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- THESIS -

THE PRONOUN OF ADDRESS

IN

SCHILLER'S DRAMAS.

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Submitted to the Faculty of the Graduate Department

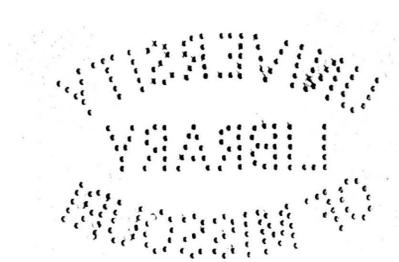
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This thesis represents practical knowledge gained by a critical study of the pronoun of address, as Schiller used it in his dramas. As far as the writer knows no one has ever written anything concerning Schiller's use of the pronoun of address.

The aims of this treatise are three: first to show how Schiller used the pronoun of address, secondly that he was consistent in his use of the pronoun of address, and thirdly that he used it effectively.

In the first part of this work, the different forms of address will, as far as possible, be taken up chronologically. Originally du was the only pronoun used in addressing one person. In the ninth century persons in high standing, who spoke of themselves in the first person plural were by others addressed by Ihr (second person plural) instead of the second person singular. Later all persons of rank or even of good standing were addressed by Ihr, and thus Ihr became the universal polite form till the fourteenth century. In the Middle Ages children also addressed each of their parents by Ihr, which custom lingers still in places in the country.



Towards the close of the sixteenth century began the practice of using Herr and Frau as a polite address. This led presently to the use of Er, he, and Sie, she, as pronouns of address.

Near the close of the seventeenth century a new polite address arose, which began a struggle for supremacy with the polite forms Er, Sie and Ihr, already in use. The new polite form was Sie, the third personal plural instead of the third person singular, thus only having one form for the two genders.

This Sie grew out of the use of a verb in the third plural with titles; e. g. Eure Majestät sind instead of ist; Herr Doktor Würden Katechisiert. (Faust) In such a locution as the last, if a pronoun were to take the place of Doktor, it could only be sie, they. (1)

Accordingly du which is the oldest form will

(1) This historical statement is based on the following texts: Behagel "Die deutsche Sprache", p 109; Wunderlich "Der deutsche Satzbau" pp. 230-238; Curme "A Grammar of the German Language" pp 138, 183, 187; Thomas "Practical German Grammar", pp 249, 250.



be treated first.

A. Home-life. The first place where we would expect this form of address is in home-life. Under this heading, let us consider the pronoun of address as follows:

(1) Husband and wife to each other.

The drama "Wilhelm Tell" offers many examples of this use of du. Frau Stauffacher addresses her husband,

l. 195, So ernst, mein Freund? Ich kenne dich nicht mehr.(1)

l. 197, Wie finstrer Trübsinn deine Stirne furcht.

l. 198, Auf deinem Herzen drückt ein still Gebresten:

l. 199, Vertrau es mir; ich dein trues Weib,

l. 200, Und meine Hälfte fordr' ich deines Grams.

Seventy one more examples are found in "Wilhelm Tell."

"Die Räuber" presents these examples: p. 47: 7, 10, 12, 17, 18; p. 48: 2, 3, 5, 7, 11, 12; p. 105: 3, 10,

(1) All examples are taken from "Deutsche National-Literatur," edited by Joseph Kürschner, except in "Don Karlos" and "Kabale und Liebe" where the examples are taken from "Schiller Schriften von Goedeke" because the Kürschner volume containing the two dramas just mentioned was not in our library.



11. All of these citations are taken from a Trojan War song which Amalia sang to the old Moor.

"Fiesko" offers one case in point, p. 236, l. 5.

"Kabale und Liebe," however, presents a longer list: p. 356: 10, 11; p. 357: 4, 6, 13; p. 358: 8, 9, 19-20, 22; p. 359: 16, 18, 19; p. 360: 1, 3-6, 20; p. 364: 13; p. 366: 3, 5-7, 14; p. 407: 21; p. 408: 2, 3, 5, 9, 13, 14, 16, 17; p. 409: 6, 8, 11, 15; p. 418: 13.

In every reference it will be noticed that the examples have been taken from the speech of the common people.

(2). Parent to child. In these citations any one will notice that all grades of parents are represented, yet all address their children with du. Let us consider first "Die Braut von Messina." We find Isabella addresses each of her sons with du, to Don Manuel

1. 310, Stoss' ich den Stachel nicht in deine Brust?

1. 312 gives her address to Don Cesar as follows:

Ist's nicht ein Raub an dir? - O, ich muss zittern.

Other cases: 317, 376-380, 385, 386, 390, 392, 393, 1472,



1474-1477, 1525, 1629, 1635, 1637. That Isabella addresses her daughter, Beatrice, in like manner, the following lines will prove: 2166, 2168, 2170, 2219, 2221, 2224, 2237, 2241, 2243, 2245, 2247, 2249, 2314.

In the following lines Isabella addresses her dead son: 2320, 2321, 2323. In the remaining lines Isabella addresses Don Cesar and Beatrice separately by du: 1. 2433, 2439, 2440, 2446, 2448, 2450, 2451, 2454, 2466, 2467, 2469, 2471, 2475, 2505, 2663, 2680, 2686, 2694, 2760, 2771, 2775, 2776, 2778.

In "Wilhelm Tell" we find that Tell and Hedwig address their children by du too, as the following lines will verify: 1. 1540, 1542, 1584, 1585, 1779, 1817, 2096, 2180, 2181, 2302, 2315, 2316, 3094, 3096, 3101, 3138.

In "Wallensteins Lager," we find only two examples of du used by parent to child, namely lines 7,15.

In "Die Piccolomini," however, we notice that Octavio uses du to Max, no less than seventy-five times and the Herzogin addresses Thekla with du three times.

In "Wallensteins Tod," Octavio addresses Max



by du eighteen times, the Herzogin addresses Thekla thirty-three times and Wallenstein addresses Thekla four times.

In "Die Jungfrau" we find in all twenty-three examples, all but one of which are used by Thibaut to Johanna.

In "Die Räuber" there are thirty examples, which show this same use of du, while "Fiesko" offers twenty-four.

"Kabale und Liebe," however, shows the most examples, the entire number being one hundred and twenty-five.

In "Don Karlos" there are twenty-nine instances of its use.

There is then no exception to this rule, that a parent addresses a child by du unless the address of the Queen to her step-son, Karlos, in "Don Karlos" is considered as such.

(a) Closely related to the address of parent to child is the address of an older to a younger person, as



for example in "Wilhelm Tell,"

l. 770, Ich sehe dich gegürtet und gerüstet.

l. 771, Du willst nach altorf in die Herrenburg?

In this instance, the uncle is very much interested in his nephew, who, the old gentleman knows, will soon be the only representative of the Attinghausen family. A continuation of this form of address of Attinghausen to his nephew is found in: l. 774-776, 778-784, 790-792, 796, 810, 823, 841-844, 846-848, 850-852, 854-861, 866, 893-894, 897, 910, 915-917, 919-921, 923-926, 928-931, 933-936, 938-942, 946.

L. 1920, 1921, 1960, Rudolph der Harras to Walther Tell. He is interested in saving the child's life.

In "Maria Stuart," the examples show that the uncle who uses du is addressing his nephew. L. 1662, 1663, 1665, 1667, 1671, 1672, 1674, 1676, 1680, 1681, 1683-1685.

In "Die Räuber," the old Moor addresses Amalia, his niece, by du: p. 45: 2, 11, 13, 15, 21; p. 46: 14,



26, 31; p. 47: 37; p. 50: 5; p. 51: 2, 6, 24; p. 52: 1, 23, 26; p. 65: 28; p. 131: 9, 15, 16, 22; p. 132: 9, 26, 27, 29, 35, 36; p. 133: 1, 2, 5, 6. In the references from page 131-133 the old Moor is not fully aware he is addressing his own son but since Karl has saved his life, he treats him as a son.

On this point "Fiesko" offers eighteen examples.

In every case, where an older person addresses a younger by du, the younger is either a relative, or a person in whom the speaker is very much interested.

(3) Child to parent. The use of the same pronoun of address in the response of child to parent will be found less universal than the fixed manner in which the parent addresses the child. The following example from "Die Braut von Messina" illustrates this use of du:

l. 394, Höre mich Mutter!

L. 395, Mutter, höre mich!

Eighty-eight more examples are found in the "Braut von Messina."

"Wilhelm Tell" has only seventeen examples of



the pronoun du used to a parent.

In "Wallensteins Lager," Schiller gives us forty-nine cases of this use of du.

"Wallensteins Tod" verifies this usage in the following examples: 1. 1191-1193, 1204, 1206, 1208, 1210, 1228, 1231, 1246, 1255-1256, 1262, 1265, 1272, 1274, 2282.

"Die Räuber" also furnishes a few examples as the following references will show: p. 90: 19-21; p. 91: 16; p. 92: 9; p. 101: 19; p. 114: 15-17, 19, 20, 24, 25, 28; p. 117: 4; p. 134: 17, 18, 21-23.

For other examples which bear on this use of du to a parent consult "Kabale und Liebe:" p. 411: 20, 21; p. 443: 13, 14; p. 473: 19; p. 481: 10.

(4) Du used by brother and sister to each other. Here "Die Braut von Messina" offers us some good examples.

1. 467, Du bist der ältere Bruder, rede du!

1. 469, Sag' etwas Gutes, und ich folge gern--

This reference shows Don Cesar's address to Don Manuel and the latter's response. Sixty-nine more examples are



found in "Die Braut von Messina."

In "Die Piccolomini" we find only one example, viz: l. 722.

"Wallensteins Tod" offers only two examples which bear on this point, viz: 1582, 1593.

For other citations, see "Die Jungfrau <sup>von Orleans</sup>" l. 39, 40, 2793, 2795, 2868, 2875, 2888-2890, 2892-2894, 2918-2921, 2928, 2932.

"Die Räuber" has only eight examples in point.

"Fiesko" has the following examples: p. 290: 17, 19, 30; p. 291: 3, 32.

Brother or sister invariably uses du when addressing a brother or sister.

(5) A phase of home-life presented in Schiller's dramas is the respect shown a servant, even though du is used. Especially is this true in "Die Braut von Messina," where we find that the servant is entrusted with his lady's secrets, which no one else knew. Examples explaining this form of address are found in "Die Braut von Messina" l. 102, Bewährter Diener! Redlich Herz! Tritt näher.



- l. 103, Mein Leiden hast du, meinen Scherz geteilt.  
l. 104, 105, 116, 119, 122-124, 1567-1570, 1572, 1576,  
1577, 1585, 1591, 1612, 1630, 1641, 1643, 1662, 2057-2090.

The action of "Wilhelm Tell" is laid in the year 1307. At that time Ihr had come into use and Schiller uses Ihr as a polite form of address to a person of station. The servant is still addressed by du. Although respected, one can feel and see a difference in rank between servant and master thru the use of the pronoun of address. "Wilhelm Tell" offers two examples: l. 34, 36, while "Die Piccolomini" gives but two: l. 2561, 2037.

In "Wallensteins Tod," we notice the following references which bear on this use of the pronoun of address, viz: l. 3524, 3529.

In "Maria Stuart," the action of which is laid in the sixteenth century, we find that Schiller is consistent in his use of the pronouns of address, and the servant is addressed by du. For proof of this statement see "Maria Stuart" l. 148, 154, 276, 322, 354, 382, 386,



211, 2134, 2165-2167, 2594, 3550, 3553, 3554, 3556, 3557, 3560-3562, 3569, 3571, 3575, 3577, 3579, 3794, 3888, 3901.

"Die Räuber" offers no less than one hundred and seventy-seven examples of this kind, while "Die Jungfrau von Orleans" gives us two: l. 554, 1170. "Fiesko" on the other hand has thirteen examples.

"Don Karlos" also contributes its share of examples. L. 1260, 1263, 1265-1267, 1269, 1293, 1303, 1307, 1310, 1314, 1315, 1318, 1319, 1326, 1328-1330, 1332, 1334, 1336-1338, 1472, 1478, 1479, 1486, 1491, 1502, 1521, 1530.

According to Schiller's Dramas, the servant, with but eight exceptions, which will be explained later under exceptional uses of the pronoun, is addressed by du.

(6) Du is used by sweethearts to each other as the following from "Die Braut von Messina" will show: Don Cesar addresses Beatrice in l. 1110,

Holde Schönheit, fürchte nichts!

They use this du form of address to each other one hundred and two times.

In "Die Jungfrau von Orleans" we find that Karl



addresses Agnes Sorel by du in the following lines: 602-604, 905, 1912, 1927, 1965, 2285. Sorel addresses Karl by du in the following: 1. 632, 634, 636, 637, 640-643, 661, 774, 785-788, 790, 793, 794, 810, 812, 813, 815-816, 861, 864, 866, 917, 2286.

In "Die Räuber," Amalia addresses Karl by du in fifteen instances.

Karl speaks to Amalia in the following: p. 135, 13, 15, 18, 19; p. 136: 29; p. 137: 3, 10.

In lines 10 and 11 page 103, Amalia has reference to the man, who is trying to win her away from Karl.

Franz Moor is, also, a persistent suitor of Amalia and he addresses her by du no less than fifty-nine times and Amalia responds to him by du, as is seen from the following lines: p. 34: 13, 17, 21, 22, 24, 27, 28, 30, 31; p. 36: 29, 32; p. 38: 1, 3, 4, 6-9, 11, 12, 14, 17; p. 49: 10, 11, 36; p. 76: 6, 10, 33, 34; p. 77: 3, 9-11, 22, 35-39; p. 78: 7.

We can scarcely term Amalia, as Franz's sweetheart, but since she is his cousin, she would address him



in this manner.

In "Fiesko" we find only three instances of this use of du, while in "Kabale und Liebe," this form of address to a sweetheart is used one hundred and thirty-six times.

B. Court-life. Here the knights address their leader or mistress with du and the advisors of a king, queen, or a great general do the same. This du carries with it no idea of inferiority, but on the contrary the greatest respect, yet intimacy, comradeship. This du is used in carrying on negotiations and many affairs of state.

(1) In this treatise, this form of address, will be termed diplomatic. In "Die Braut von Messina," there are one hundred and twenty-seven examples, but this drama which contains only the du form of address, is not so good a criterion as "Wilhelm Tell," for example, which contains other forms of address, too. In lines 1861,

Gestrenger Herr, ich bin dein Waffenknecht --- and 1864,  
Verhaften wollt' ich ihn, wie du befahlst,

Here Friesshardt is addressing Gessler, who is a repre-



sentative of the emperor. That he intended to show respect, we know, otherwise he would not have dared to use such a form of address to the tyrannical Gessler.

"Die Piccolomini" shows nineteen examples of this usage.

"Wallensteins Tod" has three hundred and ninety-three examples. Wallenstein addresses his generals by du and they respond in the same manner. This shows the comradeship which existed between them.

The address of the Gräfin Terzky must be placed here, as she was foremost in endeavoring to exalt Wallenstein; and thru her advice he came to his doom.

In "Maria Stuart" there are two hundred and seventy-five cases of this kind. By allowing Elisabeth's counselors to address her by du and by her using the Ihr form to them in return, Schiller brings out one of Elisabeth's characteristics, that she treats her courtiers with politeness but does not make such comrades out of them as Wallenstein did of his generals.

"Die Jungfrau von Orleans" has five hundred and



two examples which bear on this diplomatic use of du.

"Die Räuber" furnishes two hundred and forty-one examples of this kind.

"Fiesko" also contributes its share of illustrations, namely one hundred and fifty-three, while from "Don Karlos" we obtain two hundred and seventy-four illustrations.

(2) Du; superior addresses an inferior. The lines quoted under this heading are intended to bring out the difference in rank between the person addressed and the speaker.

"Die Braut von Messina" which shows no difference in rank between the highest and the lowest, has no examples of this usage.

"Wilhelm Tell," however, furnishes the following:

1. 1866, Verachtest du so deinen Kaiser, Tell, ---
1. 1868, Dass du die Ehr' versagst dem Hut, den ich
1. 1869, Zur Prüfung des Gehorsams Aufgehungen?

This address is by Gessler to Tell. For other references of this nature consult <sup>"Wilhelm</sup> Tell! 1. 1870, 1875,



1876, 1879-1881, 1883, 1886, 1890, 1896, 1900, 1904, 1909, 1919, 1931, 1987-1991, 2050, 2052, 2054, 2056, 2057, 2064, 2066, 2069, 2243, 2245.

"Wallensteins Lager" offers a few examples, viz:

1. 53, 54, 77, 462, 665, 784, 785.

In "Wallensteins Tod," we notice the following:

1. 3088, 3094, 3095, 3098, 3099, 3107, 3121, 3123, 3128, 3136, 3182, 3183, 3184, 3186, 3187.

"Die Räuber" contributes five examples: p. 78:

13, 17, 20, 30, 35.

The following references are placed under this heading because Franz considered himself supreme and the people his inferior: p. 124: 10-13, 18, 20, 21, 30; p. 125: 9, 10, 15; p. 126: 26, 27, 34, 35; p. 127: 1, 2, 16, 23, 24, 28, 30, 37; p. 128: 1.

"Fiesko" furnishes one hundred and fifteen examples of this use of du by a superior to an inferior.

"Kabale und Liebe" furnishes only thirty-five illustrations of this use of du.

In "Don Karlos" we find the following: 1. 1263,



1265, 1266, 1267, 1269, 1293, 1303, 1307-1310, 1314, 1315, 1318, 1319, 1326, 1328-1330, 1332, 1334, 1336-1338, 1472, 1478, 1479, 1486, 1491, 1502, 1521, 1530.

C. Du is used by comrades to each other, not only in the higher, but also in the lower circles.

In "Die Braut von Messina" we notice the Knights address each other by du in:

l. 158, Sei mir willkommen

l. 159, Der du mit mir

l. 160, Gleiche Gefühle

l. 161, Brüderlich teilend, although addressed to the entire choir, it is intended for each individually. l. 169, 172, 175, 527, 531.

"Wilhelm Tell" offers the following: l. 1753, 1761-1763.

In "Wallensteins Lager" there are ten illustrations of this use of du of comrade to comrade.

From "Die Piccolomini," we have the following: l. 611, 618, 631, 2129, 2134.

"Fiesko" furnishes twenty-two instances of this usage.



"Wallensteins Tod" furnishes thirty-three instances in point, namely: l. 3228, 3232-3337, 3241, 3265-3267, 3270, 3274, 3277, 3280, 3283, 3287, 3293, 3303, 3304, 3310, 3311, 3313, 3315, 3321, 3322, 3323, 3330, 3331, 3339, 3343, 3349, 3384.

In "Die Räuber" we notice this use of du in a letter supposedly from a friend on p. 10: 26, 28, 30-32, 37; p. 11, 7.

On the following pages from "Die Räuber" the du is either spoken by comrade to comrade, or one comrade repeats the other comrade's address: p. 48: 20, 27, 29; p. 112: 3-5, 9, 10, 14, 15, 18, 19; p. 117: 2; p. 119: 7; p. 131: 1.

D. Du used in a general way, not intended especially for the person spoken to, will apply to any person, as in "Wallensteins Lager" l. 558, 580, and 975.

l. 975, Wo du nur die Not siehst und die Plag.

l. 976, Da scheint mir des Lebens heller Tag!

Here the first Kurassier is addressing the first arkebusier.

This is a mode of expression which we would use today; to use Ihr or Sie in this place would be ridiculous.



"Die Räuber" has the following instances: p. 14: 16; p. 52: 12.

E. Du in soliloquy. In "Wallensteins Tod" we find some good examples of this use of du, where Wallenstein is soliloquizing on his own life in:

1. 191, Und was ist dein Beginnen? Hast du dies'
1. 192, Auch redlich bekannt? Du willst die Macht,
1. 217, Sei im Besitze, und du wohnst im Recht,
1. 218, Und heilig wird's die Menge dir bewahren.
1. 913, 915, 916, 919.

"Maria Stuart" offers a few examples of du used in soliloquy, namely: 1. 3852, 3854, 3856-3859, 3863, 3871, 3874.

von Orleans"

In "Die Jungfrau" there are nine examples, while from "Die Räuber" we obtain thirty-eight instances of this usage.

"Fiesko" on the other hand, gives us but five examples all of which are used by Verrina, who is soliloquizing on his own cowardliness, for allowing such abominable deeds to come to pass and spurring himself on to action.



"Kabale und Liebe" offers seven illustrations on the use of du in soliloquy.

F. Du is used in addressing an object or a structure which is familiar to the speaker. Du is used in addressing an object in nature in "Die Braut von Messina" ten times.

"Wilhelm Tell" has nine examples of this usage, "Die Jungfrau von Orleans" four, "Die Räuber" seven, and "Fiesko" only two.

G. Du is used in addressing a supernatural being. Du is also used in addressing a deity in prayers or apostrophe. That Schiller has been true to this use the following lines will show:

1. 294, Blick' nieder, hohe Königin des Himmels
1. 295, Und halte deine Hand auf dieses Herz,
1. 1883, O Himmel rette mich aus dieser Stunde!

In "Wallensteins Lager" are two illustrations:  
1. 816 and 1. 826.

"Maria Stuart" likewise gives only two instances of this use of du, viz: 1. 2291, 2412.

"Die Jungfrau von Orleans" contributes twenty-seven



examples.

More examples are found in "Die Räuber" on p. 13: 15; p. 65: 37, 38; p. 98: 23; p. 103: 6; p. 117: 10; p. 121: 15; p. 129: 1, 3; p. 131: 20; p. 132: 14; p. 134: 11, 13; p. 135: 23.

"Fiesko" has one example in point: p. 244: 27.

From "Kabale und Liebe" we have thirteen examples.

H. Du is used by a clergyman to parishioners and the voice of God uses du in speaking to Johanna. There is no exception to this usage today. Instances of the latter are found in "Die Jungfrau von Orleans: 1. 408-411, 413-416, 419, 422, 424, 1078-1080, 1098, 1099.

Examples of the former statement are found in "Die Jungfrau von Orleans" 1044-1046, 1166, 1167, 2208-2210, 2212, 3026, 3028, 3029.

"Die Räuber" has the following references: p. 68: 36; p. 69: 2, 3, 10-12, 14, 22, 23, 29-31, 33, 34; p. 72: 5, 6.

I. Du is used in addressing traits or qualities.

Du is used in "Die Braut von Messina" in address-



ing love. Don Manuel makes this speech:

l. 1419-1421, Allmächtige Liebe! Göttliche! Wohl nennt

Man dich mit Recht die Königin der Seelen!

Dir unterwirft sich jedes Element,

Du kannst das Feindlichstreitende vermählen;

Other references are found in l. 1422, 1423, 1425, 1427.

In "Maria Stuart" du is used in speaking to pride, l. 2246; to calmness, l. 2437; patience l. 2438; enmity, l. 2439; compassion, l. 3859. This is the custom of poetry today to use du in addressing traits or qualities.

"Die Jungfrau von Orleans" offers three examples of this use of du:

l. 2318, Unsinn, du siegst, 3. 2. 10.

The same in l. 2323, and 2326.

From "Die Räuber" we obtain the following:

p. 40, l. 25, du --- Jammer.

p. 40, l. 26, du --- Reue.

p. 40, l. 29, 30, du --- Selbstverklagung.



p. 51, l. 29, du --- Markloses Alter.

p. 102, l. 28, du --- Frevelbild.

p. 109, l. 36, 37, du --- Gefilde.

p. 112, l. 10, 11, du --- Jenseits.

p. 112, l. 15, 16, du --- Ewigkeit.

p. 114, l. 8, du --- Dieberei.

In "Fiesko" we find this ~~peculiar~~ use of du in:

p. 284, l. 39, du to Vorsicht.

p. 419, l. 11, du to Gerechtigkeit.

p. 468, l. 20, 21, du to Tugend.

p. 481, l. 15, du to Gewissen.

In "Don Karlos" we find only one example: l. 5076.

ihr is used in addressing two or more objects, or people, where in the singular du would be used. Abundant examples are found in Schiller's dramas, viz: "Die Braut von Messina" has eighty-six, "Wilhelm Tell" one hundred and eighty-one, "Wallensteins Lager" seventy-seven, "Die Piccolomini" thirty-two, "Wallensteins Tod" eighty-two, "Maria Stuart" thirty, "Die Jungfrau von Orleans" one hundred and seventy-six, "Die Räuber" two hundred and twenty-



five, "Fiesko" one hundred and forty-two, "Kabale und Liebe" thirty-five and "Don Karlos fifty-eight.

In the ninth century the plural Ihr began to be employed in certain social relations for politeness sake, du being kept for all cases where formal politeness would be unnecessary or out of place, as in the cases we have just noted, namely in addressing intimates, inferiors, the lower animals, inanimate objects, one's self in soliloquy; also in prayers to supernatural beings. Ihr as applied to one person will be found to be polite or deferential.

(1) When an inferior addresses a superior he uses this form as "Wilhelm Tell" shows:

1. 228, Dies Haus, Herr Vogt, ist meines Herrn, des Kaisers,
1. 229, Und Eures und mein Lehen ---

Other examples in "Wilhelm Tell" are 365, 373, 451, 452-457, 577, 766, 1871, 1872, 1891, 1893, 1894, 1902, 1985, 1986, 2050, 2059-2061, 2063, 2736, 2744, 2791, 2805, 2807-2809.

"Wallensteins Tod" has eleven examples of this usage of Ihr.



"Wallensteins Lager" has only one example: l. 82.

"Die Piccolomini" offers four illustrations:

viz: l. 620, 623, 625, 2060.

"Maria Stuart" has sixty examples illustrating this use of Ihr.

In "Die Jungfrau von Orleans" we find the following examples: l. 3293, 3296, 3497.

From "Die Räuber" we obtain one hundred and thirty verifications of this use of Ihr.

"Fiesko" gives forty-nine illustrations of Ihr used to a superior by an inferior.

(2) Ihr used to a parent is more deferential than du. Schiller shows his consistency in the use of the pronoun Ihr for it appears only in his dramas whose action was laid in or after the time this form came into use.

"Wilhelm Tell" has the following references:

l. 2128, 2138, 2151, 2202, 2204, 2207.

In "Wallensteins Lager" there is only one reference: l. 4.

In "Die Räuber" Franz addresses his father by



Ihr eighty-three times.

(3) Ihr used by husband and wife to each other occurs but twice in all of Schiller's dramas. These examples are in "Die Jungfrau von Orleans" l. 3062, 3088, where the Köhler addresses his wife, in the first instance he is excited on account of the great storm and in the second impatient because his wife does not care for Johanna. (Perhaps better classified under exceptions.)

(4) Ihr is a polite form of address used in addressing friends or equals as is seen in "Wilhelm Tell:"  
l. 49, Ihr habt ein schön Geläute, Meister Hirt.  
l. 50, Und schmuckes Vieh -- Ist's Euer eignes, Landsmann?  
Three hundred and thirty-eight more examples in "Wilhelm Tell" prove this fact: l. 3103, 3104.

"Wallensteins Lager" furnishes the following cases: l. 117, 185, 199, 253, 288, 302-304, 323, 363, 624, 640, 654, 787, 788.

In "Die Piccolomini" we find one hundred and eleven references of this usage of Ihr, while "Wallensteins Tod" has four hundred and eleven. "Maria Stuart" alone



gives us six hundred and thirty-six examples.

From "Die Jungfrau von Orleans" we obtain one hundred and eighty-four illustrations. "Die Räuber" however, contains only a few references, viz: p. 47: 19-22, 24, 35; p. 48: 8, 11, 12; p. 49: 7, 8; p. 50: 20.

"Fiesko" has only one example, namely: p. 275, 1. 2.

Ihr is then a polite form of address, when intended for one person. Could apply to more than one person but never occurs in that way in these dramas.

Schiller uses "Herr," "Fräulein" and "Frau" only a few times in his dramas. A very few are found before the sixteenth century, when these forms were used most.

In "Wallensteins Tod" we find the following:

1. 104, Wir tauschen hier! Die Herren sind Zeugen.

In this instance, two soldiers are exchanging articles of booty. The gentlemen who are witnesses are present. Die Herren then stands for ihr.

In "Wallensteins Tod" there are examples where



one person addresses another with Herr Fürst! or Mein General and says nothing further, viz: l. 330, 685, 711. In these instances, we have to deal with elliptical sentences, but the exact meaning "Mein General, was meinst du?" or "Herr Fürst Ihr sehet" can easily be supplied from the context since in all cases an Ihr or du follows in the succeeding lines.

In "Maria Stuart" the force of the noun is more apparent, in

l. 1437, Lord Lester hat nicht immer so geurteilt.

Burleigh is really addressing Leicester and uses the noun with the third singular instead of Ihr. With this remark Burleigh tries to lower Leicester in Elisabeth's regard.

Another example of this usage is in:

l. 2881, ----- Mich abzuweisen!

Wenn sie für einen Burleigh sichtbar ist,

So ist sie's auch für mich!

Without a doubt Elisabeth hears this as it is intended for her. Her remark, "Ha, der Verwegene! is evidence for this.





In lines 1467 and 3995 Mortimer addresses Elisabeth, "Lang lebe meine königliche Frau,

Und Glück und Ruhm bekröne ihre Stirne!"

These are cases of direct address to Elisabeth, and are intended for politeness.

"Fiesko" has only one example of this usage:

p. 328, l. 13:

Verrina brandschatzt meine Freundschaft.

Fiesko is surprised to learn that Verrina values his friendship so lightly.

"Kabale und Liebe" has the following:

p. 370, l. 9, Und liebt mich meine Louise noch?

In this instance Ferdinand is addressing Louise. The question put in this form shows endearment and is not so direct as the du form would have been.

"Kabale und Liebe" has one reference, p. 463, l. 19, where the noun is used in place of Sie, viz:

Ich will nur fragen, was Mylady bewegen konnte, mich für die Thörin zu halten?

In this case Louise is very earnest.



"Don Karlos" offers one instance, where the noun is used instead of Sie, viz: l. 407. The substantive was mentioned, since from it came the use of er and sie as pronouns of address. Er came from Herr and sie from Frau.

At first er was the acme of politeness, but at the time of "Wallensteins Lager" it is easily seen that it was a polite form of address to a social or official inferior, as is seen in:

l. 414, Sieht Er! Das hat er wohl erwogen.

l. 415, Einen neuen Menschen hat Er angezogen.

In this case the Wachtmeister steps forward ceremoniously and receives the recruit. Similar instances are in: l. 417, 421, 428, 429, 430, 436, 438, 439, 447, 473, 475, 485.

"Die Piccolomini" offers the following examples:

l. 1916, 1920, 1925, 1926, 1938, 2047, 2215, 2222.

In "Fiesko" we have good examples of er used to a social inferior, a servant, p. 308, l. 36, 38.

"Kabale und Liebe" shows no less than forty-four illustrations, where er is used to a person of inferior rank.



Sie is used with a singular verb to an inferior.

This was more polite than du to an inferior. "Wallensteins Lager" furnishes the following examples: l. 151-153:

Nun, da trifft Sie alles beisammen an.

Doch wo hat Sie den Schottländer hingethan

Mit dem Sie damals herumgezogen.

l. 167, Bleib' Sie bei uns doch, artiges Kind!

In the first instance the first Jäger, in the second, the second Jäger, is addressing the Marketenderin.

In "Fiesko" Julia addresses Arabella by sie on p. 251, l. 1, 2. In this instance Julia uses sie in order to be more sarcastic.

"Kabale und Liebe" gives us twenty-five instances of sie used to a social inferior.

Between the fourteenth and sixteenth centuries a custom was established, by which a person of rank was addressed by "Euere Gnaden" or "Ihre Majestät" and these titles had for their predicate the third plural of the verb. Before the eighteenth century, we find a few examples of this use in Schiller's dramas. In the following examples, if the verb is expressed at all it is in the



plural.

In "Maria Stuart," we find Aubespine addressing Leicester in

l. 2642, Wie steht es um Ihro Majestät? Mylords.

l. 2662, Bei Ihro Majestät mich einzuführen ---- and

in the latter he addresses Burleigh, in both cases, however,

by "Ihro Majestät" he has reference to Elisabeth. "Maria

Stuart" is the only one of Schiller's dramas which has

this use of "Ihro Majestät." "Kabale und Liebe" has two

examples of "Ihro Gnaden" p. 358, l. 23; p. 459, l. 11 and

"Die Räuber" has one, viz: p. 20, l. 31. This use of a

title followed by the plural of the verb is found in "Die

Räuber" p. 72, l. 13.

In "Fiesko" examples of this use are found on  
p. 234: 25, 30; p. 302: 33; p. 304: 15.

In "Kabale und Liebe" the following:

p. 490, l. 17, Wohin denken Euer Gnaden?

"Don Karlos" offers the following instances:

l. 824, 924, 1245, 1347, 1351, 1362, 2484, 2490, 2496,

2520, 2521, 2601, 2621, 2668, 2674, 2704, 2738, 3003,



3046, 3374, 3378, 3381, 3421, 3424, 3501, 3519, 3524,  
3662, 3667, 3761, 3792, 3839, 3889, 3910, 4003, 4023,  
4029, 4203.

In no case has Schiller used a pronoun of address in his plays which was not prevalent at the time in which the action of the drama was laid, unless we force Schiller to place "Die Braut von Messina" in the eleventh century. But this drama is an ideal play and cannot be put in any particular century. Accordingly in "Die Räuber" we find the following:

p. 57, l. 7, Haben der Herr nicht etwa einen Geldbeutel gefunden?

p. 57, l. 9, ----- der

p. 57, l. 10, Herr verzeihen -----

(1) Husband and wife address each other by Sie.

From such usages as those mentioned above Sie derived its origin. This Sie used with the third plural of the verb is the formal style of address found in Schiller's dramas. We find in "Die Piccolomini" that Wallenstein addresses the Herzogin by Sie in

l. 634, Nun, Herzogin? Sie haben Wien berührt,

l. 635, Sich vorgestellt der Königin von Ungarn? as well



as in l. 647, 650, 792, 793. She responds by Sie in l. 640, 641, 648, 665, 667, 685, 692, 696, 706, 707, 710, 712, 715, 725,

In "Wallensteins Tod," Wallenstein addresses the Herzogin in the following lines: l. 1543, 1547, 1549, and the Herzogin responds by using Sie in l. 1542, 1546, 1548, 1553, 1554.

"Fiesko" has the following examples, which Fiesko and Leonore, his wife, use to each other: p. 280: 11, 13, 16, 23, 24, 34; p. 281: 1, 10, 20, 23; p. 282: 1, 3, 4; p. 308: 34; p. 309: 13, 14, 15, 18, 19, 23, 25.

"Don Karlos" has thirty-seven illustrations of Sie used by husband and wife to each other. All examples were taken from court-life.

(2) Sie. Where children are reared at court and hear their parents address each other by Sie or hear the courtiers address the parent by Sie, they do the same, as is seen from the following references taken from Wallensteins Tod:"

l. 1390, O, lassen Sie uns fliehen, liebe Mutter!



1. 1764, O, liebe Mutter, bleiben Sie zurück!

In lines 2948 and 2949 Thekla addresses Wallenstein and in line 3194 she again addresses the Herzogin by Sie.

On this use of Sie, "Fiesko" offers the following: p. 243: 35; p. 244: 2, 18; p. 245: 30.

"Kabale und Liebe" has twenty-eight instances, while "Don Karlos" has eighty-five examples of Sie used by child to parent.

(3) Sie is used for politeness in Schiller's Dramas whether an inferior addresses a superior or people of the same rank address each other. This, however, is not the case today, for Sie is employed in addressing strangers, an acquaintance, or any but very intimate friends. Today, in every state of society the Sie is used, but in Schiller's dramas Sie was employed as a polite address. We have eighty-one illustrations of Sie used for politeness in "Die Piccolomini." In "Die Piccolomini" 1. 82, Wie? Noch der Gäste mehr? Gestehen Sie, Freund! Octavio is addressing Questenberg, who replies, likewise with Sie. "Wallensteins Tod" has fifty-one illustrations



of this usage, while "Die Räuber" has thirty-six. "Fiesko" offers one hundred and eighty-six examples and "Kabale und Liebe" has three hundred and sixty-four. "Don Karlos" has six hundred and eighty-seven examples of Sie used for politeness.

In the first part of this thesis every character has been taken up and considered in his relation to every other character with whom he came in contact. In this way the pronoun of address which he should use was determined. The second part will show that a sudden transition on the part of the speaker from du to Sie, for example, is not made by chance but that Schiller had a good plausible reason for every change (1) That shades of feeling turn upon the use of the pronoun of address, as the change from Ihr to du, is seen in "Wilhelm Tell" 1691, 1698, 1707, 1711, 1717, 1718, 1726-1728, 1730. They show that the misunderstanding between Rudenz and Bertha has been cleared up and that they love each other again. In 1. 2337, Hast du nur Thränen für des Freundes Unglück? as well as in lines 2344, 2346-2348, we would expect Hedwig



to return Baumgartner's polite Ihr form of address by Ihr, but she used du instead, and by so doing she shows, how she scorns him for not standing by Wilhelm Tell in the hour of trial. In

l. 2467, Entseelter Leichnam! Hier gelob' ich dir's.

l. 2468, In deine kalte Totenhand -----

In life Rudenz addressed his uncle Attinghausen by Ihr but he here addresses his dead body with du. Rudenz is grieved and excited and under these circumstances the polite Ihr would not seem as natural as the du form of address.

In l. 2567, 2568, 2572, 2573, 2575, 2579, 2582, 2584, 2588, 2591, 2593, 2596, 2793, 2795, had Gessler been present, the Ihr form would have been used instead of du.

We know this to be a fact since he addresses Gessler by Ihr in l. 1891, Herr--Welches Ungeheure sinnet Ihr

l. 1892, Mir an?--Ich soll vom Haupte meines Kindes--

l. 1893, Nein, nein doch, lieber Herr, das kommt Euch nicht...

In

l. 2754, Gerechtigkeit, Landvogt! Du bist der Richter, and



l. 2756, 2757, the poor Armguard is begging for justice from Gessler. When this does not prevail she uses threats in l. 2760-2762, and 2764. In l. 2766-2771, we see Armguard in despair placing her children before Gessler and bidding him kill them. At first Armguard addressed Gessler by Ihr but she cannot keep up this form of address to a man who treats her so scornfully and unjustly and changes to the blunt du. Once Gessler becomes angry and addresses Armguard by du. In this instance she has just seized his horse by the bridle; he frowns at her and tries to urge his horse on, but she will not let him, he then in rage uses du to her.

In 2800, 2801, of "Wilhelm Tell" Rudolph der Harras uses du to the dead Gessler. This is the form that should be expected in addressing a dead body, although Rudolph addresses him in life by Ihr.

In the conversation which takes place between Tell and the Parricida in lines 3170, 3171, 3176, 3178, 3180, 3182-3185, 3187-3189, 3191, 3205-3207, 3209, 3213, Tell uses du to the Parricida when he tries to put the murder of a near kinsman and a man of such noble standing on a par with the murder of Gessler. Tell in this way shows his disgust.



In "Wallensteins Lager" we find du in place of Ihr in the following places: l. 612, Pfaffe! Jetzt ist's um dich geschehen! 614-616. Du is used here in belittling the Kapuziner, who has made his way into the camp. It is again an outburst of anger and contempt against him who dares to criticize their general.

In "Die Piccolomini", line 54:

Greif zu, greif zu! Die Hand, die ihn dahin  
Gestellt, ist stark genug ihn zu erhalten,  
Trotz Kaiser und Ministern.

Isolani is chiding Buttler for being so undecided.

In "Die Piccolomini", l. 1801-1803, 1805, 1807, 1813-1817, 1820, 1821, 1825, 1826, 1838, 1839, 1842, 1857-1859, 1863, 1869-1871, 1873, 1876-1878, 1880, 1883, 1885, 1886, the Gräfin uses du to Thekla and tries to make her feel that she is no longer acting the part of a lady in loving Max. That in loving Max she is like a child and should be treated accordingly. l. 1890, Dank dir für deinen Wink! ----- Thekla has reference to the Gräfin, she has found out the true Gräfin, that she is not a friend to her or Max and this



remark shows bitterness, yet this is a soliloquy and in the absence of the person addressed du is the usual form.

If Illo were not so intoxicated he would not use du to Octavio as he does in these places: l. 2203, 2205-2208. Terzky has always used Ihr to Illo up to l. 2210 when in these instances he says:

l. 2210, ----- Bist du bei Sinnen?

l. 2211, Bedenk' doch, Illo, wo du bist!

l. 2246, Was machst du Illo? Du verderbest uns.

Here Terzky is rebuking him for giving away secret plans to the other generals. Doubtless, if Illo had been sober he would have addressed Max by Ihr instead of du in the following: l. 2229, 2230, 2263. In his reply,

l. 2230, Max scorns the drunken Illo and addresses him by du.

In "Wallenstein's Tod" du is used in place of Ihr as in l. 2664, Hat's mit dem Siege sich bestätigt? Sprich! Terzky is here addressing Illo. He is expecting news from a battle between the Sweedes and the



Emperor's troops. "Sprich!" shows impatience and anxiety.

In the following instance Gordon is very much excited and would love to defend Wallenstein's life against the treacherous Buttler. "Unmensch" shows the contempt in which Gordon held Buttler and the du is in keeping with it.

l. 3726, ----- Nein Unmensch!

l. 3727, Erst "über meinen Leichnam sollst du hingehen

l. 3728, Denn nicht will ich das Grässliche erleben.

Likewise l. 3786, ----- Ruchloser!

l. 3787, So musstest du des Herrn Befehl missbrauchen

l. 3788, Und blutig grauenvollen Meuchelmord

l. 3789, Auf deines Kaisers heiligen Namen wälzen?

Buttler's companions have just murdered Wallenstein when Octavio arrives. Although he has instigated the deed, he is angry that it has been done, and vents his wrath upon Buttler.

"Maria Stuart" offers examples of the unexpected du in place of Ihr l. 147-152, where Kennedy uses du to Maria. That she was angry and excited, because



Paulet had opened all of Maria's personal belongings, we know from the fact that she never again addresses Maria by du but always by Ihr.

In line 2802, So rette dich! Verschlossen  
bleibt mein Mund.

l. 2803, Ich will dich nicht in mein Verderben flechten,

l. 2804, Auch nicht im Tod mag ich deinen Bund.

Mortimer addresses Leicester in this way in order to show how contemptible he thinks a man is who, to cover up his own misdeeds, would allow another to be killed.

In l. 2806, 2807, Mortimer addresses the officer who has just rushed in to arrest him by du showing that he not only scorns him but also the nation which he represents.

In the following lines from "Maria Stuart" viz:

l. 2469-2473, 2476-2478, 2488, 2492, 2413, 2528, 2532, 2539, 2546-2548, 2554, 2555-2557-2559, 2567-2571, 2582-2589, 2591, 2593, Mortimer addresses Maria by du. By so doing we learn that he is excited and passionately loves Maria.



In 3673, 3680, 3703, 3710, Maria who is making her last confession, uses du instead of Ihr to Melvil who is acting in the capacity of priest. By this change Schiller makes us feel that Maria has laid aside all ceremony and has actually confessed all her sins to God's own representative, for in that capacity she believes Melvil to be acting.

At the point in the drama, where Shrewsbury has told Elisabeth of Maria's former servants, who had been so base as to testify unjustly against their mistress, she calls Davison, in order to get the death warrant from him, but he has allowed Burleigh to snatch it, who at once proceeded to carry it out. Elisabeth on hearing this becomes enraged at Davison who, she claims, has not obeyed her command and now no longer addresses him by Ihr as in l. 3977, Unglücklicher! So habt Ihr mir gehorcht? l. 3978, Befahl ich Euch nicht streng, sie zu bewahren, but with du 3980-3987, since he dares to contradict her, thereby showing her disdain and unbounded rage.

"Die Räuber" has a few examples of such a



change from Ihr to du on p. 16: 19, 21, 22, 26. Franz addresses his father by Ihr up to page 16 when he says

l. 19, ----- Tröste dich, Alter du wirst

l. 20, nimmer an diese Brust drücken, etc. The old Moor has just gone and in the absence of the person addressed, du is the form expected. But these lines also show that Franz is making sport of his father, whom he has so easily made to believe in his counterfeit letter.

On page 115, l. 26 we find the old Moor telling Karl how his son Franz has treated him. The old Moor shows that Franz addressed him when he found him alive in his coffin by du. That Franz did use du we firmly believe-- and not Ihr which he ordinarily used--because he was very angry at his father for not being dead as he supposed.

On p. 132: 10, 17, 24, 25; p. 133: 3, Karl addresses the old Moor by du, no contempt is intended. Karl is merely stating the plain facts to his father, who does not know that Karl is his lost son. He is also surprised to see that the old Moor loved Franz yet.

In "Don Karlos" we find that König Philipp



sends for the Grossinquisitor, whom he addresses at first by the polite Ihr, but in l. 5193, 5212, 5235, 5248, 5259, 5267, 5270, 5276, he addresses him by du.

This shows that Philipp has laid aside all ceremony and really would like to obtain advice from him, as to what he should do about his kingdom. The du here shows comradeship and respect.

(2) Du in place of er. "Kabale und Liebe" is the only drama where this change is found. The Präsident is at Miller's house. After a stormy scene in which all are against the Präsident, the Präsident changes his use of er to du in addressing Miller in the following:

p. 417: 18, Beim Herzog sagst du? -- Hast du vergessen dass

p. 417: 19, ich die Schwelle bin, worüber du springen musst  
oder den Hals brechen

p. 417: 20, musst? - Beim Herzog du Dummkopf. ----

p. 418: 16, Du kannst dich verrechnen, Bube.

In these instances the Präsident is angry with Miller.

When he used er he was sure of winning his point but since he meets opposition he becomes angry and uses the



blunt du .

(3) Du where Sie is expected.

"Die Piccolomini" offers the following examples:

1. 1694, 1701, 1702, 1706, 1713-1715, Max to Thekla.

1. 1696, 1705, 1718, 1719, 1725, 1726, 1729, 1730,

1731, 1733, Thekla to Max. This change from the polite

Sie to the familiar du shows that love exists between

Max and Thekla. In "Die Piccolomini" they use du to each

other for the most part when they are alone. But in

"Wallenstein's Tod" they use du forty-four times and

never use Sie once. In the latter play there is not so

much opposition, on the part of Wallenstein and the Gräfin,

to Max courting Thekla and, if there were, Max now cares

not who knows that he loves Thekla for he has come to

bid her farewell.

In the following instance Thekla has reference

to her mother. The du is the form we should expect in

the absence of the person addressed.

1. 1338, O jammervolle Mutter! Welcher Streich des Todes

1. 1339, Erwartet dich!



Words cannot depict the emotion and horror of the Herzogin when she learns that Wallenstein has turned traitor to the Emperor. In lines 2958 and 2971 the Herzogin and Wallenstein address each other by du. Here we see that all courtliness is laid aside and if du would be used anywhere, it should be used in the bosom of the family.

In "Die Räuber," we find on p. 68, l. 31, that the Schweizer has no respect for the Pater, he becomes angry at him and addresses him by du. Similarly with Moor, p. 71, l. 30 and 31. The use of Sie at first was quite formal. The fall from Sie to du, however, shows that Moor held the Pater in respect, but that he henceforth will treat him with contempt.

From "Die Räuber," we have the following: p. 92, l. 1, Aber dies Bild rechter Hand? - Du weinst Amalia?

Karl who is at this time acting the part of the Graf v. Brand, forgets his position for a moment and says "Du weinst Amalia?" when he should use Sie; furthermore he adds Amalia, which shows that he is surprised to see that Amalia sheds tears when she sees his picture.



p. 103, l. 7, ----- Nein, du sollst mir meinen Karl

p. 103, l. 8, nicht entreissen! -----

Amalia has just perceived Graf. v. Brand,- the real Karl. Du here shows the struggle Amalia is undergoing. She involuntarily addresses him by du, because he reminds her so much of Karl, whom she would address by du.

"Fiesko" has the following illustrations:

p. 233, l. 34, So Sklave! trage die Farbe deines Herrn

When Julia receives Leonore's picture from Fiesko and places her own in its stead, she at once rejoices over her victory and really believes that henceforth Fiesko will do her bidding like a slave and therefore addresses him by du.

On page 239, l. 18, 30, Fiesko addresses Bourgognino by du. He intends no disdain but really admires the youthful Bourgognino for defending the honor of Fräulein von Zibö. He is also, much excited.

p. 247, l. 18, Mach mich nicht wahnwitzig, Graukopf!

Bourgognino has just heard how Bertha has been



mistreated, he is inclined not to believe it, as this sentence shows, but is finally convinced. In l. 18, 19, on p. 248 Bourgognino again uses du to Verrina because he is horror-struck to hear a father place such curses upon an innocent daughter's head.

On p. 253: 19, 37 and p. 254: 8, 9, 11, 12, 18, 19, 21, we see that Calcagno is trying to win Leonore away from her husband, but in the lines noted above it is plainly seen that by using du she scorns all his advances.

Other changes of Sie to du can be found in "Fiesko" on the following pages: 306: 1, 3, 4, 5, 10, 11, 13, 15, 17-20, 27, 29, 32, 34, 36, 38; p. 307: 2, 6, 7, 10, 24, 31.

These changes from Sie to du imply love on the part of Julia, but on the part of Fiesko it is merely a trick to show Leonore who is a short distance away that he has no love for Julia.

On page 308: 18, 34, Julia is enraged that she has been so openly deceived by Fiesko, and in these references boasts that she is a sister to Doria, who still rules Genua, before whom Fiesko should tremble. The du in place of Sie implies that Fiesko is nothing compared to Doria.



In the following lines: p. 310: 15, 17, 20, 21, 26, 28-30, 35; p. 311: 11-14, 17, 20, 33, 37; p. 312: 1-7, 9, 12, 13, 16, 17, 26, 27, Fiesko and Leonore use du instead of Sie. Here all formality is laid aside and Leonore tells Fiesko of her fears for his safety and begs him--now that she knows he is her true husband--not to take any risks.

On page 324, l. 27, 30, 32, 36 we see Fiesko addressing his dead wife. In presence of the dead, the pronoun seems to be du whatever may have been the form of address used to the person in life.

"Kabale und Liebe" has the following examples:

p. 403: 15; p. 404: 14, 15, 17, 20, 21, where Lady Milford addresses Ferdinand by du, the change from Sie to du implies love and passion; as soon as she finds her hopes are ruined she returns to Sie.

p. 411, l. 4, ---- Lady blick hierer--hierer du

p. 411, l. 5, Rabenvater.

Ferdinand has reference to his father and Lady Milford. They are nothing to him, if Louise only loves

him. <sup>Moreover</sup> ~~again~~ they are absent, and du should be used.

On p. 440: 16, 17, 22; p. 441: 8, 9, 12, 13; p.



444: 16, 22; p. 445: 17, 18; p. 447: 10, 17, Louise shows her contempt for Wurm. By her use of du it is easily seen that he is repulsive to her.

Du is used in place of Sie in the following lines:

p. 459: 9, 15-17, 21, 23; p. 452: 1, 4, 9-11; p. 453: 15, 17, 18, 19; p. 454: 1, 2, 5, 6, 9, 10, 13-15, 17.

Ferdinand had just read the forged letter which Wurm had the Hofmarschall drop so that Ferdinand would find it. Ferdinand had drawn a pistol from his pocket and was placing a handkerchief, which Louise had given him in the proper position for the shooting, when the Hofmarschall begins to tremble and tries to <sup>run</sup> run away. From that time on Ferdinand addresses him by du showing he regards him as a coward and no longer worthy of respect.

On page 504: 22; p. 505: 17, 19-24; p. 506: 1-4, we find the dying Ferdinand addressing his father by du instead of Sie. Not only bitterness but scorn ring in the last words of Ferdinand. The father perceives this and when Ferdinand pardons him, at last, he gives himself up to the officers.

The last examples of du in place of Sie in "Kabale und Liebe" are those used by Wurm to the Präsident on the following pages: p. 506: 15, 17, 24; p. 507: 2, 3, all of which



show contempt.

"Don Karlos" furnishes a number of examples of this usage in lines 685 and 690, which show that Karlos loves his step-mother passionately.

l. 1067, ----- Zu kühn

l. 1068, Die Liebe deines Kindes?

This reference shows that Karlos is trying to convince his father that he is anxious for a reconciliation.

In l. 1815-1816, 1819, 1824-1826, 1834, 1844, 1850, Karlos addresses the Prinzessin Eboli by du instead of the formal Sie. He does not do this, however, until Eboli reminds him that she loves him but he does not love her. This reminds him of his pledge to her and he addresses her by du and shows much affection. Later, however, in l. 4067, 4069, 4071, 4072, 4076-4080, 4082-4091, 4093-4098 when he uses du to Eboli we feel that he does so not thru true love for Eboli, but thru addressing her by du he can win her to his side, so that he can speak with the Königin his step-mother.

In l. 4483, the Prinzessin Eboli asks Domingo to go with her to King Philipp and tell all that has happened. When he will not, she addresses him by du, thereby showing her disdain for such a man, who fears to have the truth revealed.



600, Er, verrät Aufregung des Gemüts, statt Ihr.

The same explanation can be offered for lines 843 and 882.

(6) Er in place of du. "Kabale und Liebe" shows us the only examples, namely: p. 474: 11, 13, 15; p. 475: 8, 18; p. 476: 7, 11, 14; p. 477:3. In these instances Louise is addressing her father. At first glance this seems very unnatural, but when we consider how much Louise had endured and her present position of deciding between her father's love and that of Ferdinand this does not seem so unnatural. When she at last decides not to commit suicide but to go with her parents to another place and to desert Ferdinand she returns to the du form of address.

(7) Ihr appears where Sie is expected.

In "Wallenstein's Tod" for example in

l. 2055, Nein, Base Terzky! Seht mich nicht erwartend,

l. 2056, Nicht hoffend an! Ich komme nicht zu bleiben.

Max rightfully gives the Gräfin this slight reproof. In her estimation Max was not Thekla's equal until misfortune overtook the house of Friedland, then she was delighted to think that Max loved Thekla enough



to come back and if possible rescue all from disgrace.

1. 2241, ----- Ist es dahin

1. 2242, Gekommen? Vetter! Vetter! könnt Ihr's tragen?

By this use of Ihr the Gräfin means would you be so base Max as to fight against Wallenstein who has taught you so much in war, and the father of your sweetheart?

(8) Sie where du would be expected.

In "Fiesko" we find Julia addressing her brother on p. 290: 31, 35; p. 291: 34; by Sie. She is angry with him because he has spoken so tauntingly to her about her allowing Fiesko to be her suitor. (Here estrangement, too)

On page 294: 16, 18, we find Giannetto<sup>n</sup> who had always addressed Lomellino by du before, is now addressing him by Sie. He has, however, just heard about a great number of people arriving, presumably to help Fiesko and he is very much wrought up at this time.

Similarly we find Andreas addressing Lomellino by Sie on p. 325, l. 21. Andreas has just learned of his nephew's death and in his excitement he addresses Lomellino in this way.



In "Kabale und Liebe" p. 437: 14, 23, we find that Louise addresses Ferdinand no longer by the affectionate du but uses the formal Sie. This implies that Louise has freed Ferdinand from his promise and that they are no longer lovers.

(9) Ihr in place of du. In "Die Piccolomini"

l. 2265, So bald mein Sohn herein ist, weiset ihn

l. 2266, Zu mir -----

Likewise in l. 2267, 2268, Octavio uses Ihr to the Kammerdiener. Octavio has just returned from the feast where a paper was circulated in Wallenstein's behalf and he is excited and uses Ihr instead of du.

"Wallenstein's Tod" has the following:

l. 1571, Nichts? Seh' ich nicht, dass alles Lebensblut

l. 1572, Aus Euren geisterbleichen Wangen wich, ---

The Gräfin has never addressed Graf Terzky in this drama before but in "Die Piccolomini" she addresses him by du. Here the Gräfin is excited as she can tell from the pallor of her husband's cheeks that affairs have taken a turn for the worse.



In the following lines: 1. 1724, 1731, 2003, 2373, 2376, 2631, 2635, 2636, 2639, 2674, we find Wallenstein addressing Buttler by Ihr, this is due to the fact that Wallenstein does not know whether Buttler should be a sharer of his secrets or not. The change from du to Ihr is apparent when Wallenstein learns that Buttler knows more about the Swedish minister than he himself knows.

"Maria Stuart" contains two examples where Elisabeth addresses her page by Ihr. She is in these instances, viz: 1. 2865, <sup>3903,</sup> very anxious to receive news about Maria and is impatient with the page because he does not report the arrival of any of her lords.

"Die Jungfrau von Orleans" has four examples of Ihr where du is expected, viz: 1. 3043-3045, and 3505. In the first three Du Chatel is addressing Johanna. Previously he had used the diplomatic du, but since she is now considered a witch he uses Ihr. Ihr here shows estrangement. The last line contains the address of Sorel to Karl after the decisive battle, when Johanna was



mortally wounded. Sorel's use of Ihr to Karl shows that she is overjoyed that he is freed and that she has him again.

In "Die Räuber" Karl uses Ihr to his old servant, Daniel, in the following: p. 98: 30, 31; p. 102: 10, 11, 14, 15, in order to deceive him and to make him believe that he was never at the Moor home before.

(10) Sieh! and Horch! the second singular imperative of sehen and horchen respectively are used as interjections and are no more intended for the person addressed than the speaker intends it for himself. Sieh! used in this way can be found in the following references:

"Maria Stuart" l. 17; "Die Jungfrau von Orleans" l. 158, 952, 3453; "Die Räuber" p. 49, l. 32, 34; p. 135, l. 25; "Fiesko" p. 202, l. 11; "Kabale und Liebe" p. 484, l. 20; p. 504, l. 14; "Don Karlos" l. 2878.

Horch! can be found in the following places:

"Die Jungfrau von Orleans" l. 3072, 3407; "Die Räuber" p. 44, l. 26; p. 57, l. 32; p. 61, l. 14; p. 108, l. 30; "Fiesko" p. 228, l. 12; p. 257, l. 17.

It will be remembered that the aims of this



thesis were three, to show Schiller's use of the pronoun of address, his consistency in its use and his effective employment of the same.

The writer believes that these points have been treated fully. Numerous examples have been given of Schiller's use of the pronoun of address, his consistency in the use of the same has been shown, in that he never employed a pronoun of address which was not actually in existence at the time when the action of the drama was laid; and lastly he was effective in his use of the pronoun of address, for whenever he changed the pronoun it was to give us a better insight into the psychological change which was going on within the character.

*Accepted -  
B. F. Hoffman -*



























































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