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THE
LITERARY ART OF SCHILLER.

With Especial Reference to
the Use of "Effects" or Emotional
Inference in his Dramas.

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Charles Alfred Turrell

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The Literary Art of Schiller.

I. Introduction.

- What is Art? — Artistic Methods in Literature —
- Gothic Art. — Emotional Inference. —

Art has been defined* as "a human activity, consisting in this, that one man consciously†, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them." A definition by an American author†, and one doubtless more in harmony with the popular view, calls Art - "the process by which genius translates its inner perceptions into outer revelations, or makes over its discoveries and experiences to other minds." Among all nations the

* What is Art? - Tolstoy. - Translation of A. Maude. - (J. Y. Crowell & Co.) Page 56.

† The italics are not in the translation. The word "consciously" seems the fundamental part of Count Tolstoy's definition. c. c. v.

† The Analytics of Literature - Thomson - Ch. VIII, Page 122. (Ginn & Co.)

literary artist has employed in general two great methods of conveying these inner perceptions to the world: I. The Classic method, and II. The Gothic method. The former is the method of detail. Here the tendency is to note each episode, every event, detail after detail. Emotions are given expression just as they are felt. This is Classicism—both pre-Christian and modern. But Gothic Literature evidences as its great type another plan. The author does not express so much. He suggests; he merely outlines;—he gives results and permits us to infer causes, or, after picturing certain conditions, leaves to us the inferences as to their consequences. He does not state as so many facts the emotions felt, but he causes us to realize the depth and power of feeling by the struggle manifested and the contests waged. Two elements have been designated as the fundamentals of Gothic art.* [1] "The ability to produce most effects by fewest means." [2] "The power to make the little include potentially

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* The Analytics of Literature - Sherman - Ch. XIII, Page 130.

the much." The method followed is in a few words this: - The author gives an "effect". From this the mind of the reader at once infers a cause; having accounted for the effect given it then proceeds by an "emotional inference" to deduce therefrom a particular effect applying to the circumstances in point.

As an example of Classic art in the drama let us cite the opening lines of the Antigone of Sophocles. The very first speech is by Antigone herself. There is no characterization suggested save that which we actually hear from her own lips:

"O my dear sister, my best-loved Ismene!
Is there an evil by the wrath of Jove
Reserved for Oedipus' unhappy race,
We have not felt already? Sorrow and shame
And bitterness and anguish, - all that's sad,
All that's distressful hath been ours; and now
This dreadful edict from the tyrant comes
To double our misfortunes" *

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* The English version quoted is that of Thomas
Franklin, D.D., of the University of Cambridge.
(Maynard, Merrill & Co.)

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Then follows from Antigone's mouth a plain statement of the present situation, concluding with her determination

"To join
And take the body, my Ismene. * * * *

* * * *
Ay, to bury him:
He is my brother, and thine, too, Ismene!
Therefore, consent or not, I have determined
I'll not disgrace my birth?"

Sophocles does not suggest to us Antigone's character and allow us to infer how under given conditions she may be expected to act, but he causes her to state to us exactly how she will act, and exactly what are her feelings. And exactly what will be the result is not only suggested but here stated.

In diametric contrast to this method is that of Shakespeare. For instance in the first scene of Macbeth. The witches are to come together after the battle to meet Macbeth. This is all Shakespeare tells us. We infer at once that he has been in previous communication with these witches. Our next thought, and

undoubtedly the experiential character "Effect" intended for us to deduce is the question: - "What sort of a man is this Macbeth who thus has dealings with witches?" And we perhaps go further and imagine the superstitious character of such a man and picture perhaps how he would act under certain conditions. All this - and much more - we may infer from the few lines of the first scene.

In the next scene Shakespeare tells us Duncan is not in the fight but in camp. First inference - Duncan is not a soldier - lacks in the heroism of war. Emotional effect deduced - he has not the qualifications for a king - at least, can not cope with Macbeth, who is portrayed to us by the bleeding sergeant, faint from wounds, but praises his general, though scarcely able to speak. Here the first inference is - a brave man indeed is Macbeth, - and the effect is markedly one of degree, as well. The further emotional effect deduced is that such a man could not but have

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the advantage over Duncan in any struggle that might follow — he is from the standpoint of heroism (and this is the phase Shakespeare here makes predominate) better fitted to be king — and we begin at once unconsciously to desire to see him on the throne.

The two examples given will suffice to indicate the difference in method employed by the classic and Gothic literary artist. It is by such a process as the latter that all Gothic poets have moved the hearts of men — Dante, Shakespeare, Milton, Browning, Tennyson, Victor Hugo, Goethe, Schiller.

II. Maria Stuart.

- An Outline of the Drama, noting Schiller's
- General Use of "Effects" or "Emotional Inference."

A study of the literary art of Schiller with reference to the use of "effects" or "emotional inference" according to the principles above illustrated can best be made by a cursory outline of some one drama, following throughout more or less closely the author's use of the suggestive method. Maria Stuart is selected as being perhaps the most perfect in dramatic technique and one in which Schiller most logically and quickly (if not always most forcibly) accomplishes his results.

Act I.

It is a castle room — a man is engaged in breaking open a cabinet and beside him stands an assistant, crowbar in hand. An old woman, evidently a servant or companion, utters a remonstrance against this act —

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"Was macht Ihr, Sir?" - This gives the first effect: - the entire play is to be one of remonstrance, of a crying out against injustice. No - against injustices, for her next words tell us that this is not the first presumptive act, but only "eine neue Dreistigkeit." Who is this old nurse? A powerful effect in the words "Zurück von diesem Schrank!" - she is not in the service of an ordinary person but is used to authority. Our sympathies are at once enlisted for her and therefore more or less for the party she represents. "Wo kam der Schmuck her?" - another effect as to the rank and importance of the person in question. It is a prisoner in strict surveillance - not even a jewel can be permitted lest the Gardener be bribed. It is a woman - and a strong character effect on Paulet in "Fluch über Weiberlist!" Such a man as jailer increases our interest in and sympathy for the prisoner. She is a woman of rank and wealth as the effects in ll 6 & 7

show us — this is not the first jewel — she had had many treasures before — he has taken them from her. Another effect* of the same kind in l. 8:

"Wo das gesteckt hat, liegt noch mehr!" Again the rank and consequent superiority of the prisoner is displayed in the nurse's "Zurück, Verwegner!" She is a Lady — is of noble birth. (l. 9). Her jailers are so cruel they would fain pry into her private secrets — effect in "eben", l. 10. She has evidently been in the prison some time: These were scribbles (l. 12.)

"Des Kerker's traurige Weile zu verkürzen." Character-effect in Paulet's l. 13. It is true "In müß'gen Weile schafft der böse Geist" — but who is to blame for this "müß'ge Weile?" Ll. 14-15 are valuable effects as they give us another important suggestion: She is in some way connected with France — hence, England's enemy. Effect in l. 16 — Who is this woman who

* It may be noted here that the word "effect" as used here and elsewhere has its technical significance previously mentioned. It has been thought unnecessary to continue the use of quotation-marks with this word.

has written letters to the Queen of England? The jailer must now be in England's service — he will give them over to the queen. What an effect as we see drawn forth the royal diadem glittering with the Lilies of France! She must have been a queen — a French queen or whence this "königliches Stirnband?" We almost revolt as we see this lovely crown handed over to a common laborer, who is told to lay it with the rest. — He the custodian of the royal gems of France!

Nowhere in all dramatic literature has an author by means of artistic effects in so few lines won our interest and our sympathy for his hero or heroine. We feel ourselves her ardent champions even before we know who she is, and we say with Kennedy: "O schimpfliche Gewalt!" The strongest character-effect* so far is the speech of Paulet ll 22-23: — "Alles

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* For a classification of kinds of effects see Chapter III, pages 123-124.

wird Gewehr in ihrer Hand." How great must be the power and capabilities of this woman! England has taken from her all - everything. - Why?

By Paulet's own admission because she is so full of resources that "alles wird Gewehr in ihrer Hand." Even this last bit of "alter Herrlichkeit" must go, too. Every semblance of royalty - she is a queen (cf. l. 31.) - the royal canopy has been taken from above her seat. - She must step her queenly foot upon the rough floor.

How poorly is she served even at table! We are so interested in Kennedy's recounting of the wrongs of her mistress that we scarcely notice Paulet's ll 37-8, and so far as we do our sympathy with Mary is increased thereby. These words at first might have affected us differently but Schiller takes care that no word against Mary's character is uttered until the story of her treatment has won us over entirely to her side. Then he can with safety allow Paulet to bring in a

part of the counter-play — the story of Mary's wrong-doing. Not even a mirror is permitted in this plain room. Note the incident-effect in ll 40-41 — While speaking ill of Mary, Paulet at the same time tells us of her wonderful beauty; and only this phase of his speech affects us. Books and the lute are denied her. We do not stop now to reason whether Paulet's charge be just or not — we feel it is not — such are our sympathies now that it is impossible for us to believe she has "verbuhlte Lieder drauf gespielt." Kennedy portrays for us Mary's early life — a Queen from the cradle — a French Queen — "Am üpp'gen Hof der Medicäerin In jeder Freuden Fülle aufgewachsen." Is it not enough to have taken from her the power — why bother with trifles? All these are incident-effects of degree telling how unjustly Mary is treated; and mood-effects on Hannah — and we share her mood. Granted that Mary is guilty — and Hannah's lines 59-61 admit a certain guilt — is not

God the judge rather than England? — Incident-effects calculated to increase our sympathy with Mary. Paulet in his long paragraph, ll 64-84, while relating the transgressions against England, unconsciously and involuntarily pays her tribute. What strong character-effects in the power she has to rouse even the greatest and the noblest in her behalf, even (l 73)

"Das edle Herz des Norfolk zu umstricken?"
Is she to blame that

"Für sie geopfert fiel das beste Haupt
Auf dieser Insel unterm Henkerbeil?"

Rather do we not feel the greatness and charm of her who could win such devotion? What an effect in "diese Helena" — (l 84)! A beauty such as is to be compared only with that of Helen! — And this from the mouth of her jailer and enemy! The strongest effect in the word "gastfreundlich." — From what we have seen of England's hospitality, we feel the justice of the irony in Kennedy's question in the next line. Hospitality,

indeed! To be brought thus unjustly to judgment, and she - a Queen!

Paullet's next paragraph introduces a new element into the play - it is to be a drama of religious contention. We recall the times of "Bloody Mary" - the awful persecutions. Is a return of these not an event to be feared? - we ask with Paullet. L. 110 suggests a claim - what claim? - serves to increase the impatience of the audience. We feel that Mary's hopes can but be in vain - with such a guard - when she "Von neuen Stäben sich umgittert sieht." Another character-effect of degree in l. 126 - Not even such a guard could protect England from her cunning - "die unheilbrütend Listige." What a woman she must be? Though a prisoner, an exile, a queen without a throne, "eine Hilfflehende, Vertriebne" (l. 88) - yet, all England, yes, her very jailer fears the skillful shrewdness of this "ränkevolle Königin."

Schiller has thus carried us along

by the most powerful effects — telling us just enough, not one word too much. Every line in a perfect dramatic production must contribute in some way toward the denouement of the drama. "The action must move forward with uniform consistency." * Every word must tell; and nowhere has this been more closely observed than by Schiller in the first scene of Maria Stuart. We have been led up to an impatience satisfied only by the appearance of Mary herself. Paulets' last long paragraph and ll 142-3—

"Den Christus in der Hand,
Die Hoffart und die Weltlust in dem Herzen;"—
cause us to feel that perhaps after all his charges have some foundation; that perhaps she is the sinner he has pictured her.

With this introduction, Schiller brings before us the unhappy Queen herself "im Schleier, Kreuzifix in der Hand." Our expectancy is still kept up by the veil—

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* Freytag's Technique of the Drama. Tr. by E. J. MacEwan.
Page 29. (S. C. Griggs & Co.)

not yet are we permitted to see the Helen-like beauty of which we have heard.

If we have imbibed any of Paulet's prejudices against her, they are removed as we gaze upon this sad figure, bearing the symbol of her faith - the Christ - in her hand. Can this be hypocrisy? Can we conceive of Kennedy "ihr entgegenelend", with her sorrowful salutation: "O Königin!" if Mary be a hypocrite? What an effect in this greeting of the nurse! The first words that fall from the lips of this noble prisoner are directed to soothe and calm the anger of her servant.

"Faß dich!" - could Schiller have found a more fitting phrase with which to tell us both the character and present mood of Mary? And calmly, with queenly dignity she asks:

"Sag an was neu geschehen ist?"

A degree-effect as to the heartless treatment she has been undergoing - so severe that a few more ignominies can scarcely affect her. Note the mood-effect produced by the use of

"dein" and "du" ll 149-153 - Kennedy is agitated and excited.* Is this Mary we see here the "Mörderin" (l 98), the "Schuldigste" (l 82), she who "aus Gold mit ihrem Buhlen trank" (l 38) and who played "verbuhlte Lieder" (l 45)? Is not all our compassion poured out to her in her misfortune? Hannah excitedly relates what has occurred, and her excitement is noted above. Again the dignified Queen speaks words of pacification: "Beruhige dich, Hannah!" Is she a light and frivolous woman, caring for nothing but glitter and show? How effectually her manner and her words (ll 154-8) make us feel the contrary! How much of dignity they have in them - and it is the dignity of resignation and despair. Schiller has opened his drama with the condemnation of Mary presupposed. The hopelessness of her case he shows us in the very fact that she had written a letter to

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* v. Schillers Dramen. Tellerman Vol. II Chap. 6.
(Weidmannsche Buchhandlung. Berlin 1891)

Elizabeth and made such an appeal at all. Though we know nothing as yet of Burleigh, l. 165 anticipates his position and attitude towards Mary. Again the utter despair is brought out in her willingness to read the letter even to her jailer - and to beg him to insure its delivery. Is not all our pity stirred for this unhappy one as she would implore her "Sister", as a Queen, as a relative, as a woman for this favor of "eine Unterredung mit ihr selbst."?

And after this how hard we feel the taunt of Paulet in ll 177-9! The element of religious strife is next enlarged upon. England's Queen has refused her even the comfort of her faith - no Catholic priest has been permitted to console her. She will have none of the Dechant - and can we blame her? - filled with prejudice and perhaps malice as he might be. Not even a secretary is allowed her - she can not dictate her will. Indeed,

(l. 201) "Englands Königin."

Will sich mit [~~ihrem~~] Raube nicht bereichern?" How could she? — already even the last possession has been taken from the royal prisoner. What purpose in the coldness of Paulet's words throughout this conversation? It seems to increase the effect of Elizabeth's oppression — to cause us to feel more and more the wrongs of Mary — to let us see her — the dignified, and we fain would believe, noble Queen, subordinated more and more even to her jailer. In l. 205 the woman speaks again, and we believe her sincere in her anxiety for her servants. Not even has ^{she} been informed of the result of the deliberations of the council — yet "Ein peinlich langer Monat ist vorüber." Does Paulet know what has been the action? Undoubtedly, or at least suspects it — as we see from the effect in his hesitation after her question l. 231. He does not speak at once, but stops — then says: "Schließt Eure Rechnung mit dem Himmel ab!" This line tells us all. We see in it what Mary may expect at England's

hands. Justice? If so, then stern, unfeeling justice and that alone. Again the same effect is increased by ll 240-1. The mention of Burleigh again in l 244 heightens our interest in him and intimates again that he is to play an important part in the action — what that part will be the word "Haß" indicates — Why should he hate Mary? A dramatic motive here introduced only by intimation but the dramatic artist must reach his ends gradually and this will be enlarged upon later. That Elizabeth is to act with severity, every word of Paulet implies. Mortimer comes rushing in to call his uncle. What sort of a youth is this? Why even he — but a boy — has dared to ill-treat the Queen. She can not endure his presence. Back from Paris and Rheims and yet unscathed by French teachings — still at heart an Englishman. This is his uncle's portrait. What an effect Schiller produces by "Cure Trust" l 261!

What sort of art has Mary practised? It is implied that she has been wont to entice men and inveigle them by her charms. (cf. ll 177-9). We revolt at this charge — such is the admiration the author has aroused for his heroine, and we would cry out with Kennedy:

"Darf Euch der Rohe das ins Antlitz sagen?"

Now the introductory chord has been struck and we feel that this is not to be a drama of stirring action but of human passion. Here begins the exposition proper.* We must understand the previous life of Mary, must know the train of events that could have produced such a state of mind as this in which we find her. We can not realize the broken spirit of the Queen; her indifference even to the insults of Paulet until we see the depth of her remorse, and to do this we must know her guilt, must feel the extent of her ~~remorse~~ ^{suffering}, must

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* v. Freytag's Technique of the Drama. Tr. by MacEwan. Page 119. (L. C. Briggs & Co.)

see within her very soul the ghost of Darnley that will not be placated.

No penance can appease the torment in her heart. True it is (ll. 264-5)

"Wir haben in den Tagen unsers Glanzes Dem Schmeichler ein zu willig Ohr geliehn."

Paulet's charge is therefore after all not unfounded — From Mary's own lips we hear her condemnation: (ll. 272-5)

"Es ist der blut'ge Schatten König Darnley's,
Der gürnend aus dem Gruftgewölbe steigt,
Und er wird nimmer Friede mit mir machen,
Bis meines Unglücks Maß erfüllet ist."

And this is the anniversary of the bloody deed. How Mary's heart must be rent as she pours out her remorse on this of all days! And yet was Mary entirely to blame? As we see the penitent Queen, the suffering woman, we would fain accept Kennedy's excuses and explanations. Did she not "rächten blutig nur die blut'ge That?" (l. 320). Besides has she not atoned for this "mit jahrelanger Reu', mit schweren Leidensproben." "Die Kirche, die den Löseschlüssel hat

Für jede Schuld, der Himmel hat vergeben." (ll 284-5)
 And Mary's hand has not done the deed
 (l. 294). Shall she now suffer more for
 these misdeeds? Has not her life in
 England been blameless?

"Was Ihr auch zu bereuen habt, in England
 seid Ihr nicht schuldig." (ll 373-4).

Has England's Queen a right of judgment
 over these - forgiven and atoned - for
 crimes? By no means, and yet - her
 remorse will not be killed. Her
 imprisonment and external sufferings
 are, however, not the immediate result
 of these crimes. Not that is the cause
 of Elizabeth's hatred. It is not for
 this that she is imprisoned, and the
 audience must realize that her early
 crimes per se do not furnish the
 tragic guilt which is to involve
 her in the final catastrophe. They
 but furnish a reason for the despondent
 condition of her mind - they tell us
 the weaknesses of her character, and
 her susceptibility to certain temptations
 and influences. So Schiller

closes the scene with Kennedy's declaration (ll 376-8).

"Macht ist's die Euch hier unterdrückt; vor diesen Anmaßlichen Gerichtshof dürft Ihr Euch Hinstellen mit dem ganzen Mut der Unschuld."

"Not the presentation of a passion for itself, but of a passion which leads to action is the business of dramatic art" *. Having shown the depth of feeling, the passion of Mary we have but to introduce an impelling force to stir this passion into action. Schiller now does this in the confession of Mortimer to the Queen. His first care is to surprise the audience. We have seen Mortimer hated by the Queen to such an extent that his very presence was distasteful. He is perhaps the very last one from whom she would expect aid. Yet the very first words of Mary (ll. 386-7) give us a feeling of hope. — A message from those in authority, — her kinsmen in

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* Freytag's Technique of the Drama. Tr. by MacEwan
Page 19.

France, - must be a message of importance. She had believed herself abandoned, - yet here is perhaps help - and even now she has a friend in England - this very youth whom she has so hated. What an effect in her lines 390-4! How great must have been her despair! And this effect is intensified in ll 399-401: "Ich kann so schnell nicht aus der Tiefe meines Elends zur Hoffnung übergehen."

We notice Schiller's effect in l. 404: "Und ein verhaßter Mensch begleitet ihn." Who can this be but Berleigh - he whom Mary has caused most of all to hate, he, the central figure - next to Elizabeth - of the counter-play? (cf. ll. 165 & 244).

Effect in l 407 in "Wunder" - only a miracle of heaven could help her - such is her despondency. Why have Mortimer tell the story of his experiences on the continent? To convince Mary of his sincerity? But also for the effect upon the audience. Are not our sympathies aroused for the Catholic

party as we hear the enthusiastic youth describe the beauties and glories of the Roman church and the Papal splendor. (ll. 447-50)

"Nur er ist mit dem Göttlichen umgeben.
Ein wahrhaft Reich der Himmel ist sein Haus,
Denn nicht von dieser Welt sind diese Formen!"
What powerful effects are Mary's lines 451-3! The "frischen Lebensteppich" recalls her youth. — What a contrast! But he continues — "Buch" and "Kranz", Protestantism and Catholicism are put in marked contrast. Mary's next paragraph tells us of her devotion to her church — how much the Cardinal de Guise and the church had done and been for her. This scene is prolonged — her persuasion must be gradual — she is to be aroused by sympathy and promises of help and made to act in her behalf. This action will furnish the dramatic motif. The keynote of the tragedy is struck in Mary's two lines 534-5:

"O, dieses unglücksvolle Recht! Es ist
 Die einz'ge Quelle aller meiner Leiden."
 Of this right to the throne we must
 be convinced, at least emotionally.
 Our conviction is aided by Mortimer's
 enthusiasm, and this, as well, impels
 the Queen to action. What sort of a
 woman must this be for whom
 "Englands ganze Jugend auferstehen würde?"
 (l 556)

And here Schiller introduces his first
 strong negative effect on Elizabeth.
 She must needs keep Mary imprisoned
 - why? - for if the Briton saw his
rightful Queen - how greatly would
 Elizabeth suffer by the contrast.
 Elizabeth fears Mary's beauty and
 attractions. Ll. 566-72 are teeming
 with effects impressing us with
 the wonderful personality of the
 Scottish Queen. - Has she used
 her wiles on Mortimer? No - and
 yet see his infatuation! He is
 made to tell her of the sentence of
 the court. - This helps to cause

her to cling to the hope he extends to her - And she acts: in sending a letter to Leicester - the only one from whom she can hope for aid - he, "der Günstling der Elizabeth."

This is a "Rätsel" for us all. We feel there must be something hidden. What is it? How artistically the audience is held in suspense.

Incident effect in Mary's confidence l. 680. Mood-effect in l. 687. And how strong are the mood-effects of ll. 689-90. Those dignified lines fairly boil with hatred, and the effect is intensified by l. 692:

"Da es Lord Burleigh bringt so weiß ich es."

Mary's paragraph, ll 695-706 is one gigantic character-effect. All the dignity and queenliness of her character is brought out. No right have they to judge her - and tyranny only is it that condemns her. The above character-effect is amplified in the paragraph, ll 721-7, - and all this forms an incident.

effect as to the treatment she has received at England's hands. What a change in Mary from her scene with Paulet, as here she recounts the tyrannical injustice of the court under Henry VIII; as she tells how they have heaped on Elizabeth's head the name of bastard, and then on that very head have placed the crown. The religious conflict is again introduced (ll 801-3). It is needless to point out the various effects in the balance of the scene. They all tend to show the injustice of the sentence. She is really condemned for acts for which we feel her "right" justifies her. They have "die Macht allein, nicht die Gerechtigkeit geübt". She completely subordinates Burleigh to her defiant charges and though she says (l. 961)

"Ich bin die Schwache, die die Mächt'ge."

yet she, whom they have come to condemn, leaves with the very sentence born of justice and virtue on her

lips — and Burleigh, seeing her defiance, realizes that "Dies stolze Herz Ist nicht zu brechen." (l. 977).

Not now does she ask for mercy, no longer is she the suppliant — (l. 980 & cf. ll 167-8 & 180-1). Ll. 990-2 furnish the strongest character-effect yet introduced. — Even from her implacable enemy we hear this tribute to her power: (ll 991-2).

"Zu groß ist ihre Macht auf die Gemüter Und ihren Thränen weibliche Gewalt."

If such be her power over her enemies what may not be expected from her influence over her friends! Burleigh's desire for her secret death (v. l 1005, etc.), his hints of assassination (ll 1039-46), and (ll 1059-62 & 1063 ff) — show us that while he is determined she must die yet he feels himself in the wrong.

The exposition is finished. We are keenly interested. Mary, though she has sinned, is innocent so far as the wrong for which she is

suffering. She has claimed the English throne but her claim is based on right. A fearful doom hangs over her head and we fear the end. A tragic motif has been introduced. The dramatic action has begun in her message to Leicester — and this action is to be the main factor in hastening or averting her fate.

Act II

In the first line of the second act is a marked contrast to the scene just passed — in the words "Turnierplatz" and "Festlichkeit". As we hear of this gaiety our thoughts can not but revert to the lonely, almost forsaken prisoner — "more sinned against than sinning." What is the occasion for all this festivity? The betrothal of Elizabeth and "Monseieur" — a union of Protestant and Catholic — a reconciling of the great rival nations. And it is in this religious and national struggle

that Mary has looked for aid, - and it is through France, in part, that we have been led to expect her liberation. It looks indeed as though her case were hopeless, and the words of Davidson (ll 1113-14) clinch this fear:

"Der Furcht kann es entledigt sein -- Sie geht ins Brautgemach, die Stuart geht zum Tode."

Elizabeth enters. Throughout the First Act Schiller has constantly characterized Elizabeth by the use of negative effects - in her treatment of Mary, or at least the permitting her royal cousin to be thus treated. Also her personal appearance has been contrasted by Mortimer (l. 555 ff.) and we feel that Elizabeth has suffered by this contrast. The Queen appears speaking to the French Count. In her very words of humility and excuses there is an undercurrent of haughtiness. Ll. 1122-6 show the egotism and self-sufficiency of her character. Perhaps she does not think as she says: ll. 1126-9 that Mary herself is one

of the "Edelfräulein" that have bloomed in the "Schönheitsgarten" of France, but the audience does.

Hearing Aubespine's compliments to Elizabeth in the next paragraph and Bellèvre's urgent plea following, we feel that Mary has no hope of help from the French. Elizabeth's next speech shows that the matter of Mary's death has been a constant thought - yes, has been decided upon (ll 1151-2)

"Denn nahe droht ein jammervoller Schlag
Mein Herz zu treffen und mein eignes Haus."
In the next paragraph Schiller gives us a most striking characterization of Elizabeth herself. She may be a better queen than Mary, but she lacks the woman's heart. She

(ll 1170-1) "meinte doch, regiert
zu haben wie ein Mann und wie ein König."
What compassion, what sympathy can such a woman have for one like Mary. Schiller again reminds us of the religious strife involved, in ll. 1174-7. The praise of Elizabeth in

Aubespine's speech ll 1185-94, we feel to be but the courtier's politesse - and in heaping compliments upon her he speaks with an end to gain. Compare the lines of the enthusiastic Mortimer - addressed not to a Queen with favors to bestow but to a poor lonely exile, a prisoner. (ll. 550-3)

"O, welchen Schatz bewahrt
 Dies Schloß! Kein Kerker! Eine Götterhalle;
Glanzvoller als der königliche Hof
 Von England."

Elizabeth is non-committal. She will not consent to a formal betrothal, but seems to toy with the French prince. She will permit him to hope, at least, until her ends are gained. She guards well her words. She takes the blue ribbon of the Garter from the neck of her favorite Leicester - and sends it as a token to "Monsieur". What a mockery in her mouth seem the words "Honnay soit qui mal y pense!" - "Es schwinde der Argwohn!" - indeed, how little of frankness and

sincerity her words contain. Notice that throughout this conversation Leicester has said absolutely nothing, and now—she looks at him "unverwandt". The whole attitude of Elizabeth and Leicester here forms a powerful effect to create upon the audience the suggestive impression of the dramatic strife that is to follow. The very loss to Mary of French aid may procure for her through Leicester's jealousy—a new aid nearer at hand—and here Schiller first introduces this powerful motif. But what else would France desire—perhaps even demand—in this alliance?—Note the effects in "Kein Leidender" (l. 1127), "eine unglücksvolle Fürstin" (l. 1230)—and we too would wish a glimmer of cheerful light might fall on her. And again—ll. 1238-9.—"die Unglückselige, die Glaubens-Verwandte und die Wittwe eines Königs." But Elizabeth will have none of it. She is peremptory, even curt. She will act "als Königin"—perhaps, but not as a

woman — save perchance with a woman's jealousy of a hated rival. The effect of her closing paragraph can only be that she has already decided to be rid of Mary.

Effect in Burleigh's "Ruhmvolle Königin!" — a Courtier's flattery. Elizabeth has called her people (ll. 1122-3) "Ein gesittet fröhlich Volk" — Then why should Burleigh say, "da wir nicht zitternd mehr * * * * * schauen?" Evidently all had not been so peaceful in England, other cares had troubled the land, for he says: (l. 1250) "Nur eine * Sorge k^ümmert noch * dies Land." We note that Leicester says nothing — we are inclined to believe he is more or less the friend of Mary from l. 668 and ll. 671-4. The effect here is to increase that impression. By his very silence — he seems to be in opposition — and yet why does he not express his opinions also — Oh, no, not now. He does not dare do so! Schiller

* The italics are not in the original.

in l 1254 has given us a most impressive character-effect on Elizabeth she asks:

"Was wünscht mein Volk noch? Sprech, Mylord!"

As if she does not know only too well to what he refers! She plainly shows in her closing words that she ~~that she~~ had decided as to her course — Mary must be gotten rid of. What deceit and double-play these words display! Yes, there are still Catholics in England, Mary still has friends. This very argument in which Burleigh urges her death, rouses in us hopes for her deliverance, and again the wonderful power and personality of the Scottish Queen is brought out (ll. 1283-4).

"Für sie, die schmeichelnd jedem Hoffnung giebt,
Weicht sich die Jugend dem gewissen Tod,"

While at the same time Burleigh in the first of these lines would accuse her. From his very words (ll. 1290 ff.) not Mary but her adherents have been most to blame in the matter of her claim to England's crown. Yet the

struggle exists — a struggle between Catholic and Protestant, between France and England, between Mary and Elizabeth. There is no alternative, be Mary guilty or not. Burleigh's words are true (l. 1294) "Ihr Leben ist dein Tod! Ihr Tod dein Leben!" Elizabeth, having, as we have seen already, decided on Mary's death, agrees in the necessity of which Burleigh speaks, but she would shift the responsibility. And the next paragraph is one great effect — (incident and mood): Mary must die, though Elizabeth will waive the responsibility therefor, if possible. — (character): the utter deceit and treachery of a Queen who thus deals in an underhanded manner. She appeals to Talbot. The venerable old man makes a noble plea — not for Mary, but for justice. He asserts first that England has no jurisdiction. To this Elizabeth replies in the ironical lines 1319-22. A mood-effect. — She is prejudiced. — No word in Mary's behalf will avail. Talbot, with his keen

eye, sees Elizabeth's play. (ll. 1340-1)

"Du kannst dich
Auf dieses unstät schwanke Rohr nicht lehnen."
Then he appeals to her woman's heart.
We foresee, from the effects Schiller
has introduced previously, what will
be Elizabeth's reply. Her sarcasm
strengthens the previous impressions.
The weak old man, "am Grabesrand,"
utters a strong plea for mercy. Indeed
"Nicht strenge legte Gott ins weiche Herz
Des Weibes." (ll. 1343-4)

But Elizabeth scorns all womanly
feeling — she would act and rule
as a man. This can not appeal
to her, and Talbot's last line (1374)
pricks her in a vital spot:

"Denn ein gebrechlich Wesen ist das Weib."
This Elizabeth resents. She will not
be called weak — yet so weak is she
that she would put on others the deed
she has determined must be done.
Talbot is unfortunate enough in his
next speech to draw the picture
of the two women, and it is

as we have conceived them. One stern, severe, Amazon-like — nursed in the gloom of the prison. No "Schmeichler" sought her out (and why not? We feel the contrast. And this can not but wound her pride). She learned (ll. 1387)

"dieses Lebens wahre Güter schätzen."
The other — nurtured amid the glitter of the gayest court of Europe — never having heard the earnest voice of Truth — blinded by the dazzling gleam of vice. A woman of refinement — a woman of culture — yet, but a woman — and with all the susceptibilities of her sex. — (ll. 1395-7)

"Ihr ward der Schönheit eithes Gut zu teil,
Die überstrahlte blühend alle Weiber,
Und durch Gestalt nicht minder als Geburt." *

This is the last straw. And especially the suggested contrast in the word "Geburt." Elizabeth can bear no more. Schiller has touched here again the key he has sounded twice before — personal jealousy of her rival —

* Note the words here italicized.

and this is to play perhaps the most important part in Mary's final fall. What irony in Elizabeth's words (ll. 1400-1)!

"Das müssen Reize sondergleichen sein,
Die einen Greis in solches Feuer setzen."

We, too, have wondered with Elizabeth that Leicester — her favorite — is silent.

And her line 1403 suggests in a most cutting manner her suspicion and her jealousy.

"Was ihn heret macht, bindet Euch die Zunge?"

But how readily he speaks now, and his first line — "Erstaunen" — is most effective.

He is the opponent of Burleigh — his rival in Elizabeth's favor, perhaps. We hoped also to find him Mary's friend. At his first words we doubt. Has Mary been deceived in him?

He ridicules Elizabeth's fears (ll. 1416-7), he defends her right (ll. 1418-21), he stands as the champion of Protestantism (ll. 1422-5), he accuses Mary of her husband's murder (ll. 1426-7), he lavishes compliments upon Elizabeth (ll. 1432-3). Can Mary hope for aid

from this man? Not till his last lines (1435-6) do we catch a glimpse of his true purpose. Burleigh has an ironical interruption to make — and why? He has been hit by Leicester's speech (v. ll. 1428-31):

"Was wollen diese ungestümen Menschen,
Die dich noch lebend mit der Erbin quälen,
Dich nicht geschwind genug vermählen können,
Um Staat und Kirche von Gefahr zu retten?"

These lines are a strong mood-effect on Leicester. We see at once that he is opposed to the French marriage. Why? Because it will lose to Mary a friend in France? Perhaps, but more and primarily that another may have his power at the English court. He even opposes Mary's release (ll. 1448-50) but would have her kept in prison and the sentence over her head. So here are the three opinions offered the Queen: 1st Mary's immediate death; 2nd her release; 3rd her continued imprisonment, under the penalty of death immediately, whenever — not she commits more crimes — but whenever "sich ein Arm für sie bewaffnet." — this the condition

which Leicester makes. Which will Elizabeth accept?

Apparently Mary's cause is at a low ebb. England and France are near to a union by marriage, and Leicester has failed to take his place on Mary's side in the way we had hoped. And now come Paulet and Mortimer — the latter to pay to Elizabeth "sein jugendlich Gelübde." He kneels at Elizabeth's feet — (ll. 1167-8)
 "Lang' lebe meine königliche Frau,
 Und Glück und Ruhm bekröne ihre Stirne!"
 What! Is he, too, false to Mary? And this idea is strengthened by lines 1473-5:
 "Ein Gott verwirre sie und wende rückwärts
 Auf ihrer eignen schützen Brust die Pfeile,
 Die gegen meine Königin gesandt sind!"
 And ll. 1480-1 almost convince us of his insincerity to the Scotch Queen. Paulet's speech (ll. 1482-4) fixes this conviction. No friends now remain to Mary, save perchance the Spaniards and the Pope — but this latter, says Leicester, is no more to be feared in England. Compare Leicester's and Burleigh's lines 1494 and

1495. Each one true to his former arguments, yet each speaking not so much, we feel, from conviction as from the personal interest in mind. Each line a strong mood-effect. Here Leicester seems even more the friend of Elizabeth. Mortimer's lines 1498-9 would create the effect that he was now sincere and all his relations with the Catholic party but shrewd-laid schemes. We look upon him now as England's friend.
 Character-effect in Burleigh's (l. 1502)
 "Gebt mir den Brief!"

A man without true sense of justice. Perfectly loyal and devoted to England's interests, but ready to use any means whatever to accomplish his ends and further these interests. And Paulet's reply is a fine character-effect—evokes almost admiration. He is stern and severe, but faithful to any trust imposed upon him and just even to an enemy. An incident effect in Mortimer and Leicester speaking together secretly.

(v. st. div. l. 15-17 ff.) Burleigh's speech a continuation of the character-effect above. How he suffers by contrast with Paulet! His exclamation "Nimmermehr!" reveals the injustice of the man. A negative effect on Burleigh is produced by the lament speeches of Talbot. Burleigh's harshness is all the more noticeable. He fears with reason such an interview and will do all in his power to prevent it. We see Elizabeth in tears. Perhaps, after all, her heart is still not so hardened as to be devoid of all sympathy. We almost expect her to grant the request - Mary has written so humbly, so different from her former pride. But what is it touches Elizabeth now? A powerful mood-effect in her last lines: (ll. 1540-2)

"- das Schicksal
Der Menschheit, das entsetzliche, so nahe
An meiner eigenen Haupt vorüberzieht."

Talbot mistakes this feeling for real

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* Note the words here italicized.

48.

sympathy, and Schiller introduces his speech here in order to add to the effectiveness of Burleigh's and Leicester's which follow. Burleigh's argument is softened somewhat - seems not without reason - and yet, we ask - why not be merciful? True as Talbot says: (l. 1545)

"Schwer büßte sie fürwahr die schwere Schuld."
We look to Leicester for the closing speech as before. Not a word in Mary's behalf - again he takes the middle path - and would leave the decision to the Queen. Schiller holds the audience in suspense as to just what Leicester is - not yet does he want us to fully fathom the character of Robert Dudley. But is he not the polished courtier - a man of culture, of grace (cf. ll. 1564-7)? No wonder he is the favored of Queens. So they are dismissed, and the wonderment of the audience increased by her

"Sir Mortimer! Ein Wort!"
What can she have to do with this

youth just back from France — this strange and new addition to her list of "worshippers!" —

Notice Elizabeth's methods. She heaps flattery upon this youth, and in such a way that the audience sees at once her purpose. Ll. 1586-7 show that the one thing in her mind is Mary's death, a thing she has determined upon — but how? — is the question. Evidently she is inclined to share Gurlough's fears: "Doch ewig wankt die Kron' auf meinem Haupt, Solang' sie lebt, die ihrem Schwärmereifer Den Vorwand leihet und ihre Hoffnung [nährt." (ll. 1586-8)

Mortimer plays right into her hands. We fear perhaps he will take advantage of having duped Mary in order to accomplish her death. Ll. 1590-2 form a strong effect in that they show us Elizabeth has been planning for Mary's death from the very first. A character-effect is introduced in the next two lines — Elizabeth wants

the murder accomplished but not unless she is able to shift the blame and guilt therefor upon some one else. Now the decision of the court has been rendered, and she is forced to act, unless —. Well, she would not hesitate to sign the death warrant save for the appearance. It is not so much hatred of the "That", but fear of the "Schein" that holds her back.
(ll. 1597-9) "Ich muß

Sie eingestehn, und kann den Schein nicht retten.
Das ist das schlimmste!"

The effect intended in Mortimer's next speech (ll 1599-1600) is evidently, that it is "eine gerechte Sache." Schiller is now playing with our opinions — we now see Mortimer, and, I think, believe him entirely on the side of Elizabeth, and this is gradually strengthened by l. 1610, ll 1618-9, and finally clinched by the three speeches ll. 1620-1, l 1624 and l. 1626 — and, of course the same

* This line here italicized shows us exactly and most effectively Elizabeth's mood and indirectly her character

effect is produced on Elizabeth.
 The speech Schiller puts in Elizabeth's mouth as she leaves, disgusts us perhaps more than anything before. What a character-effect it is! Under circumstances such as these, what sort of a woman must she be who would say: (ll 1629-31)

"Das Schweigen ist der Gott
 Der Glücklichen - Die engsten Bande sind's,
 Die zärtlichsten, die das Geheimnis stiftet!"
 It is necessary now that the audience should see Mortimer in his true light. This can only be done by a monologue - every one will be sincere with himself, at least. We are so disgusted with Elizabeth's deceitfulness that we do not want to see Mortimer carry out his promises to her - and we heave a sigh of relief as we hear his:
 "Geh, falsche, gleisnerische Königin!" (l. 1632)
 and lest we be inclined to censure him, too, for his deceit; Schiller introduces the next two lines: (1633-4)

"Wie du die Welt, so täusch' ich dich. Recht ist's,
Dich zu verraten, eine gute That!"

A character-effect of degree — no deceit and hypocrisy, however great, is commensurable with such as hers. The whole monologue is, of course, one entire mood-effect. His plan is a good one (cf. ll. 1639-40), and raises our hopes once more. What a contrast between these women in the mind of Mortimer! Not even were Elizabeth herself "der Preis", and her "Frauengunst" would he do such a deed as she suggests: First — a character-effect, in that he revolts from such an act, per se, and Second — a mood-effect, — his admiration for Mary is too great; not "des Ruhmes Reiz", but "des Lebens Reiz"; not Fame but Love inspires him. And Schiller has given us in this soliloquy also an indirect, but strong, character-effect on Mary. Can this woman of whom Mortimer speaks thus: (ll. 1648-9)

"Um sie, in ew'gem Freudenchor, schweben
Der Anmut Götter und der Jugendlust"
can she be the vile, licentious creature
that Burleigh and Paulet have pictured
her? Is it thus that a passionate
lover speaks of a libertine?

Again how Elizabeth suffers by con-
trast. A woman's heart, a woman's
brightest jewel has she never known.

"Die Frauenkrone hatt du nie besessen." (l. 1655).

With hopes again for Mary we await
with impatience "den Lord" — Leicester —
who is to come by appointment — (cf. ll.
1507 ff.) with a letter. The next four
lines are a mood-effect and furnish
us also the key to Mortimer's further
course. Why "ein verhafter Auftrag!"
He shows his love at once — and
also that he recognizes in Leicester a
rival.

Next Schiller wishes to introduce
a series of character-effects on Paulet.
We have seen the worst side of him
as the stern jailer. The first effect
— in the stage direction (l. 166, 3) —

"fisiert." Paulet understands very well the Queen's character — he well knows why Elizabeth has conversed with Mortimer. We can excuse his severity for it arises not from ambition but from a sense of duty (v. ll. 1665-7); this effect is strengthened by lines 1671-2. Gradually Schiller makes his effects stronger and stronger. Are not ll 1674-8 as severe as any thing he has said of Mary? And this from a trusted servant and partisan! By these speeches we are shown Elizabeth the Queen — not as maligned by her enemies, but as seen by a faithful adherent and a loyal subject. How despicable indeed is this Queen who would flatter and bribe her subjects — (ll. 1677-8)

"Und, ihren eignen Namen rein zu waschen,
Die Blutschuld rächen, die sie selbst befahl."
Schiller must not permit Mortimer to explain — Paulet must not know anything of Mortimer's relations with Mary. His duty demands that he guard

his royal prisoner against escape and assassination as well. Very artistic is the introduction just at this point of Leicester, as it prevents further discussion and at the same time allows a pretext for the conversation between Leicester and Mortimer following. Leicester's speech and manner also convey an effect as to his influence in the court. Note effect in his "der Lady Stuart" and compare with Burleigh's l. 1255 and even Talbot's l. 1317 ("der Stuart"). The expression "verläßt sich" is taken up by Paulet and seems so apt to him as also to us — what a world of meaning it conveys to him upon whom also Elizabeth "sich verlassen wollte!" And its repetition in the last paragraph impresses his mood upon us — at the same time showing us the strength of his suspicions and his determination to watch. Perhaps he fears, too, should anything happen to Mary that he might be one of those upon whom Elizabeth would wish "die Bluthat (zu) rächen."

The eighth scene is in the main a characterization of Leicester. Mutual distrust arising from the double nature of the situation is followed by mutual confidence. And how artistically Schiller develops this so that Dudley is made to reveal his every motive. Whence his interest in Mary? Let us see

(ll. 1772-7) "ich hoffte
Auf den Besitz der Königin von England."
* * * und nun, nach zehn
Verlorenen Jahren unverdross'nen Werbens,
Verlosten Zwangs. * * * (ll. 1782-5)
Dem Götzen ihrer Eitelkeit geopfert,
Mich jedem Wechsel ihrer Sultanslaunen.
Mit Sklavendemut unterwarf, das Spielzeug
Des kleinen grillenhaften Eigensinns, *
u. s. w. " — now, he says

(ll. 1794-5) "Ein anderer kommt
Die Frucht des teuren Werbens mir zu rauben."
In these speeches of Leicester nearly every word forms a character-effect as well on Elizabeth as on himself. *

* Note the parts italicized.

What sort of a man must this be who would thus woo, and with such motives! What sort of a Queen is this who thus treats her courtiers?

Secondly — Can we expect sincerity from such a man? — Can we expect mercy or kindness from such a woman?

Schiller has led us to hope for aid from Leicester — yet, we would scarcely wish to see her give her hand to Leicester even as the price of her deliverance.

With all her past crimes, she is far too good for him. He might help her but only as a furtherance of selfishness — it is not love. — He would seek

"In diesem Schiffbruch seines Glücks ein Brett zu fassen." (ll. 1806-7)

Perhaps there may be a vein of truth in his l. 1811:

"Nicht kalter Ehrgeiz mehr, das Herz verglich."

Mary has placed her hope in him, she has offered herself as the prize. (l. 1822).

Mortimer's speech and Leicester's following — are filled with character-effects.

Schiller would bring out the contrast between the two, and he succeeds well. A strong effect on Leicester in (l. 1831) "Ach, sir, es hat mir Qualen genug gekostet!" "Qualen", indeed! And was that all? He hopes — yes, so do we — to find a means — but still he is afraid to act. And this is brought out by the series of questions in l. 1846 — a marked mood-effect — his surprise and fear. And this effect Schiller intensifies by the series of exclamations (ll. 1849-50). Note especially the mood and character effect in "Weh mir!" and "mein Geheimnis?" Again in l. 1856 — "mein Name!" He is "bedenklich", indeed. We can not but compare his fear with Mortimer who is willing to venture all for her her loves. And the stage direction "bitter" (l. 1865f) is a mood-effect on Mortimer — increased in degree by his ironical words: "Nein, nicht für Euch, der sie besitzen will!" And again by his cutting line: (1870) "Ihr — sehr bedacht in solchem Fall der Ehre."

We are brought entirely on Mortimer's side in this duel of words and ask with him: (l. 1885).

"Was habt Ihr denn gethan, um sie zu retten?"
Now all our hopes for Mary rest in the meeting which delay may make possible, for: (ll. 1905-6)

"Das Urtheil kann nicht mehr vollzogen werden, wenn sie sie gesehen."
Still could Leicester not be the means to free her if he would? Is he not "Herr der Person der Königin von England" (l. 1926) as soon as he wishes? Leicester is not the man — he dares not — he would never thus throw all on the cast of the die. We are reminded of Johnson's satirical epitaph on Leicester in Drummond's Collection: *

"Here lies a valiant warrior
Who never drew a sword;
Here lies a noble courtier,
Who never kept his word;
Here lies the Erle of Leicester,

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* v. Archæologia Scotica vol. IV and Notes of Ben Johnson's Conversations (Shakespeare Society - 1842 p. 24).

Who governed the estates,
Whom the earth could never living love
And the just heaven now hates".

Says Mortimer: "Maria hofft!" He
thinks of Mary, not of himself.

"Bringt ihr die Schwüre meiner ew'gen Liebe!"
(l. 1942) - This is Leicester's message. -

Not much of comfort in it. And how
much do we think of such a love as
his has proven to be. And yet - we
await that granting of the interview
with Mary. And with her we hope
much from such a meeting. Mood-
effects in Leicester's looks and talk as
Elizabeth enters. But the courtier quickly
recovers himself - and heaps upon the
Queen the compliments of which she
is so fond. While we can not help
wishing that Leicester would aid
Mary - so powerful a man as he
might do so if he had the courage -
yet we thoroughly despise his deceit
when he goes so far as l. 1964, "Ich
liebe dich."*

* The italics are Schiller's.

himself speak of his ambition, the fall of his hopes (l. 1815), we know that ll. 1965-7 are untrue. As Elizabeth contrasts the loves of Mary in the past with her own, at once the present contrast is suggested; And Mary's "vollen Kelch der Freuden" (l. 1976) is set against "den bitteren Kelch des Leidens" of the present. Perhaps Elizabeth has preferred "strenger Königspflichten" (l. 1984), but she, too, recognizes the fact that Mary's power is in that she has preferred "ein Weib zu sein," (l. 1986) — and while Elizabeth interprets this phrase in a sensual sense — its effect is to suggest to us a much higher idea — that a woman to be loved must be a woman. And involuntarily we contrast the gentle, feminine Mary with the stern, would-be masculine Elizabeth. Yet, after all, England's Queen is but a woman. Leicester touches her in a most vulnerable point — he arouses her curiosity —

- a desire to see if indeed Mary is so beautiful and attractive, to see wherein lies the charm which has brought so many men beneath its spell. Does this trait of character not truly reveal the woman - this curiosity to see her rival. But Elizabeth would fear such a meeting lest she should suffer by the contrast - she is vain and Leicester, again touching her in this vital spot, assures her that she would put Mary to shame so would she outshine her (ll. 1999-2011). Again by this effect Schiller lets us see the woman underneath the Queen - yet without the true woman's gentleness of heart. The effect of ll. 2023-4 is striking:

"Sie fordert's
Als eine Gunst, gewährt es ihr als Strafe!"
A noble motive for granting the interview, certainly! Yet one that will appeal to Elizabeth. Could a stronger character-effect be introduced? Space will not permit

an elaboration here of the effects in this paragraph of Leicester, but note particularly the sentence, lines 2029-35. It is to behold this triumph over a long-hated rival — to experience this "Stunde der Vernichtung" that the Queen will arrange the meeting.

This woman's-feeling struggles with her idea of policy (ll. 2043-4) and finally conquers. Elizabeth feels it unwise, yet yields. Lines 2054-6 form an important incident-effect in telling us that Elizabeth is not unaware of — even if not personally responsible for — Mary's treatment during her imprisonment. Perhaps when they do meet that other almost inherent chord of the female heart — sympathy — may also be touched! And with this hope the audience witnesses the close of Act II.

Act III.

Schiller at the very opening of the third act permits us to see Mary in the open air — in the park. The effect is to cause an instantaneous contrast with the prison room where we saw her last, and the first line of Hannah continues the effect (l. 2073)

"Ihr eilet ja, als wenn Ihr Flügel hättet."
By the lyric lines of Mary, Schiller increases the effect, and without detailing just how, it may be noted in passing that by the use of rhymed and unrhymed lines and lines of varied length, Schiller indicates, or helps to do so, the varying moods of Mary in this first part of the scene. Her exuberance is ours — we can not but feel happy to see her again and join her in

"Laß mich in vollen, in durstigen Zügen
Trinken die freie, die himmlische Luft."
In the lightness of her language, in the lyric notes of her chatterings we feel the almost child-like innocence.

The whole conversation between Hannah and Mary, as well as portraying Mary's mood, also forms a character-effect of most forcible potency. We can not believe this innocence of manner unreal — though she may have stained her life with crime, here we see the true character of the woman shine forth. And the audience knows well what this unaccustomed freedom means — knows that Elizabeth is to meet Mary here — knows that this point has been gained, and hopes much from this meeting. See the mood in which Mary is — gay as a long-caged bird suddenly spreading its wings once more for a flight into space. In the midst of this Schiller introduces the "Hifthorn" — the effect of the sound is immediate: Mary recalls the days when she, too, rode to the sound of the hunter's horn — the well-known sound is for her (22139)

"Schmerzlich süßer Erinnerung voll."

She recalls her beloved Highlands — there "auf den bergichten Heiden" had she heard its sound with joy. What a contrast! Now — Mary in this mood of enjoyment — filled with these emotions of pleasure, yet sadness — now — her jailer appears to announce — the Queen's approach! What a time for Mary to plead her case. Could she not have spoken with a deeper pathos within her prison walls? No — the cowardly Elizabeth does not wish (ll. 2053-4) "die Verwandte

Im Mangel und in Schmach zu sehn."

All our sympathies are with Mary and Schiller takes care to hold them so — and does this by every little touch.

Note Paulet's irony: (l. 2159)

"Ihr wart sonst immer so geschwinder Zunge."

A mood-effect in "Ihr verbläßt." (l. 2156).

Picture Mary after these long years of waiting — at last — to see Elizabeth; she knows as well as we that all is staked on the cast of the die. Is it not natural that she hesitates before she

makes the throw? Effect in l. 2174.

And the effects in this most powerful scene are so many and varied that the scope of this paper will permit only the most prominent to be noted. Well does Mary know that (l. 2176)

"Das ist die entscheidungsvolle Stunde."

Now see the mood in which Mary is finally to approach her powerful rival:

"In blut'gen Haß gewendet wider sie
Ist mir das Herz, es fliehen alle guten
Gedanken, und die Schlangenhaare schüttelnd
Umstehen mich die finstern Höllegeister".

(ll. 2184-7) There can be but one

result of an interview in such a mood. Will she follow Talbot's

advice (l. 2193) "Demütigt Euch!?"

At last Mary realizes the hopelessness of her situation. Too much has she suffered to humble herself now before the one who has caused all this suffering. Trembling with her fears she realizes (l. 2200)

"Nie hätten wir uns sehen sollen, niemals!"

But, perhaps there still is hope. Has

not Elizabeth, after all, shown herself in many ways — a woman — will she not be moved by a woman's pity and compassion as she looks upon her suffering sister. Shrewsbury arouses our hopes (ll. 2209-10)

"Nein, sie ist nicht gefühllos, hegt Ihr selbst Nur besseres Vertrauen."

And his next three lines 2210-12 add to it. An effect in the fact that the mild Talbot has been sent Mary

"In Fassung (zu)setzen." Effect again in line 2219

"Niemand begleitet sie, als Graf von Leicester." Burleigh is not with her. This bodes well. Does Elizabeth come with an impressionable heart? — If so, can Mary so humble herself as to touch that heart? Mary's exclamation (l. 2220) "Lord Lester!" is an effect as to her relations with and hopes in Lord Leicester — the same in line 2223:

"Ach! Ich wußt es wohl!"

Compare the same effect in her previous lines 2124-5:

"Der Liebe thätige Hand, der ich sie danke;
Lord Bester's mächt'gen Arm erkenn' ich drin."

Elizabeth enters. Knowing the pre-arranged plan (cf. ll. 2059 ff), the first line (2225) is a strong effect. Is it likely she does not know where she is? Deceitful, even to those who know her deceit. While she stares at Mary she speaks lines 2227-31:

"Mein gutes Volk liebt mich zu sehr. Unmäßig Abgöttisch sind die Zeichen seiner Freude, So ehrt man einen Gott, nicht einen Menschen.
What a contemptible character is this! So thus taunt one so entirely in her power. Vanity and egotism, as well as despicable harshness, in l. 2229:

"Mein gutes Volk liebt mich zu sehr."
Little wonder Mary "ohnmächtig auf die Arme gelehnt war." What human heart could brave such treatment! She looks into Elizabeth's eyes and finds no answering expression of pity or kindness — (l. 2232)

"O, Gott, aus diesen Zügen spricht kein Herz!"
Again in her deceit, she asks:

"Wer ist die Lady?" (l. 2233)

What a combined mood and character-effect is this! What feigned astonishment and surprise — when she, herself, has consented to it all. Leicester's l. 2234, as also his next paragraph, show the courtier — show too, that he well understands Elizabeth's character. Elizabeth still does not address her rival — still contemptuously she speaks. Indeed, she does find "eine stolze." (l. 2243). After all these years of imprisonment and suffering Mary is still the Queen — still regal in bearing — yes, perhaps more queenly now than before, since her years of penance for her youthful sins. Conquering her just pride, she speaks with all humility the beautiful petition (ll. 2250-6). And how cruelly Elizabeth receives her self-abasement! It is almost useless to point out the many and varied effects by which Schiller portrays the harsh, cruel, "virgin" queen. If he has erred

it is perhaps in painting her too black. If Elizabeth's "Gottes Gnade" has done this, we can but be glad that her God is not Mary's God. An appeal to their kinship falls equally upon deaf ears. Lest the words of Elizabeth's next paragraph might seem relenting, Schiller takes care to insert the stage direction "Kalt und streng." The tone kills all the language might seem to imply. If her last lines 2286-7 be true — and we are still unwilling to believe they are — can Mary be much blamed? But after all this how beautifully and touchingly Mary excuses and palliates her treatment. (ll. 2307-19). Not a criminal would thus boldly say: (l. 2321) "Jetzt, Schwester, redet! Nenn mir meine Schuld." Her confidence in her innocence inspires us with the same. Perhaps Schiller paints Elizabeth such a hypocrite that Mary by contrast (her antithesis in everything) may seem the more sincere. Note here the effects

all through Elizabeth's reply, and especially the following words:

l. 2329 - "Die Natter"; l. 2330 - "Euer schwarzes Herz"; l. 2331 - "die wilde Ehrsucht Eures Hauses"; l. 2334 "herrscht wütend", "freche"; l. 2335 - "allen"; l. 2336 - "bethörte Euch"; l. 2341 "der frommen Wahnsinns", and lastly (l. 2345-6) "meinem Haupte war der Streich gedrohet, und das Euer fällt!"

Here, though she speaks figuratively, she seems to hint at Mary's execution - not falls, but will fall! Supposing Elizabeth's charges against Catholicism are mainly true, shall Mary die because of "St. Bartholomew's"? Hatred on the part of the Protestants urges the execution of the sentence, (l. 2362).

"Kein Bündnis ist mit dem Gezücht der Schlangen?"

In spite of all these taunts Mary does speak in humility, she does control herself and throw herself upon the mercies of Elizabeth. She feels herself but "der Schatten der Maria" - conquers the pride within her, and this mood is brought out in every.

line, and perhaps most strongly by saying (ll. 2393-4)

"Ich will mein Leben, meine Freiheit
Als ein Geschenk aus Eurer Hand empfangen."
We feel Mary's sincerity and the contrast
of character is effected by ll. 2398-2402, for
we foresee that Elizabeth has not come
"segensbringend". Every question in
Elizabeth's next paragraph is a character
effect. What feelings of hate must be
ours for this woman who thus gloats
over her prisoner — and such a prisoner!
More and more insulting are the ex-
clamations which follow until they
finally culminate in her ll. 2417-8:

"Es kostet nichts, die allgemeine Schönheit
zu sein, als die gemeine sein für alle!"
What woman under similar circumstances
could endure such an insult? From
Mary's own words we know the extent
of her guilt, but we also realize the
penance she has suffered, and, with
the church, would grant her absolution.
Elizabeth has, of course, subordinated
Mary in this scene so far. Now

Elizabeth's scornful laugh - and her lines 2419-20 turn the tables. Mary speaks now with all the power of just rage. Though angry she still speaks "mit einer edlen Würde" and we compare this with Elizabeth's "höhnische Lächeln." The paragraphs of Mary following are but combinations of effects both of mood and character working up to the culmination in line 2451: - many of these also reflecting as negative effects on Elizabeth. Note the suggestion which Mary's lines make to us - not only "jugendlich" has Elizabeth sinned but also now in her later years; Elizabeth far from scorning "falschen Schein" is the very mistress of deceit. Instead of knowing "das Ärgste" of her, the world really knows only the best. If Mary is "besser als ihr Ruf", Elizabeth's name is far better than she herself. These points are first introduced as negative suggestions, and then Mary's mood is such - so wrought up is she, at last - that she hesitates not to say the very

words: (ll. 2427-9)

"Weh Euch, wenn sie von Euren Thaten einst
Den Ehrenmantel zieht, womit Ihr gleißend
Die wilde Glut verstoßener Lüste deckt."

The mood-effect is heightened in degree.
See the mild and gentle Mary, as we

have seen her before, now roused to
speak thus not only of Elizabeth, but
of her mother's dishonor and death.

Here Schiller permits Shrewsbury to
interfere, but it is too late. Fitting
it is that he, the calm and quiet old
man, should speak, but he unconsciously
touches a string the vibrations of which
rouse all the hidden passion of Mary's
nature by its very antithesis of
suggestion — "Mäßigung!" For this

she has prayed (l. 2412), but now too
late — she feels it is no longer time for
"Mäßigung!" Higher and higher rises
the storm of her passion: (ll. 2437-8)

"Fahr hin, lammherzige Gelassenheit!
Zum Himmel fliehe, leidende Geduld!"
She would hurl her words like
poisoned darts upon her enemy.

Talbot, true to his character, as before conceived, speaks gently, words of pardon and compassion — but his words serve only the evident purpose of bringing in contrast the words and acts of Leicester. He, in whom Mary has hopes, turns to lead away his royal mistress — with the words:

"Höre die Wütende nicht an" (ll 2444-5).

Defiant now and justly enraged, Mary's hatred bursts forth anew and the poisoned dart is cast and with effect. — (ll 2447-9).

"Der Thron von England ist durch einen Bastard Entweiht, der Britten edelherzig Volk Durch eine list'ge Gauklerin betrogen."

While we may not condone the words, we do sympathize with the feelings that inspire them. Cowering and speechless Elizabeth stands. Schiller has entirely reversed the subordination — now it is Mary whose presence commands all and her subordination of Elizabeth is completed in ll. 2450-1:
 "— Requirte Recht, so läget Ihr vor mir

Im Staube jetzt, denn ich bin Euer König."
 (Cf. this with Elizabeth's lines 2257-60, and
 note the respective positions are directly
 reversed). Not a word can Elizabeth
 speak. Silent to all — a remarkable
 mood-effect. — "sie geht schnell (mood-effect —
 ab!" At this very point of subordina-
 tion the action reaches a climax. The
 very first words of Kennedy suggest the
 fall — suggest the result (l. 2452)

"O, was habt Ihr gethan!" and further
 what will be the cause of this fall
 "Sie geht in Wut!"

Jetzt ist es aus und alle Hoffnung schwindet."

We have seen Mary's triumph
 in her complete subordination of
 Elizabeth, but we have not looked at
 this triumph through Mary's eyes — we
 have not realized all this humiliation
 of her proud rival meant to the poor,
 imprisoned, calumniated exile! So
 Schiller causes Mary herself to pour
 out her exultation in lines 2455-9.

It is only

"Ein Augenblick der Rache, des Triumphes!"

but that is much to her

"Nach Jahren der Erniedrigung, der Leiden."
Kennedy touches the key which makes
to vibrate the deepest chords of Mary's
heart — (l. 2463)

"Vor ihrem Buhlen habt ihr sie verhöhnt!"
As this fact marks the climax of
Mary's triumph so it marks the
climax of her offence. It is here a
conflict of woman-natures rather than
of queens'. Not Elizabeth, Queen of
England, has been scourged by the lash
of her rival's tongue, but Elizabeth,
the mistress of Leicester, has been
mocked at and debased before his
very eyes (l. 2464). So at the climax
here the main cause of the fall is
set forth — that may be expressed in
the word — "jealousy." Elizabeth, jealous
of Mary's beauty, jealous because of
the influence she fears Mary's charms
may have over Leicester, her wounded
pride stinging from the effect of
Mary's blow, Elizabeth — if we may
judge from previous character-effects — will

hesitate to take responsibility upon herself and will wait perchance until the blame can be shifted from her shoulder and she appear as a silent factor in the tragedy.

Mortimer, too, joins in the exultation over her triumph. The youthful exuberance bubbles over in "Du hast gesiegt!" (l. 2469) Maria thinks first of and hopes in her letter to Leicester. She has felt that he will help her, and the extent of this feeling is shown in her impatience (ll. 2474-5). Mortimer's next three lines form a most powerful effect of mood. The stage direction shows his passion; so aroused is his passion for the beautiful Queen, he can say only: (ll. 2476-8) "Wie dich der edle königliche Zorn Unglängte, deine Reize mir verklärte! Du bist das schönste Weib auf dieser Erde!" What has this to do with the vital point at issue? How utterly irrelevant a reply to her question! Again Mary's impatience is brought out by her

short, quick sentences about as forcibly as by her words. Mortimer's hot head^{ed}ness expressed in his short monosyllabic questions: "Wer? Er?" followed by stirring exclamations with such words as "verachtet ihn, vergeßt ihn!" Mary's question line 2483 - an effect of mood - amazement, startled. Again, listen to Mortimer's impassioned outbursts: ll. 2483-5. Especially note the significance of the word "besitzen", l. 2485. Indeed, this is his motive, and we at once lose hope in Mortimer's plan since selfish passion is to play so important a part in his movements. Mary, we feel, can not be saved except by a yielding to his passion. She does not at first give value to Mortimer's words. She must grasp gradually the blasting of her hopes and her slowness to comprehend the import of Mortimer's speech is commensurate with the extent of her disappointed expectations. Boiling with ardor we find Mortimer in lines 2490-2! This calls forth the

unfolding of his plan and as he speaks
 our interest as well as our hope is
 increased. The mention of the many
 that must fall ere she can be saved
 arouses the sympathetic woman and
 furnishes a host of character and mood-
 effects — as well as the incident-effect
 that, since so many must fall for
 one, the difficulty, and therefore im-
 probability of the execution of the
 plan is augmented. A strong mood-
 effect in Mortimer's line 2519. The rise
 of the violent passion of Mortimer is
 to be noted, as, stirred by his tale, and
 Mary's objections, he finally burst out in:
 "Was ist mir alles Leben gegen dich
 Und meine Liebe! u. s. w." (l. 2528 ff.).
 Notice the effect in the use of "dich"
 instead of "~~Ende~~" here and following.
 Higher rises his emotion as he concludes:
 "— Ich achte nichts mehr! Oh ich dir entsage,
 Oh nahe sich das Ende aller Tage!"
 No wonder Mary draws herself back!
 Her every word following is an
 effect of mood. We have more

respect even for this passion-inspired Mortimer than for the cowardly Leicester—yet, we do not want to see her yield. Why not? Schiller does everything apparently to bring us into sympathy with Mortimer. How powerfully he stirs us in his recital of Mary's impending fate! (ll. 2554-63). We, too, shudder as we think of "diesen Hals, 'Den blendend weißen, mit dem Beil durchschneiden'". What must be the effect of all this on Mary! True it is that apparently there is no other hope for her; if she be the licentious libertine, the fickle deceiver of men, the very embodiment of carnal lust as she has been pictured by her enemies, will she not yield? In fact, beneath her in rank though Mortimer may be, precarious as this hope may prove, is it not preferable to "dem Beil des Henkers?" Perhaps if there were more of love and less of passion, more of depth of heart-felt feeling and less of "Wut" (l. 2575) in Mortimer's motives and actions, we might say — Yes.

But Schiller has taken care that this shall not be. It is physical passion alone to which Mortimer gives utterance in lines 2576-80. Shall the mistress of Rizzio, the murderess of her husband and the paramour of his murderer, hesitate here to sell herself again for her life? Exactly here is seen the change in Mary's character -- she is no longer the thoughtless, erring Queen of other days -- through long years has she atoned for her early transgressions -- now, she stands in our eyes clothed with an innocence born of repentance, and we revolt as we see him press her to his bosom, and hear the taunts of Mortimer, ll. 2582-6. These last two lines:

"Du hast den Länger Rizzio beglückt,
Und jener Borkwell durfte dich entführen"
are calculated to turn us entirely against Mortimer in this scene and to put us on the side of Mary, so that we, too, would cry out:
"Vermessener!"   Though she has

suffered much for these sins of her youth, yet their ghosts seem ever to rise across her life's path, and, indeed, it seems as she has said: (ll. 274-5)

"Und er wird nimmer Friede mit mir machen.
Bis meines Unglücks Maß erfüllet ist."

Only the remembrance of these sins makes such a scene as this with Mortimer possible, only in view of these can a subordination such as is found here be brought about. Scarcely in any other way could the interview be terminated than by an abrupt interruption, and it is very fitting that this interruption come in the shape of the news of Elizabeth's murder. Is this true? If so, perhaps the problem is solved. Instead of "Hinab mit ihr ins finsterste Gefängnis!" perhaps England's true Queen may now mount her throne. Of course, Mary is blamed at once for this attempted murder: "Wo ist die Mörderin?" (l. 2599). Note the effect in Mortimer's line 2603:

"Die Königin! Welche Königin?"

In his mind are two Queens, and while, of course, he knows it is not Mary, yet he is so excited he does not stop to think. This forms a very artistic mood-effect, and therefore an indirect character-effect.

Only for a moment does Schiller allow us the expectancy of Mary's liberation and elevation. Even while Mortimer hesitates between delusion and credence comes his fellow-conspirator, O'Kelly, with "Fliehet, Mortimer! Fliehet! Alles ist verloren." This furnishes a transition scene to the fourth act, * tells us of the failure of the plot, and that now ^{this} hope is gone. "Unglückliche!" indeed, is Mary. She must fall, and not now through immediate fault of hers but that her partisans have hastened the end. Mortimer sees in it the hand of Fate (ll. 2635-6)

"Der Engel selbst bereitet deinen Fall."

* Freytag's Technique of the Drama, Ch. II, § 5, pg. 200.

Recognizing the inevitable, the hope of satisfying his great passion gone, Mortimer breathes the spirit of true love, so far as his hot-headed temperament is capable of it, as he closes the act, with the desperation of despair, crying out:

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

Act IV.

The first words of the fourth act speak of the attempted assassination of Elizabeth. It is this that ostensibly hastens the death of Mary. It furnishes the pretext for the immediate carrying out of the sentence. Aubespine's second line, (2643)

"My lords,

Ihr seht mich noch ganz außer mir von Schrecken" seems without much sincerity — it is scarcely necessary or usual for one to talk of great fear. Of course, we feel that he has been on Mary's side all the time. Perhaps Schiller did not so intend, but lines 2644-5 have a

somewhat ironical effect — especially the word "allertreuesten". If a Frenchman did the deed, then a "Rosender" says Aubespine. But Kent says "Ein Papist, Graf Aubespine!" — implying that these are synonymous terms, — at least so far as such deeds of violence are concerned. Note Leicester's attitude in the matter!

The next paragraph is one of incident merely — to show us that Burleigh will take steps to have the sentence carried out at once — and that the excuse for this extra haste will be found in the recent attempted assassination. Aubespine's dismissal and the consequent breaking off of the relations with France permits Elizabeth to act more without reserve in the matter of Mary's sentence. Yet at the same time it awakens a lingering hope of help from France. (v. Aubespine's ll. 2693-6). Leicester's position is shown at once in lines 2697-2700. He is, of course, glad that the betrothal is not to be — very naturally he will now,

or can if he will, remain the favorite of Elizabeth. Burleigh's line 2702 "Wohl dem, der sich nichts Schlimmeres bewußt ist!" is, of course, intended as a thrust at Leicester as well as a hint dropped that something is known. How much! Leicester's best defense is to reply ironically, and irony fairly bubbles out in his next paragraph — the mood-effects are too numerous to mention, and fittingly close with the most ironical cut

(2712) "ganz England liegt auf Euren Schultern". As we hear the first lines of Burleigh's reply we know, of course, that he, too, speaks ironically — indeed he does not mean to recognize Leicester as "Master" in anything. Note the effect in "hinter meinem Rücken" (l 2717) and this is lengthened by being taken up in line 2719 by Leicester himself. To us Leicester's line 2720 forms a striking mood-effect — when has his deed not shunned the eye of everyone! — Burleigh's next paragraph

contains the thrust more closely and personally. The effect in "gefällig" (l. 2724) is a particularly happy one in that it suggests at once a knowledge on the part of Burleigh of Leicester's relations with Mary — and this intimation is carried along in lines 2725-6. "Die edle

Person, die Ihr die Königin dort spielen ließt!" The "Ihr" again in line 2727, and the same effects in "Güt'ge Fürstin" and the two lines following. In lines 2731-37 Burleigh puts Leicester at bay — We recall at once this so-called "Großmut" und "milde" as exhibited in Act II, Sc. 3 ll. 1404-54. We feel Leicester has the worst of it, and wonder whether his usual "Bredsamkeit" may not fail him in this emergency.

We have seen so much of Leicester's hypocrisy, we have seen him in so many and varied positions, his character is such an epitome of deceit and deception that Schiller feels called upon to

insert here a brief monologue in which we may hear Leicester tell his exact position and plans. He will, at least, be sincere with himself if with no one else. While the dramatic monologue is, in itself, an inartistic device, yet it is one to which the greatest dramatic artists resort in just such circumstances. Shakespeare, dealing with such a character as Iago, uses this method at the close of Act I of Othello to let us see what Iago's purposes really are so that we may understand his actions which follow. By what effects does Schiller here show Leicester's mood and character?

First, the word "Unglückselige". suggests so much — how little of sincerity, how much of duplicity in his passionate protestations to Mary. Self-accusations follows talking with himself. He sees himself as others must see him — and sees safety — nowhere! Nothing can Mary hope for from him.

It seems almost as if it is to be a tragedy of Leicester as well. Note the repeated mood- (and many of them character-) effects in "Unglücklicher, hinweg!" (l. 2761); "Hinweg, hinweg!" (l. 2763); "Was kümmert's mich" (l. 2765); "Das ist Eure Sache! Verwegner!" (ll. 2766-7); "Geht in die Hölle!" (l. 2770); "Fort!" (l. 2772). Indeed he may have "nichts gemein mit Meuchelmördern!" yet far worse. After line 2775 of Mortimer, Leicester's "Ha!" shows a marked change of mood - and "Was?" (l. 2779) is a degree effect of mood; - and "die Unglücksel'ge" here (l. 2780) as before (l. 2743) by no means is to be understood as "the unhappy one", but rather "the wretch" - "the accursed one". How far Leicester had gone in his duplicity we have only suspected; now when it is brought home to him and she "das Versprechen ihrer Hand erneuert, Das Bildnisses gedenkt. —" (l. 2783) no wonder he cries out in his vocation: "Tod und Verdammnis!" And Burleigh

has this letter! Now a change of Leicester's mood ~~again~~ indicated by "Ich bin verloren!" Could Leicester, if he followed out the plan suggested by Mortimer (ll. 2785-93) still save Mary? Perhaps not, but honor would prompt him, at least, to try. Honor is something utterly unknown in his make-up. Listen to his: "Das will ich." - calm, cool, deceitful. But such deceit - as follows even we, who know from his monologue almost the very inside of his character, even we do not expect. It is perhaps the only means by which he could clear himself in Elizabeth's eyes. He can not stay to see his work - he leaves to carry the news to the Queen - a weak excuse. His cowardice forces him to go. Mortimer's heroic death, his fidelity to his honor and his purpose, his devotion to the loved one all stand out in marked contrast to Dudley's cowardice and

deceit. He, like Mary later, triumphs in death, and far from being debased, he rises in his very fall high above his enemies. What a powerful effect of sincerity in almost his last words as he again calls Elizabeth "Bastardkönigin." Dying with his beloved Mary's name upon his lips, and turning to the divine Mary for salvation, we feel his petition must be granted.

We hear Elizabeth's mood appearing in her first exclamations: "Mich hinführen!" (to Fotheringay) — "Der Verräter!" (Leicester) — "Im Triumph vor seiner Buhlerin (Mary) mich aufzuführen!", etc. Effect in Burleigh's first speech and in his line 2832

"Du siehst nun ein, wie treu ich dir geraten!" he is selfish and ambitious — a rival of Leicester for Elizabeth's favor — yet he acts with sincerity and a sense of honor unknown to Leicester. However, we see the courtier, the shrewd

schemer in his pleading for Leicester's admittance. The purpose of this we know full well. It is unnecessary to follow the various effects by which Leicester wins Elizabeth's forbearance. His very first two lines suggest the whole. He rushes in unabashed (ll. 2879-80)

"Die Unverschämten will ich sehen, der mir Das Zimmer meiner Königin verbietet."

Nowhere is the artful courtier so well displayed—particularly to be noted is the stage direction "durchläuft den Brief, ohne die Fassung zu verändern," and the line following (2924) "Das ist der Stuart Hand!" and throughout calm and "ruhig", though now, and up to the climax of the scene, (l. 2935)

"Aus meinen Augen! In den Tower-Verräter!" he is placed somewhat in subordination. It is this very calmness that turns the tables and causes his and Burleigh's positions to be exactly reversed. So that twice (l. 2964 and l. 2970-1)

Burleigh endeavors to speak in his defence, but in vain. Leicester has subordinated him completely, and now, with his story of Mortimer's death and the testimony of the officer he clinches the effect and convinces Elizabeth also: (ll. 3011-14).

"Wer was es nun, der dich rettete? War es Mylord von Burleigh? Wurzt' er die Gefahr, Der dich umgab? War er's, der sie von dir Gewandt? — Dein treuer Lester war dein Engel!"

Burleigh, sarcastic as ever in his next line "Dieser Mortimer starb Euch sehr gelegen," shows that he is cognizant of the situation. Leicester has about won Elizabeth over, and caps it all by lines 3019-20: "Sie muß sterben, Jetzt stimm' ich selbst für ihren Tod," and not only he recalls his "unvollstreckt," but still more, he himself assures: "Daß man das Urteil ungesäumt vollstrecke!" No wonder Burleigh in astonishment cries out: "Ihr rietet dazu! Ihr!" He well understands the duplicity of Leicester and is not deceived.

so with a shrewdness — and perhaps a malice — compatible with his character, he suggests that Leicester be charged with the execution of the sentence (ll. 3031-3).

Effect in the stage-direction, l 3037 f. — "Leicestern mit den Augen fixierend" — she, too, knows Leicester she is, at least, suspicious — and there may be, too somewhat of malice in her look. So now Mary's declared enemy and her pretended friend are together commissioned. (l 3050)

"Daß der Befehl gleich ausgefertigt werde!"

The entrance of Kent to announce the uprising of the people and their demands simply furnishes Elizabeth an excuse for her act — and also really gives a certain justification, at least from her standpoint.

(v.l. 3063). "Soll mir Zwang geschehen?"

Still we remember that before she heard this "vox populi" she had given the order for immediate carrying out of the sentence, and she has been influenced to do so by

far different motives. She may deceive herself, but not the audience, who have now read into her character from every standpoint. What is the effect to be derived from line 3067? "Was ist's? O Gott!" Has she forgotten? Does she feel compassion? No, it is not that! She fears that instead of the voice of the people being the voice of God, it may be the voice of the "overchanging gods" — and (ll. 3074-6) "daß eben die, Die jetzt gewaltsam zu der That mich treiben, Mich, wenn's vollbracht ist, strenge tadeln werden!" The strife between play and counter-play must here be kept up — the final dénouement must be delayed. Schiller introduces the mild Shrewsbury to again counsel delay to Elizabeth. She is placed in a trying position. There is a chance for nobility to show itself if she has any in her character. Talbot knows he need not now plead for justice. He, but gives a picture of the result, and

his words stand out as a prophecy, which we shall remember at the close: (ll. 3114-20).

"Du zitterst jetzt
Vor dieser lebenden Maria. Nicht
Die Lebende hast du zu fürchten. Zittre vor
Der Toten, der Enthaupteten! Sie wird
Vom Grab erstehen, eine Zwietrachtgöttin,
Ein Rachgeist in deinem Reich herumgehen,
Und deines Volkes Herzen von dir wenden."

If these words came from another we might deem him a partisan of Mary — but no! It is he, Talbot, who this very day has saved the royal person from the assassin's dagger-thrust. Elizabeth speaks here with more of heart than ever before — still there is nothing of compassion, nothing of mercy in her words, only that her nature — woman — weak after all — is tired of the worry and the nervous strain. Burleigh impresses us more than ever with sincerity — at least, if he acts not always from a sense of justice, he acts for the best interests of England as he conceives them. There is

almost an effect of nobility in his closing lines: (3183-4)

"Hat Shrewsbury das Leben dir gerettet,
So will ich England retten — das ist mehr!"

We note that since line 3048 Leicester has not spoken — in the excitement of the argument this has been unnoticed by Elizabeth. It is, of course, consistent with his character.

Now it is necessary for dramatic reasons that the audience understand every step, feel every mental process that leads to the final signing of the warrant by Elizabeth. In order to bring this about Schiller is forced again to resort to the dramatic monologue. To analyze in detail the word-effects which Schiller uses in this soliloquy to indicate the varying moods of the Queen would require too much space, and will be at once suggested by careful reading. He has divided the monologue into stanzas in each of which is evidenced a slight

change of theme.

First: Elizabeth feels herself subservient to public opinion, and scorns this servitude. She — a queen —, and despises the duty of a sovereign to please his subjects.

Second: She has "Gerechtigkeit geübt" and "Willkür gehapt" — but only from necessity. It was not her "eigene freie Wahl, Gericht zu sein. (ll. 3208-9). "Die Allgewaltige Notwendigkeit * * * gebot diese Tugend" — so now she feels her hands tied when she wishes to undertake this "unvermeidliche Gewalt — that."

Third: She has recognized her title to the throne was a doubtful one. She has been forced to defend it against the world — and she, who has boasted that she thought

(Act II, Sc. 2 — ll. 1170-1)

"regiert

zu haben wie ein Mann und wie ein König," who has proudly declared to her courtiers:

(Act II, Sc. 2 — ll. 1374)

"Das Weib ist nicht schwach," — she now admits to herself that she

stood "Ein wehrlos Weib!" "Mit hohem Tugendew" has she endeavored to cover the weakness (Blöße) of her claim, to conceal the spot upon her birth — and yet (and it is this that hurts) in vain. And why? Because the hatred of her opponent has laid it bare!

Fourth: And who is this opponent? Mary Stuart! How secure peace? "Ihr Haupt soll fallen!" But what, after all, are her crimes? The murder of Darnley? Her claim to the throne of England? Her aid in the Babington Plot? The recent conspiracy against Elizabeth? No! "Sie entreißt mir den Geliebten!" "Den Bräutigam raubt sie mir!" These are the crimes for which she is to die.

Fifth: Elizabeth pauses. What an effect in this pause! We see her brooding over these wounds. Her pride is touched as she realized how Mary has annihilated her with her looks, how she has humiliated her. Exultant

she cries "Ohnmächtige!", and in contrast remember Elizabeth's power, the weapons in her hands; she resolves to use them, - for she recalls the epithet Mary has hurled at her: "Ein Bastard bin ich dir!" This thought decides her. Not that Mary's reproach is false - she herself has admitted it true (cf. ll. 3223-4), but with Mary's death it will be unnoticed for "Sobald dem Britten keine Wahl mehr bleibt, Bin ich in echten Ehebett geboren!" And in Elizabeth's own mind arises the contrast between herself and Mary which the word "Wahl" here suggests to us.

— She starts back in terror at what she has done. Davison enters in response to her ring. We hear that the people have been pacified by Talbot! So the signature was unnecessary to appease the mob. Yet it is done. With almost carelessness she gives the document to Davison. Not even telling him that it is

signed. Note - "zurück" (l. 3264),
 "Ich leg's in eure Hände." Why, she
 is careful not to say, and, when
 pressed, evades with almost childish
 weakness (ll 3267-8). The effects
 showing her cowardice and determina-
 tion to shift the responsibility on
 Davison fill the remainder of the
 scene. Note particularly ll 3279-80:

"Gott legt ein wichtig groß Geschick
 In Eure schwachen Hände" and
 l. 3289: "Das werdet Ihr nach Eurer Klugheit -"
 Being able to evade no longer, she
 admits her hesitation (l. 3301) and yet,
 at Davison's mere suggestion of delay,
 she exclaims (l. 3303)

"Auf Eure Gefahr! Ihr haftet für die Folgen."
 And we may be sure he will, how-
 ever he may act, and whatever may
 be these "results". Two times does
 she positively command the execution,
 if words can be trusted - (l. 3207)

"Will Ruhe davon haben und auf ewig,"
 - "Auf ewig" can not possibly be
 interpreted save in one way, - and

again in her last line (3324):

"Thut, was Eures Amtes ist!"

He is "Staatssekretär" — his duty as regards a document duly signed can not be misunderstood! This we must remember as we follow his actions and their results. In passing let us note the powerful mood and character-effect Schiller introduces in line 3313 by the word "Unerträglich!", and she stamps the floor as she says it. What sort of a woman must this be! And what must be her mood!

Davison may hesitate — he might not act at once. The paper must be beyond reach of recall. In whose ~~whose~~ hands will it be most speedily carried out? Burleigh's. And Schiller contrives very artistically in the last scene to bring it into his hands. Thus we feel it is beyond repeal. It is the beginning of the end — the actual execution alone remains. What will

be Elizabeth's future attitude is suggested by Davison in his line of despair (3348)

"Was macht Ihr? Bleibt! Ihr stürzt mich
[ins Verderben!]"

Act V.

The scene of the fifth act is the same as the first. There Paulet and Drury were seeking concealed treasure — now, clothed in black, — they are bringing back these same treasures. We recall Paulet's speech — Act I, Sc 1, ll. 25-9:

"Es liegt in guter Hand. Gewissenhaft
Wird es zu seiner Zeit zurückgegeben!"
And this is that time! We know too well what these black garments mean. Burleigh has succeeded — the preparations for the execution are in progress.

Schiller next proceeds to elevate Mary more and more in our eyes. She must die a Martyr; guilty she may be, but not of the

crime for which she is sentenced. So the servant's attitude is first portrayed. Their regard is reflected through their words here. Note the powerful degree-effect of mood in ll. 3364-9. "Weinen will ich, Solang noch Leben in mir ist; nie soll Ein Lächeln diese Wangen mehr erheitern," etc. And Melvil's devotion in this hour of trial is so beautifully expressed in his determination

"ich ein Stab sein auf dem Todesweg!" But the wonderful composure of Mary makes this unnecessary: - Degree-effect in lines 3379-80. "Maria Stuart wird Als eine Königin und Heldin sterben."

Again by the cruel haste of the execution and the manner in which the news was conveyed to her; no preparation being allowed her - even a common criminal would not be treated thus - all this makes us regard her more and more in the light of a martyr. And yet this very haste, this very martyrdom is to be her salvation.

She resolves (ll. 3406-8)

"Der Erde Hoffnung
Zurück zu stoßen mit entschlossener Seele,
Und glaubenvoll den Himmel zu ergreifen".
Betrayed by Leicester, humiliated by
Mortimer - now, she is touched by his
fate and the sorrow of Paulet and
now, at last "nicht das eigene Schicksal,
Der fremde Jammer presste sie ihr ab."
That the testimony of her secretary,
Kurl, was false - that she is innocent
of his charges, Schiller very artistically
makes us feel by introducing Kurl's
own wife as Mary's "Kammerfrau", and
she, in lines 3435-7, speaks of her hus-
band as

"der nichtswürdig schändliche Verräter!
Er ist der Mörder dieser theuren Lady;
Sein Zeugnis, sagt man, habe sie verurteilt."
Degree-effect in "O, seine Seele sei verflucht
Bis in die Hölle!" and culminating
in her line 3444: "Sie stirbt unschuldig-!"

The next scene serves as a
connective and also causes us to feel
more and more the awful preparations

in progress and what is about to take place. (v. l 3450)

"Doch ihrer wartet noch ein schwerer Kampf." Still Schiller does not introduce Maria — he wants to fill our minds thoroughly with the impending tragedy. Yet two other Kammerfrauen "in Trauerkleidern" — and the most powerful effect of all — Margaretha Kurl's description of the scaffold. What an awful scene! We feel it as we feel the mood-effects. (ll 3469-70)

"Da that die Thür sich auf — ich sah hinein —
Ich sah — o Gott! —"

We can imagine her feelings through the medium of our own as she mentions the "schwarze Wände", "großes Gerüst", "schwarzes Tuch", "schwarzer Block", "Kissen" and last of all "ein blankgeschliffnes Beil," — this we see already in fancy dripping with blood as it cleaves that snowy neck and severs that beautiful head! Schiller, having roused us to this pitch now introduces Mary herself.

How beautiful an appearance Schiller suggests by the stage-directions. With martyr-like composure she greets her servants - (cf. with her words of calmness in Act I, Sc. 2, ll. 148-9 and again l. 154) - and why this composure? Because now she stands exalted; no more "Unwürdiges erdulnd, Was einer freien, großen Königin Nicht ziemt", but now her bonds are loosened "und die frohe Seele sich Auf Engelsflügeln schwingt zur ew'gen Freiheit." The crown she feels again upon her head - and this time a crown more worthily worn. Note the effects in her words to Melvil - in this last hour she thinks not of herself. Of each and all she has thought - a message for each - and recommending them all to the protection of the King of France, finally, dividing among them her personal effects, she bids them (l. 3580) "Lebt wohl! Lebt wohl! Lebt ewig wohl!"

And now she will make her peace with God. Now in her last

hour, as before, a priest of her faith is not permitted her. In accordance with the belief of her church she feels that an ecclesiastical confession is necessary to divine forgiveness, and she says (l. 3590) "Und noch hab' ich den Heil'gen nicht versöhnt!" To see her die is enough, to see her die unforgiven — according to the rites and customs of her church — would be too much. She must satisfy her spiritual longing and receive absolution visibly before our eyes. She seems to rise even above this narrow form of the church (ll. 3634 ff.) and recalls how the Saviour said:

"Wo zwei versammelt sind in meinem Namen. Da bin ich gegenwärtig unter ihnen." *

She will confess to Melvil, but that she may feel herself wholly absolved, wholly at peace and triumphant over her sins, Schiller has made Melvil already a priest. He has taken orders in contemplation of this very moment. What

* Cf. Matthew 18:20.

a strong effect of his devotion in this! And now she, before whom he as servant bowed, she now falls in all humility before him as "der Diener des höchsten Gottes!" Now in her confession she follows the course of her character-development. She confesses her "envious hate" (l. 3676), "her sinful love" (ll. 3684-7), her share in the murder of Darnley (ll. 3693-3700). And though these sins she has "mit jahrelanger Reu' Mit schweren Leidensproben abgeübt" (Act I, Sc. 4 ll 282-3)

"Doch in der Seele will der Wurm nicht schlafen!" One crime, the one for which she dies — the plot against Elizabeth — she does not mention. Note the effects by which Schiller causes us to feel the truth of her innocence. Again and again here "an der Nähe des Allwissenden!" — again and again Melvil entreats her to tell all, and even asks (l 3711-12)

"Dem mein Gott verhehlst du das Verbrechen, Um dessentwillen dich die Menschen strafen?" And as we hear her reply in

lines 3717-20, we have not the least doubt — on the threshold of death such a character does not lie. Yet still again (ll. 3733-4) Melvil is made to probe her soul, and in her final reply (ll 3735-6) the whole condition of her mind and the whole dramatic motif is revealed:

"Gott würdigt mich, durch diesem unverdienten Tod
Die frühe, schwere Blutschuld abzubüßen."
So she is absolved, and we are in a
measure content to see her die, realizing
that (l. 3739)

"Blut kann veröhnen, was das Blut verbrach."
Thus, and thus only, can she stand
radiant and redeemed before the throne
of God

"ein schön, verkklärter Engel, dich
Auf ewig mit dem Göttlichen vereinen."
That she is permitted the highest
sacrament of her church — the greatest
visible form of the atonement — the
cup, the atoning blood of Christ, — this
makes all the more true our realization
of her forgiveness. What God's vicar

on earth thus absolved, will God himself not also forgive?

As Burlough, Leicester and Paulet enter, the first thing noticed, of course, is that Leicester "bleibt ganz in der Entfernung stehen, ohne die Augen aufzuschlagen." Burlough, with the dignity characteristic of him accedes to her last requests. There is nothing of rancor or hatred in Mary's words or tone as she meets her enemy. How calm and courteous is her

"Dank, Mylord!" (l. 3766)

A touching mood-effect in l. 3780, as she thinks of France and asks that her heart may be sent there to rest —

"Ach! Es war immer dort!"

They would take from her the last comfort, that her devoted Hanna should accompany her "auf diesen letzten Gang." The good Paulet intercedes and the prayer is granted. Now completely absolved, turning away from the world — just in the very moment when she, triumphant in her purification, would

behold the outstretched arms of her "Saviour and Lord" — she perceives Leicester who has kept himself to one side. No wonder her knees fail — and how effective Schiller makes this scene by permitting his arm to sustain her. Not irony, but regret and compassion — perchance reproach — in her lines 3819-21

"Ihr haltet Wort, Graf Leicester — Ihr verspracht mir Euren Arm, aus diesem Kerker mich zu führen, und ihr leihet mir ihn jetzt!"

That she does not speak in anger we know for she speaks "mit sanfter Stimme." She admits (l. 3831) her weakness in her love for him — and this she could not do were it not that she has risen above things earthly — she has conquered all passion of flesh and stands a purified, transfigured soul. Much as her line 3837 "Mög' Euer Lohn nicht Eure Strafe werden" may seem sarcastic, it is impossible to really feel it so intended. It is no time for her to think such

thoughts now; they are rather a sincere prayer born of her past love and regret — she is on the border of eternity and now has "nichts mehr auf der Erden!"

For the third time in the play Schiller resorts to the dramatic monologue. He has here evidently two motives for this. First, that only in such a monologue could we follow the terrible torture, the terrific throbbing of his suffering soul. In what agony must he be! What a mood-effect in "Ich liebe noch!" and heightened in degree by "Ich trag' es noch zu leben!" Every word here increases the mood-effect as to his despair — his utter desolation. Too late he has opened his eyes, too late he realizes the pearl he has cast away, too late the fearful outcome of his duplicity. — a pause — How deeply he feels the contrast: she — "ein schon verklärter Geist"; he — "in der Verzweiflung der Verdammten."

Another pause. — He turns to chide himself. Whence all the courage with which he came to see her die? Has she in death with the bonds of Love ensnared him? Yes — and so all the world — she dies, but lives — a martyred saint. Again he pauses — (and the mood-effects in these breaks in thought ~~are~~ ^{are} apparent). With renewed vigor he hurls epithets at himself — "Verworfenen." He has no faith in Elizabeth's love; he realizes the difference between the two women; he realizes now too late that "Der Liebe Glück liegt nicht auf deiner Bahn." No — no more — he will harden his heart, will steel his soul, and see to fall the head of the loved and erstwhile loving one. Summing up all his strength he cries out in the agony of despair: (l. 3859-60) "Verstumme, Mitleid! Augen, werdet Stein! Ich seh' sie fallen, ich will Zeuge sein." It is useless. Strong degree-effect of mood in "Unsonst! Unsonst!"

His suffering is too terrible to comprehend. And yet he must behold the end. Schiller's second purpose in the monologue is to show us in this way the progress of the execution. The actual death scene would be impracticable on the stage. In whose mouth could the description be more dreadful than in that of the suffering Leicester. He hears their progress below. Almost beside himself, he cries out - "Fort! Hinweg! Hinweg!" but finds himself compelled to stay. Indeed - a God has chained him to the spot, - a God of mercy, but withall a God of unrelenting justice, - a God of terrible vengeance. Hark! She prays! "Es wird still - Ganz still!" What an effect in this awful silence. The unfeeling hand of Fate holds him spell-bound before the awful scene!

"Horch! Der Schemel wird Gerückt - Sie kniet aufs Kissen - legt das Haupt. It is too much! Human strength can endure no more. Lifeless

he falls, unconscious of the final blow — and only the "dumpfes Getöse der Stimme" announces to us that all is over. Schiller has handled this difficult scene in a most masterly manner. By not one word more or less could he have heightened its effect. A scene of human suffering of heart-torture perhaps unrivalled in all literature.

The tragedy is over, the dreadful deed is done. And yet Schiller must not permit Elizabeth to enjoy the fruit of her crime, to gloat in triumph over the victim of her jealousy. We see again the room of her palace. In anxious unrest she awaits the news. In what a nervous tension she is placed. See her mood in lines 3877-8. "Steht die Sonne fest In ihrem himmlischen Lauf?" It seems indeed as though the time would never pass. Fearful lest it is done, fearful lest it is not done! (L. 3880). Not Burleigh, not her

favorite Leicester comes yet to relieve her anxiety — a page. They have left ~~the~~ city; then the sentence has been carried out. One moment of triumph is permitted her as she cries: (l. 3894)

"Ich bin Königin von England!"

Line 3895 furnishes a series of mood-effects. See her hesitation, her inquietude. In the midst of her triumphant exultation she trembles. Why?

She will not hold herself responsible. Ever a hypocrite, she will weep the woe she herself has caused. In the midst of this triumph, her suffering begins. How effective has Schiller made Kurl's madness at this time — madness, perhaps, but madness all the more meaningful. Listen to the "royal hypocrite" in line 3958:

"Gut, daß es noch Zeit ist!" She feels full well that it is not still time — she knows the sentence has been carried out. With the deceit history ascribes to her, she would shift the blame on Davison. Yet

we well know his innocence. Over mere technicalities she quibbles. Ironical falls upon our ears the hypocritical words — (ll. 4006) "Aber Euch gebührte nicht, Der Milde unsers Herzens vorzugreifen." Mildness of her heart, indeed! When has it ever been manifested. Burleigh, her too faithful servant, she banishes into exile — Davison, her well-meaning secretary, she commits to the Tower. On Shrewsbury, whose counsel she has scorned, she heaps praises — which the nobility of his nature will not permit him to receive. He is too grand, too noble to serve longer such a Queen — and gives back into her hand the royal seal of which for twelve years he has been the custodian. He has saved her life — yes, but behold the powerful mood-effect of his parting words: (ll. 4029-30)

"Ich habe deinen edlern Teil
Nicht retten können."

She has not deceived him — posterity will she not deceive. In vain she

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tries to draw the veil of innocence over her hypocrisy. But one hope remains to her — her favorite Leicester, he, who has sacrificed all — love, conscience, happiness, honor — for her. She bids him come before her presence. Alas, he, too, revolts at serving such a Queen, such a woman (ll. 4033-4) "Der Lord läßt sich Entschuldigen, er ist zu Schiff nach Frankreich". To France — Mary's France — the beloved land of her hated rival who triumphs over her even in death! Abandoned by all, tortured by her guilty consciousness, isolated in the tragic denouement here accomplished by the master-hand of the dramatist, — she stands utterly forsaken, in the midst of her triumph — alone!

III. Wallensteins Lager.

- Classification of Effects in the First
- Two Scenes. — The "Lager" as a
- Dramatic Introduction. —

In a cursory resumé of the literary effects in Maria Stuart it has been possible to view them for the most part only in a general perspective. The scope was necessarily too wide to permit a detailed analysis. In order to see just how potent is Schiller's use of emotional inference it will be well to select some passages for a more particular and closer inspection. In the trilogy of Wallenstein Schiller has expanded the introduction into a situation scene, namely - Wallensteins Lager. In the prologue he has told us its purpose in the line "Sein Lager nur erklärt sein Verbrechen." Let us see how by the use of "effects" he conveys to our minds some comprehension of the situation, and

"explains the crime."

Ruskin says: * "there is in every word set down by the imaginative mind, an awful undercurrent of meaning; and evidence and shadow upon it of the deep places out of which it has come." How shall we classify these undercurrents of meaning — these emotional inferences? A very good working classification is first into † effects of kind and effects of degree. As the terms imply, the former would indicate what emotion, what inference, and the latter the degree or extent of such emotion. Each of these classes may be subdivided into effects of incident, mood and character, — arranged in order of importance and value. These terms are self-explanatory. All combinations of these classes are found. In fact the greatest literary artists combine effects of kind and degree — expressing all by a single:

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* Modern Painters Vol II, page 359.

† Elements of Literature - Sherman - Page 46.

dynamic stroke. This classification of effects may be indicated thus:

Turning now to the Lager let us tabulate the principal effects and examples of emotional inference found in the very first scene.

Wallensteins Lager - Scene 1. *

"Effect."	Classification	Emotional Inference.
Line 1.	Kind - mood	The boy is afraid.
" 2.	Kind - Incident	Why? Of the soldiers.
" "Soldaten haufen"	" "	The soldiers are numerous
L. 3. "trotzige"	Kind - Incident	The soldiers have been guilty of insolence before - hence this fear.
L. 4.	Kind & degree { Incident	More than insolence. They have injured others - and may <u>harm</u> .
L. 5. "fressen"	Kind - { character & Incident.	Suggestion of animals. - hence manner of life and actions of the soldiers.

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Wallensteins Lager. Scene 1 - (Text.)

1. Bauerknabe. Vater, es wird nicht gut ablaufen.
Bleiben wir von dem Soldatenhaufen.
Sind euch gar trotzige Kameraden;
Wenn sie uns nur nichts am Leibe schaden.
5. Bauer. — Ei was! Sie werden uns ja nicht fressen,

L. 6.	Degree - { Incident & Character	They have been audacious, insolent, too, we infer.
L. 7. "neue"	Kind - Incident	The army is composed of many different peoples, and is still gathering.
L. 8.	Kind - Incident	Peoples from far and near. The peasant is well acquainted with uniforms.
L. 9. "Beut'"	Kind - { Incident & Character	They have been pillaging and robbing. Will they not continue to do so?
L. 10.	Kind & degree - { Mood & Character	Trained in such a school of war even the peasants have learned to be cunning, to imitate the soldiers.
L. 11.	Degree - { Incident & Character	Fighting and murder are every-day occurrences - excite little wonder or thought.
L. 12, 13.	Degree - { Incident & Character	The peasants have left their peaceful occupations and come to gamble with the soldiers. What a condition of the country! And what is the character of the people under such conditions!
L. 14 "alte Kraft"	Degree - { Incident & Character	"alte" - These conditions have existed for a long time. The soldiers have not hesitated to cheat, neither will the peasants.
L. 15, 16	Kind. { Character & Incident	The peasant knows well the character of the soldiers. Why? He has had cause to from their treatment of him.

10. Treiben sie's auch ein wenig vermess'n.
 Siehst du? sind neue Völker herein,
 Kommen frisch von der Saal' und dem Main,
 Bringen Beut' mit, die rarsten Sachen!
- Unser ist's, wenn wir's nur listig machen.
 Ein Hauptman, den ein anderer erstach,
 Ließ mir ein paar glückliche Würfel nach.
 Die will ich heut' einmal probiren,
 Ob sie die alte Kraft noch führen.

L. 17, 18.	Kind - character	"Easy come, easy go" Happy-go-lucky are these soldiers.
L. 19, 20	Degree - incident	How very, very greatly the peasants have suffered from this war.
L. 23.	Kind - { mood - character	The soldiers are given to carousing. Not a serious stern-disciplined army.
"dass Gott erbarm!"	Degree - { mood incident	The peasant recalls how he has been robbed.
L. 25, 26	Degree - incident	The army has been living off the country.
L. 27, 28.	Degree - incident	How great has been the devastation: the army must be a large one.
L. 29, 30	Degree - incident + mood	To what are the peasants reduced! Then what of necessity is their present attitude towards the soldiers?
L. 31, 32	Kind { incident degree } { character	This is not an enemy's army. Their own, yet worse than the enemy's!
"der Sachs"	" "	The Saxons have been invading the country, but have now retreated.

15. Mußt dich nur recht erbärmlich stellen,
Sind dir gar lockere, leichte Gesellen.
Lassen sich gerne schön thun und loben,
So wie gewonnen, so ist's zerstoßen.
Nehmen sie uns das ~~Uner~~ in Schöffeln;
20. Müssen wir's wieder bekommen in Löffeln;
Schlagen sie grob mit dem Schwerte drein,
So sind wir pfiffig und treiben's fein.
(Im Zelt wird gesungen und gejubelt.)
Wie sie juchzen - daß Gott erbarm'!
Alles das geht von des Bauern Felle.
25. Schon acht Monate legt sich der Schwarm
Uns in die Betten und in die Ställe;
Weit herum ist in der ganzen Aue
Keine Feder mehr, keine Pflaue,
Daß wir für Hunger und Elend schier

L. 33 "nennen sich"	Kind. Incident " { Incident Character	It is the Imperial army. Or rather <u>calls itself</u> so. Evidently not in reality so, or, at least, not in full sympathy with the Kaiser. Suggests that something is wrong.
L. 34, 35.	Degree - { Incident Character	So long has the war been in progress, so thoroughly are the people used to this sort of life that <u>even the small boy</u> has learned knavery and soldier's tricks - has been brought up to it.
L. 36. "einheimische, geborne Böhmen."	Degree - { Incident Character	The Peasant is acquainted with the soldiers - almost knows them individually - all impresses the length of time that this state of things has been existing. These are natives of Bohemia, yet they show favor not even to their own people. A "soldier-class" has arisen. This happens only in times of <u>prolonged</u> war.
L. 37, 38.	Degree - Incident	Not only has the war ex- isted a long time, but the soldiers have been lying here in idleness "schon lang."
L. 39. "die Schlimmsten jüst"	Kind - { Incident Character	This Army is not composed of patriots. Not "to defend their hearths" do they fight.

30. "Nagen müssen die eigenen Knochen.
War's doch nich ärger und krauser hier,
als der Sachs noch in Lande thät pochen,
Und die nennen sich Kaiserliche!
- Bauernknabe: Vater, da kommen ein Paar aus der Küche,
sehen nicht aus als wär viel zu nehmen."
35. Bauer. — Sind einheimische, geborne Böhmen
Von des Ferschkas Carabinieren,
Liegen schon lang' in diesen Quartieren.
Unter allen die schlimmsten jüst,

L 40, 42	Degree - { Incident Character	Character of the soldiers. — this pride and arrogance increases the impression of the creation of a soldier-class, and the difference and feeling between them and the peasants.
"im Glas zu leeren".	Kind - incident.	Drinking is the chief occupation of both soldiers and peasants.
L. 43, 45.	Degree - incident.	He recognizes them as sharpshooters, as Tyrolese, — shows familiarity, hence length of time war has lasted.
L. 46 - 48.	Degree - { Incident Character	The peasants have schooled themselves in the soldier's methods. They are not to be gotten rid of — a very long familiarity indeed, is necessary that people may be thus trained by misfortune. It is human nature for men to thus defend themselves. The peasant can return the soldier's oppression in but one way — by retaliating in kind.

40. spreizen sich, werfen sich in die Brust,
Thun als wenn sie zu fürnehmen wären,
Mit dem Bauer ein Glas zu leeren.
Aber dort seh' ich die drei scharfe Schützen
Linker Hand um ein Feuer sitzen,
Sehen wir aus wie Tyroler schier.
45. Emmerisch komm'! an die wollen wir,
Lustige Vögel, die gerne schwatzen,
Tragen sich sauber und führen Batzen.

Scene 2.

L. 1. "Halunk!"	Kind - mood. Degree "	Contempt for the peasants. Even call them contemptuous names.
L. 2. "Gnädige Herrn"	Kind - mood incident	The peasant has learned to bow in appearance before the soldier's pride. However, remembering his previous speech, we see all his shrewdness. He is no fool - he, too, has learned cunning.
L. 4. "das"	Degree - mood.	A contemptuous expression, haughtiness, and overbearing of the soldiers.
"saufen" - "fressen"	Degree - { mood: character	Increase the effect above, cf. "fressen" with Scene 1, L. 5. Both soldier and peasant have been trained in the same school. Both are little more than animals.
"Mit einem Glase."	Kind - { incident character	This is a drink-carousing army. Impresses one as made up of adventurers.
L. 5. "du Hund!"	Degree + mood	Increases effects of contempt, (L. 2, 3 & 4 above).
L. 6-8	Kind - incident.	They are used to being bought, are fighting for profit rather than love of country or devotion to their commander.
"nur flott u. lustig."	Degree - incident mood	They <u>do</u> live "flott u. lustig". The word "nur" shows this. This is, however, result not cause of the pay. The power at the head of this army has in the past dealt with them by extra pay and bribery.

Scene 3.

1. Trompeter. Was will der Bauer da? Fort, Halunk!
- Bauer. - Gnädige Herren, einen Bissen und Trunk!
Haben heut noch nichts Warmes gegessen.
- Trompeter - Ei, das muß immer saufen und fressen.
5. Uhlans (mit einem Glase)
Nichts gefrühstückt? Da trink', du Hund!
- (Führt den Bauer nach dem Zelte; jene kommen vorwärts)
- Wachtmeister (zum Trompeter)
Meinst du, man hab' uns ohne Grund
Heute die doppelte Löhnung gegeben,
Nur daß wir flott und lustig leben?'

L. 9. "Herzogin" "10. "Fräulein"	Kind - incident	We assume there are the wife and daughter of the leader of the army. At once, we wonder at the circumstances that would bring them to such a camp. Evidently the conditions are extraordinary.
L. 10 "Schein"	Kind - { incident character	Confirms the impression made by the statement above. The Wachmeister is shrewder than the rest. Keeps informed of what is going on. Feels himself to be quite an important personage.
L. 11-16 "an uns locken." "sich zufrieden finden." "mit uns verbinden."	Kind - mood Degree - incident	Effects in these lines all show interest and amount of interest the soldiers have in maintaining the army. Why? Perhaps the "doppelte Löhnung" mentioned above. The army is made up of adventurers still it is united. The questions at once suggest themselves to us: "How? - For what purpose?"
L. 18.	Kind - incident	Not only many kinds of troops are gathered here but they are under various commands.
L. 19.	Degree - incident	Not only is something brewing, but there is an air of mystery about it - so as to cause talk among the soldiers.
L. 21	Kind - incident	The army has been here in camp for a long time. There is to be some change soon. What is it to be?

<u>Trompeter.</u> -	Die Herzogin kommt ja heute herein
10. <u>Wachtmeister.</u>	Mit dem fürstlichen Fräulein - Das ist nur der Schein.
15:	Die Truppen, die aus fremden Ländern Sich hier vor Pilsen zusammen fanden, Die sollen wir gleich an uns locken Mit gutem Schicksal und guten Brocken, Damit sie sich gleich zufrieden finden Und fester sich mit uns verbinden.
<u>Trompeter.</u>	Ja, es ist wieder was im Werke
<u>Wachtmeister.</u>	Die Herrn Generale und Commandanten -
<u>Trompeter.</u>	Es ist gar nicht geheuer, wie ich merke.
20. <u>Wachtmeister.</u>	Die sich so dick hier zusammen fanden -
<u>Trompeter.</u>	Sind nicht für die Langweil herbeimüht.

L. 22. "Gemüthel" u. "Geschicke"	Degree - incident	Increasing effect in line 29. Something mysterious is on foot - something secret.
L. 23. "von Wien" "die alte Perrücke"	Kind - incident Kind - mood	This is an Austrian army. This ambassador from Vienna is spoken of with contempt by the soldiers. Hence we infer that the army and court are not wholly in sympathy with one another. Increases impression that something new is on foot. That some new conditions have arisen. Some change is to occur. Whose? The Emperor's evidently.
L. 24 "seit gestern"	Degree - incident	The strife has reached such a point that the Emperor sends a "hound" on the hunt. To hunt who? The Duke. Then it is a strife between Emperor and Duke.
L. 25. "Gnadenkette"	Kind - incident	The Emperor distrusts the Duke.
L. 27. "Spürhund"	Degree - { mood incident	" " <u>fears</u> " "
L. 28.	Kind - incident	" " <u>is jealous of</u> " "
L. 29.	Degree - mood.	" " <u>wishes to crush</u> " "
L. 30	" "	
L. 31	" "	
L. 32	" "	
L. 33, 34	Kind - { incident mood	The soldiers bear allegiance not to the Emperor but to the Duke. It is not so much an Austrian army as the Friedländer's army. An intensifying of effect above - Allegiance of army to the Duke.
L. 35-39	Degree - mood	Why this allegiance to the Duke on the part of these free regiments? Because he himself has trained them. Increased effects as to length of the war.
"selbst --- herangezogen"	Kind - { incident Degree	

Wachtmeister	Und das Gemüthel und das Geschicke —
Trompeter	Ja, ja!
Wachtmeister.	Und von Wien die alte Perrücke, Die man seit gestern herumgehen sieht, Mit der goldenen Gnadenkette, Das hat was zu bedeuten, ich wette.
35. Trompeter.	Wieder so ein Spürhund, gebt mir Acht, Der die Jagd auf den Herzog macht.
Wachtmeister.	Merkest du wohl? Sie trauen uns nicht, Fürchten des Friedländers heimlich Gesicht, Er ist ihnen zu hoch gestiegen, Möchten ihn gern herunterkriegen.
80. Trompeter	Aber wir halten ihn aufrecht, wir

L. 40.	Kind Degree } incident	What is the power of this Duke? He appointed all the captains and leaders. How is it that he has so much power? What then is the relation of this army to Austria.
L. 41.	Degree. mood	The army will stand by the Duke. It is gathered about him as a center. Personal rather than national. In a conflict between Emperor and Duke, where shall we expect to find the army? On the side of the Duke, naturally!

The above tabulation of the principal effects in the first two scenes of the Lager is sufficient to show how Schiller make the little express potentially the much. In less than a hundred lines he has suggested to us nearly the entire drama — the condition of the times and country; constituency of the army; its relation to the people at large; its relation to its commander; his relation to the Emperor; a possible conflict between the two, and a suggestion as to its result.

35. Wachtmeister Dächten doch Alle, wie ich und ihr!
 Unser Regiment und die andern vier
 Die der Terschka anführt, des Herzogs Schwager,
 Das resolute Corps im Lager,
 Sind ihm ergeben und gewogen,
 Hat er uns selbst doch herangezogen.
 Alle Hauptleute setzt' er ein,
 Sind alle mit Leib und Leben sein.

Nowhere in a dramatic introduction, save perhaps in the opening scenes of Macbeth is so much suggested right at the start, and by such powerful effects. Of these eighty-nine lines there is not one which does not contribute something additional to our emotional inferences regarding the situation in hand. It will be noted that by far the greater number of effects in these two scenes are effects of incident and mood — the former being more numerous, but often including a mood-effect. The character effects so far are only incidental and pertain mostly in a general way to the character of the soldiers en masse.

The next three scenes (3rd, 4th and 5th) by introducing the various troopers, the many-colored uniforms, the sutler-woman with her varied history, and the waitress, furnish a series of degree effects as to the condition of the country and the constituency of the army. A very strong effect is that produced by the introduction

of the Soldatenjunge and the Soldaten-schulmeister. So long has this war been in progress that regular schools are established for the children of soldiers. A soldier-class, and a powerful one, has indeed sprung up. Note the First jäger's speech in Scene 3: "Nun, nun das muß der Kaiser ernähren. Die Armee sich immer muß neu gebären."

The ~~sixth~~ scene is made up of more character-effects delineating the Wachtmeister, in whose character we find somewhat of a reflection of the great Friedländer himself. Note again the First jäger's speech (Scene 6): "Sie bekam euch übel die Lektion."

Wie er räuspert, und wie er spukt,
Das habt ihr ihm glücklich abgesehen,
Aber sein Schenke, ich meine sein Geist,
Sich nicht auf der Wachparade weist."

The Wachtmeister himself describes Wallenstein, and also suggests the plot of the entire drama in the following passage:

"Und weil er der Kriegsgöttin sich vertraut,
Hat er sich diese Größ' erbaut,

Ist nach dem Kaiser der nächste Mann,
Und wer weiß, was er noch erreicht und ermisst,
(Pfiffig) Denn noch nicht aller Tage Abend ist.*

What could he yet attain to, if he is not next to the Emperor? Nothing but Emperor, himself, or even greater if that be possible! And, in truth, why not has he not brought this army together from all parts? (cf. Wachtmeister's speech, Scene II)

"Wer hat uns so zusammen geschmiedet,
Dass ihr uns nimmer unterscheidet?

Kein Anderer sonst, als der Wallenstein!
Is it not really his army; does he not practically command alone?

"Ja, ja, ich hör's immer so erzählen,
Der Friedländer hab' hier allein zu befehlen."
[Erster Jäger, Scene II.]

A sufficient number of effects have been cited in detail to show the greatness of Schiller's art in this introduction-scene, the Lager, and how he suggests throughout the

* The italics are not Schiller's.

great drama that is to follow. In picturing the common soldier in his various forms he prepares the way for throwing upon the scene portraits on a much grander scale of their leaders. The army declares that neither might nor craft shall separate them from the "Father of the Soldiering". For him they are ready to stand with their lives. But already the counter-plot is beginning to crop out in the tirade of the Capuchin monk, as growing bolder and bolder he allows his bad puns to turn upon the commander-in-chief. And in his sermon in the eighth scene is given the most definite forewarning of the plot which is to arise and reach its climax in the "Tod." The remarks of the Croats and Arquebusiers also reveal an undercurrent of suspicion, having its source in the tents of their officers, and preparing for the conspiracy and counterplotting of the "Piccolomini."

By every little episode, which though seemingly insignificant, is yet important to the clear exposition, we are led up to the final climax reached in the stirring "Soldatenlied" which closes the Lager.

Throughout this masterpiece of dramatic exposition, by the detailed introduction of minute effects tending to the desired emotional inference, the genius of the dramatist is everywhere shown at the very height of its artistic power.

IV. The Negative Method.

- Positive and Negative Effects — Schiller's
- Use of the Negative Method in "Fiesko",
- "Die Räuber", "Maria Stuart", "Die
- Jungfrau von Orleans." —

In Wallenstein and Maria Stuart Schiller reaches his results for the most part through positive inferences from positive effects of character and action. A far more effectual method of dealing with the imagination is to be found, however in what we may call the negative method. This consists in "the use of negative "effects" of being and doing. The most perfect instance of this method in all literature is found in Shakespeare's Othello. From the very race and nature of the man he is to portray the author can not by the direct method put us in sympathy with him. He must work on our emotions through our

inferences and expectations in such a way that he may show us what his hero is not. He characterizes him by making use of the things he does not do and is incapable of doing. So Shakespeare makes the most of our previous race-prejudices, has Othello described as a barbarian, rude in manner, coarse in appearance. But in the second scene he immediately destroys these impressions, and we have but to see Othello's face and hear him speak to overturn all that has been said or thought against him. It is a well-known psychologic principle that when we find ourselves mistaken and rid ourselves of a preconceived prejudice we are very prone to go to an extreme in the opposite direction. This is the basis of effect made use of in the negative method.

Schiller employed this method more or less artistically in his earlier dramas, "Die Räuber" and "Fiesco". The very first words of

Fiesko prejudice us against the hero. As we hear Leonore from the depth of her love bemoan the faithless husband, our sympathies are entirely with her. And as further in the fourth scene we see Fiesko himself with the coquette Julia, see his wife's picture given into her wretched hands, we revolt against such a man. As we hear him cry out: (mit Feuer) "Julia liebt mich!" Julia! Ich beneide keinen Gott. Diese Nacht sei eine Fest-Nacht der Götter, die Freude soll ihr Meisterstück machen! u. s. w.," we would be almost glad to see the Moor plunge his dagger into that faithless heart. Not until the end of the eighth scene does Schiller permit us to see Fiesko's real character, as he says, while Bourgognino leaves: "Nehmen Sie sich Zeit zu überlegen warum Fiesko so und nicht anders handelt. Fahr hin, edler Jüngling! Wenn diese Flammen ins Vaterland flammen, mögen die Doria feste

stehen!" Of course, our feelings here undergo a change, and though we may censure his deception of Leonore, still we feel that he is true to her in thought - and acts from motives of patriotism. We admire the greatness of his plans now as much as we despised his folly before. Fiesko, like Othello, does not within the scope of the drama really do anything great. It is only in conception and reputation that he is great - his real acts do not furnish sufficient to win our admiration. It is only by this negative method, by causing us to think ill of him, and then realizing that he is not guilty as we have supposed, that Schiller is enabled to idealize him and to cause our whole sympathy to go out to him in his rise and fall.

A similar case is found in Die Räuber. Schiller could not well take a renegade, a bandit and

idealize him by positive effects. He must first proceed negatively, also combining almost immediately direct effects against Franz, which can but react in favor of his brother. He first tells us through the mouth of Franz all the evil possible of Karl von Moor. Franz' hesitation and final reading of the letter telling of Karl's crimes, all impress us with their sincerity, and we feel pity for the old father and contempt for the erring son who causes this grief. Having done this at the very first, Schiller causes us next to lose confidence in Franz as we see his perfidy as disclosed in his monologue at the close of scene 1. This relieves somewhat, but does not remove our prejudice against his brother. When we see Karl himself, we realize his crimes, his unbridled passions, his bad companionship, but we are not so unfavorably impressed with him, after all. He

is not the black rascal his brother has painted him. He is great and majestic in misfortune, and by very contrast with his perfidious brother, he wins our sympathy.

Schiller is greatest in a combination of the direct and indirect method - in the employment at the same time of positive and negative effects. As has been mentioned, in Maria Stuart he uses primarily the positive method, but also introduces strong negative effects. He does this by having Paulet tell us of the early crimes of Mary, her singing of licentious songs, her deceptions and intrigues; and then by the sight of Mary herself and by her subsequent words and actions we are made to feel that she is utterly incapable of doing these things, that she can not be guilty in the way he has indicated. This is the negative method par excellence

But Schiller has introduced at the very first the character of Hanna Kennedy, and through her caused us to be filled with admiration and compassion for Mary by means of positive effects, at the same time that he was working upon our feelings by the negative method ~~method~~ as above indicated. This combination by no means weakens the effect, but by acting simultaneously upon two diverse phases of our mental conception, rather strengthens and quickens our emotional impressions and conclusions.

In "Die Jungfrau von Orleans" Schiller has also combined these two methods of characterization. In the Prologue we see Joan standing indifferent to all the emotions of love which move the simple hearts of her sister. Alike unmoved is she by the taunts and reproaches of her father — cold and indifferent to the loving Raimonds — without

regard for the paternal pleasure or satisfaction of Thibaut. We can not understand this apparent haughtiness, and are unfavorably impressed with her. Indeed, we are kept from despising her only by the loving defence of Raymond, and in this Schiller introduces a positive effect. She must have lovable traits or such a character as Raymond would not love her and thus defend her. — Still, cold and indifferent she stands until roused by sight of the helmet. Then when she speaks it is with abruptness. Her first move is "rasch und begierig darnach greifend", and her first words: "Gebt mir den Helm!"

And then she speaks as with inspiration, prophetically, but violently. We see in her no gentle feminine traits, none of the tender feelings of her sex. Though we are stirred by her words of prophecy, we can not admire this in her. Yet she must not go forth as an Amazon to fight —

this impression of harshness to her parents, of unfeeling towards those who love her, must not remain. We could not sympathize with such a character. Having thus negatively gained our dislike for or feeling of dissatisfaction with Joan, Schiller proceeds to let us see her real character, and by the dramatic monologue let us realize that Joan is not unfeeling and without a daughter's love and a maiden's heart. We hear her beautiful words: "Lebt wohl, ihr Berge, ihr geliebten Triften Ihr traulich, stillen Thäler, lebet wohl!"

* * *

Die Echo, holde Stimme dieses Thals,
Die oft mir Antwort gab auf meine Lieder,"
Johanna geht und nimmer kehrt sie wieder!"
And again:
"Ihr Plätze alle meine stillen Freuden,
Euch lass' ich hinter mir auf immerdar!"
All our previously conceived impressions are overturned by these words. We see Joan: the woman, we realize

the woman's heart within, we appreciate the greatness of her mission, and henceforth no matter what may happen, we are with her in her every act, and with our admiring interest and sympathy we follow her through all her conflicts to the end.

The human imagination loves to press to the utmost limits of possible thought.

The negating of positive qualities or inferences affords the most ready access to this point.

Hence the negative method throws down the gauntlet to the imagination and brings it to its fullest and severest exercise.

And since the imagination to a great extent controls that phase of the human mind which we call will, we find here the secret of the great power of Shakespeare, Schiller and other literary artists. Shakespeare's greatness reaches its height in his knowing just what to leave undone, just how much to show and what to keep from view. If Schiller falls short of his English predecessor in any one thing it is perhaps in this.

Sometimes it may be a touch here and there could be omitted with good effect — for instance, in the closing scenes of Maria Stuart. Shakespeare would undoubtedly have very much shortened the close.

Perhaps in the pointing out of Schiller's method of reaching our imaginations, nothing really new has been introduced. The emotions indicated are those which each one feels on reading these dramas. Certainly and necessarily this is true. But are we always conscious of what the artist is doing with our sympathies? Was he himself conscious of the details employed, and were all his "effects" intended as such? This is true of the author, as surely as it is that the musical composer understands and feels the effect of each chord he produces. In the preceding pages there has been no attempt made to reach new conclusions. In fact, the subject would scarcely admit of that, since the emotions we experience have all been felt before. The sole

purpose has been to analyze more or less successfully some of the processes by which these emotions are produced, and thus get more closely in touch with the artist-mind of Schiller, and the better to study and appreciate the literary production of the dramatic master from the artist's point of view.

Charles Alfred Turrell,

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R. F. Hoffmann,

Dept. Rom. Languages.

U. of Mo.

University of Missouri - Columbia

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