philosophy we see a tendency toward symbolism which creeps into the minds of those who have reflected upon life. It is a characteristic of the works of great genius produced in the period of meditation. For examples of this tendency we need only call attention to the comparison between the second and the first part of "Faust," or to the dramas which Ibsen produced in his later years. The power of generalization and conclusion is responsible for this. The early dramas foreshadow objectively and the later ones subjectively.

At the end of "Wilhelm Tell" Schiller had many more varieties of foreshadowing at his disposal than at the end of his first play "Die Räuber." For instance, he did not use foreshadowing by apparition until "Die Jungfrau von Orleans" in 1802. Not much can be said for the skill with which "der schwarze Ritter" is introduced. He is too objectively portrayed and too obviously a part of the stage machinery, he lacks utterly the subjectivity of the ghost in Hamlet, which fits in so naturally as an outgrowth of Hamlet's disordered

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doubts, or Macbeth's Banquo, who is merely a figment of imagination, but "der schwarze Ritter" was a firstling in this line, an experiment merely, and a few more years of productivity would have undoubtedly perfected Schiller's dramatic technique.

It is by the use of such reinforcing devices as oath, repetition and irony, that Schiller's greatest advance in foreshadowing is made in the later dramas. Especially in the use of ironic foreshadowing is his technique greatly improved. The mastery of it which he shows in "Wallenstein" is noteworthy as one of the best means in literature of foreshadowing the tragic outcome and at the same time arousing sympathy for a character by no means entirely admirable.

To state in brief the results of the examination, we may say that Schiller uses foreshadowing of the catastrophe even more frequently in the later dramas than in the earlier ones, also that a constant trend is noted in the foreshadowing toward such varieties as will aid in creating that tense atmosphere which is characteristic

of all great tragedies.

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