

FRIEDRICH SCHILLER.¹

BY THE EDITOR.

MAY ninth, the centenary of Schiller's death, is approaching; and vast preparations are being made to honor the great German poet on the memorial day of the completion of his remarkable life.

Friedrich Schiller is not merely a great poet, he is great as a man, as a thinker, and as a leader in the progress of humanity. He is a disciple of Kant, but not his blind follower. He applies Kant's philosophy to practical life, but works it out in his own way. Especially in his religious convictions Schiller is far ahead of his time. He points out a way of conservative advance along the lines of liberty and reverence, and so the opposition in which he stands to the narrow dogmatism of his age, is not a lack of religion but the surest evidence of a deep religious spirit. It pervades all his works and makes him a prophet of the religion of the future, a priest on the altar of mankind, and a poet of the eternal ideals of life.

THE POET'S BIOGRAPHY.

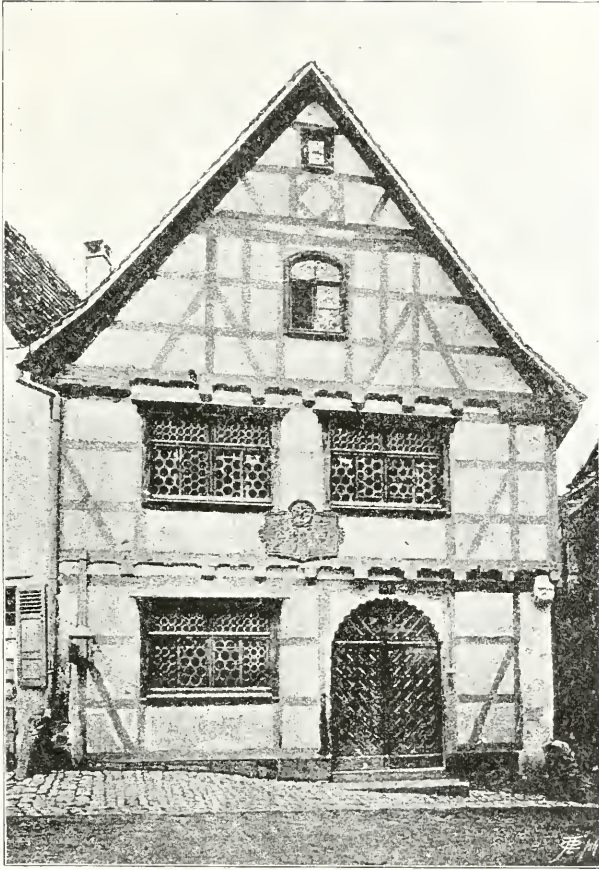
The great poet's father, Johann Kaspar Schiller, was born October 27, 1723, in Bittenfeld, near Waiblingen. He was the son of Johann Schiller, the mayor of the village, and his wife, Eva Maria, whose maiden name was Schatz.

Schiller's father was a military surgeon. He served both as soldier and as army physician, especially in Holland. After his marriage, in 1749, he settled in Marbach.

In 1753 he entered the Württemberg army and fought against Prussia in 1758. He was made lieutenant in 1759 (March 21) and captain in 1761 (August 17). His regiment was stationed part of the time in Ludwigsburg and part in Stuttgart, and in 1770 he

¹With one exception the translations are adapted from Bulwer-Lytton, Bowring, and Baskerville.

was given a company of his own. In 1785 he was transferred to the Solitude in charge of the garden. Here he devoted himself to arboriculture and wrote two works on that subject, in which he incorporated his experiences of twenty years active service as a gardener.² In 1794 he was promoted to the rank of lieutenant-colonel, and died September 7, 1796.



HOUSE OF SCHILLER'S BIRTH.

Schiller's mother, Elisabetha Dorothea, was the daughter of Friedrich Kodweis, the baker in Marbach and owner of the Lion inn. She was married to the poet's father on July 22, 1749, and died April 29, 1802. Schiller had five sisters of whom two died early

² *Gedanken über die Baumzucht im Grossen* (1793), and *Die Baumzucht im Grossen nach zwanzigjähriger Erfahrung im Kleinen* (1795).

and three reached the age of maturity. The eldest, Elisabetha Christophina Friederika, (commonly called *Fine* at home,) was born at Marbach, September 4, 1757, and married June 22, 1786, to the poet's friend, the librarian Wilhelm Friedrich Hermann Reinwald of Meiningen. She died at Meiningen, August 31, 1847.



SCHILLER'S FATHER.

(After a painting by Ludovika Simanowitz.)

Of the two younger sisters, Luise Dorothea Katharina was born January 23, 1766, at Lorch. She was married October 20, 1799, to Johann Gottlieb Frankh, a clergyman and teacher of Möckmühl, who was born December 20, 1760, and died September 14, 1836.

Schiller's youngest sister, born September 8, 1777, at the Solitüde, was baptized Karoline Christiane, but always called Namette or Nane. She died unmarried March 23, 1796.

The poet was born November 10, 1759, at Marbach. In baptism he received the name Johann Christoph Friedrich. When he



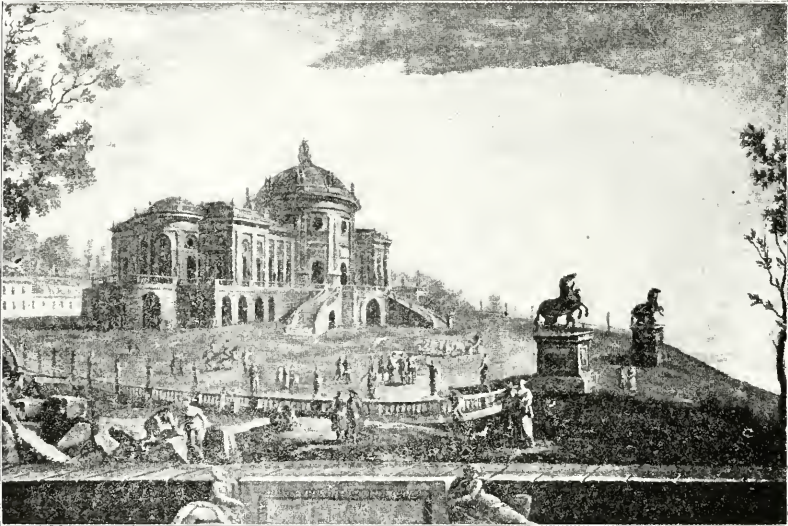
SCHILLER'S MOTHER.

(After a painting by Ludovika Simanowitz.)

was three years old the family moved to Ludwigsburg (1762) and two years later (1764) to Lorch. Here Schiller received his first instruction from Pastor Moser who was immortalized in the venerable character of the same name that figures in the poet's first great drama "The Robbers."

From 1766 to 1772, Schiller attended the Latin school at Ludwigsburg and at that age he cherished the ambition of studying theology. The Christian spirit of his thoughts is reflected in a tragedy which he conceived at the time under the title "The Christians."

In the beginning of the year 1773, Schiller entered the military school at Solitude, which was transferred in 1775 to Stuttgart and was enlarged by the addition of a medical faculty. Here he selected medicine as his specialty, but the spirit of the military academy was



CHATEAU SOLITUDE NEAR STUTTGART.

(After a painting by Viktor Heideloff.)

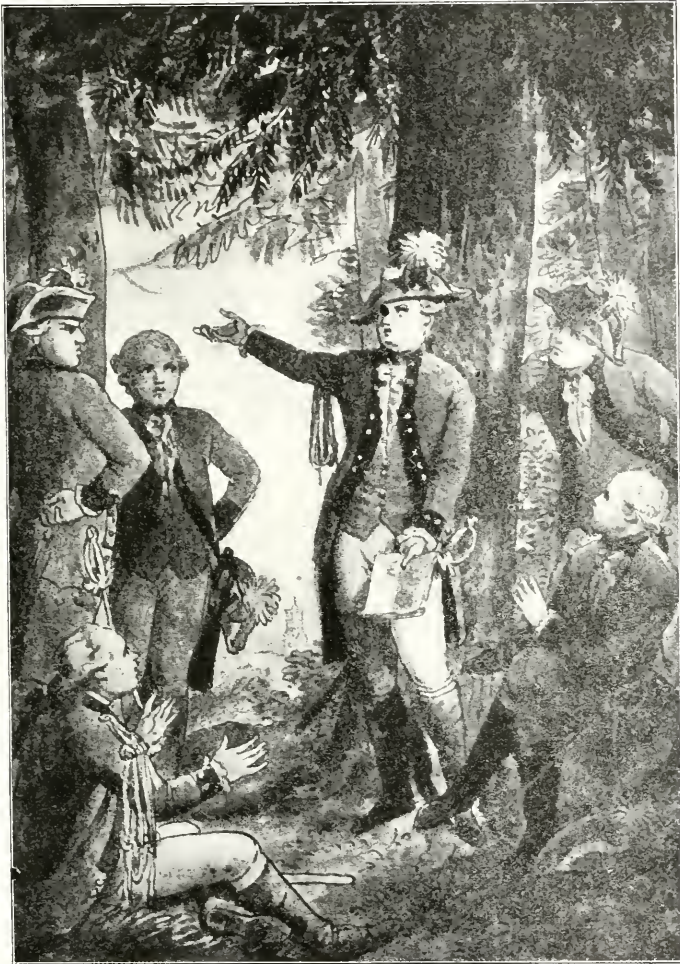
not congenial to him and if he had had his own way he would have left it.

While in Stuttgart, Schiller roomed at the house of a captain's widow, Frau Laura Vischer, to whom he addressed some of his still boyish lyrics expressing his first disappointments in love. The poems to Minna, Wilhelmina Andr ea, are perhaps an advance in taste and sentiment, but these early effusions possess merely historical value.

In 1780 (in the middle of December) he was appointed physician and surgeon to a regiment of grenadiers at Stuttgart. Here he made the acquaintance of Frau Henriette von Wolzogen, who

was the mother of Wilhelm von Wolzogen, his chum at the military academy.

Though the young poet was only twenty-two years old, he finished "The Robbers," a stirring and impressive tragedy which

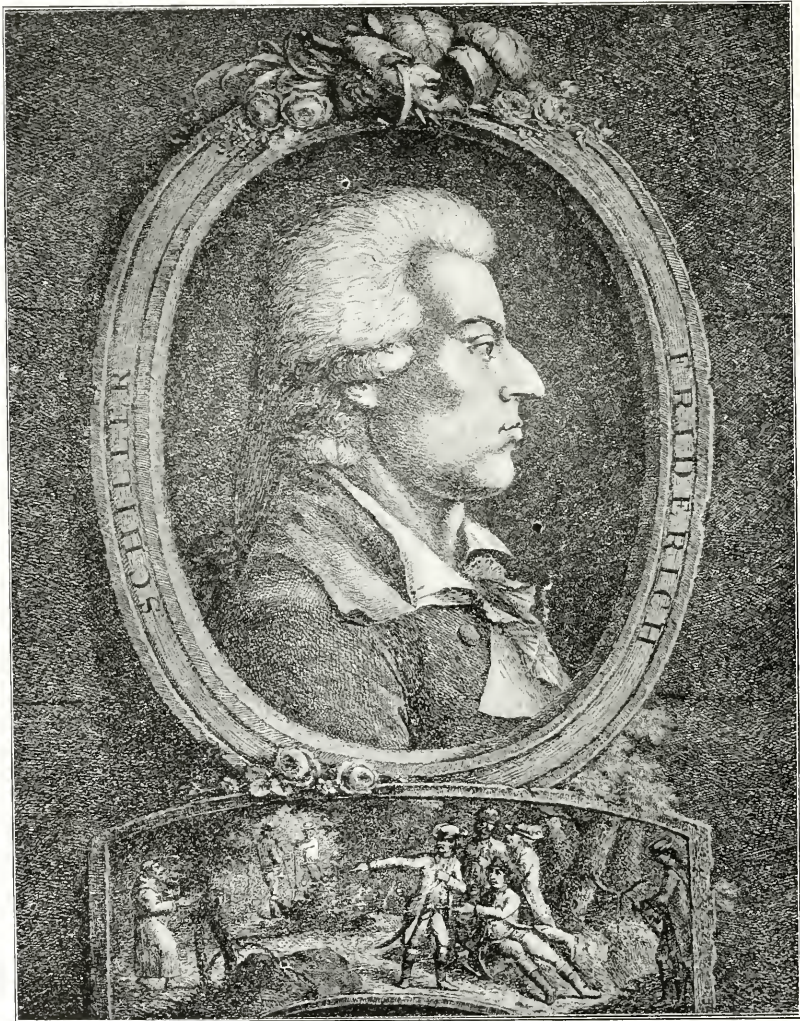


SCHILLER READING "THE ROBBERS" TO HIS FELLOW STUDENTS
IN THE BOPSER WOODS.

was presented for the first time at Mannheim, January 13, 1782. In April of the same year he took his degree as Doctor of Medicine.

On May 25, Schiller left the garrison at Stuttgart without leave,

in order to visit director Dalberg of the Mannheim stage. Upon his return he was punished with fourteen days imprisonment, and



SCHILLER AFTER AN ENGRAVING BY F. KIRSCHNER.

(Made in 1782-83.)

The picture underneath the portrait is a representation of a scene from "The Robbers."

when complaints had been made with reference to some objectionable passage in "The Robbers," Karl Eugen, Duke of Württem-

berg, forbade him to pursue further his literary work, and ordered him strictly to cut off all connection with foreign countries (*Ausland*), referring to his visit at Mannheim in the neighboring duchy.



SCHILLER IN HIS TWENTY-SIXTH YEAR.

The critical incident in Schiller's life was his flight to Mannheim in the night of September 17, 1782,³ in company with his

³ Some authorities date this event on the night of September 22-23.

friend Streicher, a musician. Conditions in Stuttgart had become intolerable, and he felt that unless he surrendered all his ambitions and ideals, he was obliged to take the risk of cutting loose from his home and his duke, who still ruled in the old-fashioned paternal way which involved too much interference with personal liberty.

However, Schiller was greatly disappointed in his immediate expectations. When he arrived at Mannheim, Dalberg received him kindly and invited him to read his new drama "Fiesko" before the actors of his company. Unfortunately Schiller spoke the broad Swabian dialect and read scene after scene in an unabated pathetic



SILHOUETTE OF SCHILLER.
(Oldest portrait extant, probably
1772-73.)



JOHANNA JUSTINE SEGEDIN.
"Gustel von Blasewitz" in "Wallenstein's Camp."

monotone which made the context unintelligible. The curiosity with which the actors had received the young poet changed to indifference, and a general inattention resulted in the discontinuance of the recital. Many of those present doubted whether the young stranger was really the poet Schiller, and Dalberg himself was disappointed. But after Schiller had left, the director read the manuscript over and discerned that the fault had been in the reading and not in the drama itself. So he sent again for the author, who had become disheartened, and reassured him without, however, making definite arrangements.

In his extremity, the poet found some relief through the interest which a Mannheim publisher, Herr Schwan, took in the manuscript of "Fiesko." To him Schiller sold the right of publication for eleven *louis d'or*—just sufficient to pay his bill at the inn and for his immediate needs.



FRAU HENRIETTE VON WOLZOGEN.
(From an anonymous painting.)

Schiller left for Frankfort in October of the same year (1782). He returned to Stuttgart *incognito*, for he was in danger of arrest because of his desertion, and lived nearby in Oggersheim under the name of Dr. Schmidt. Here he recast "Fiesko" and worked out "Luise Millerin," the plan of which had been conceived at Mannheim.

Being practically homeless, Schiller was cheered by an invitation tendered him by Frau von Wolzogen, offering him an asylum on her estate at Bauerbach, to which place he traveled in December under the name of Dr. Ritter. This estimable woman remained Schiller's motherly friend to the end of her life, August 5, 1788.

It was while he was staying at Bauerbach that he made the



CHARLOTTE VON WOLZOGEN.
Afterwards Frau von Lilienstern.
(From an anonymous painting.)

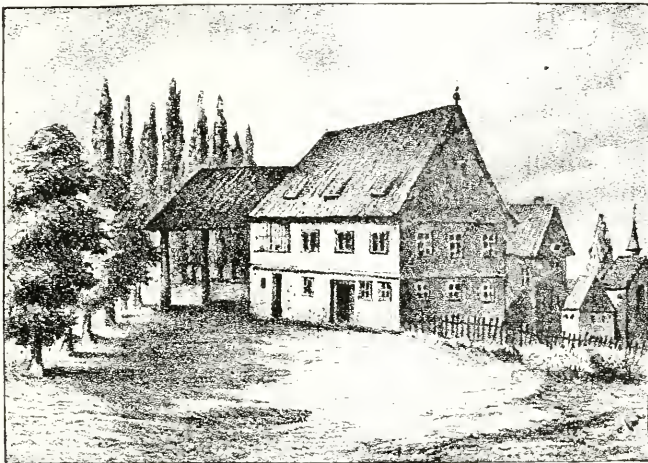
acquaintance of Reinwald, the librarian at Meiningen who was later to become his brother-in-law. While there, he completed his drama "Luise Millerin" and began "Don Carlos."

During this same period Schiller conceived a warm attachment

for the daughter of his hostess, Charlotte von Wolzogen, of whom he speaks as a "most beautiful, innocent, tender, and impressionable soul, fresh from the hands of the Creator," but we find that as early as 1784 he had surrendered all thought of marriage with her. She was married four years later to August Franz Friedrich von Lilienstern, councilor at Hildburghausen, where she died September 20, 1794.

July 27, 1783, Schiller returned to Mannheim and accepted Dalberg's appointment as theatrical poet of the stage at Mannheim, promising to furnish "Fiesko," "Luise Millerin," and some additional plays.

Simultaneous with his sojourn at Mannheim is Schiller's interest for his publisher's daughter, Margareta Schwan, who later



SCHILLER'S RESIDENCE AT BAUERBACH.

on, July 16, 1793, became the wife of Karl Friedrich Treffz, a lawyer of Heilbronn.

At Mannheim, in 1784, Schiller met also Charlotte von Lengefeld, who was destined to become his wife; but his first acquaintance with her was so superficial that at the time it produced no deep effect upon his mind.

Although he was financially hard pressed, Schiller had now reached the zenith of his renown as a dramatic poet. On January 11, "Fiesko" was produced, and March 9, "Love and Intrigue" (*Kabale und Liebe*). In May he made the acquaintance of Frau Charlotte von Kalb who was visiting in Mannheim.

In order to popularize his ideas of dramatic poetry he originated a literary magazine, the *Rheinische Thalia*. Having traveled to Darmstadt, he met Karl August, Duke of Weimar, the wellknown patron and friend of Goethe, to whom he read the beginning of "Don Carlos," in recognition of which he received the title "Councilor."

In 1785 Schiller left Mannheim and took up his residence in Saxony, where he stayed partly in Leipsic and Gohlis, partly in Dresden as a guest of the Körner family with whom he had been previously in correspondence.



CHARLOTTE VON SCHILLER.
Probably 1784.



MARGARETA SCHWAN.
Afterwards Frau Treffz.
(From a miniature.)

The old councilor, Christian Gottfried Körner, was born July 2, 1756, at Leipsic. He studied jurisprudence in Göttingen and Leipsic and had been solicitor in the Consistory at Leipsic and Dresden. In 1790 he was transferred to the Court of Appeals, and in 1815 was called to Berlin on the State Council in the department of Church government.

It is well known that Schiller exercised a great influence upon the Councilor's son, Karl Theodor Körner, the young poet, (born September 23, 1791,) whose promising career was cut short in the

War of Liberation where he died on the field of battle at Gadebusch, August 20, 1813.

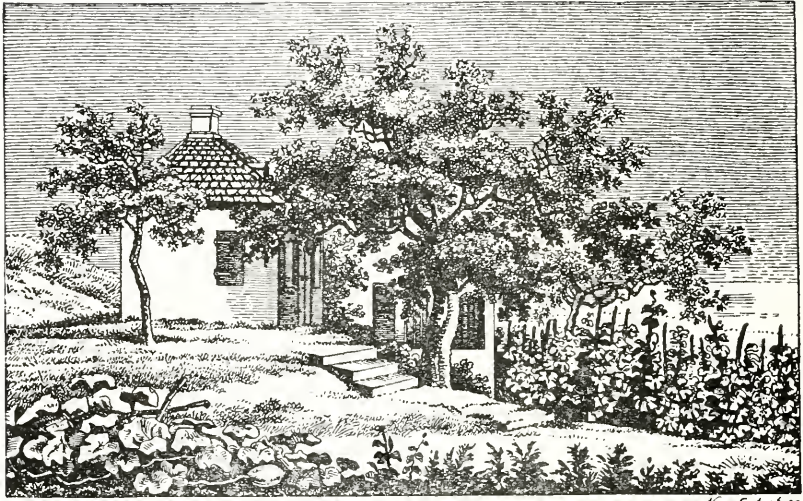
Schiller now began to consider seriously how he could settle in life and earn a living. He planned to resume his practice as a physician. He stayed in Gohlis where he wrote his "Hymn to Joy" for the *Thalia* and further scenes of "Don Carlos." September 12 he took up his residence in the little vintage house of the Körner estate



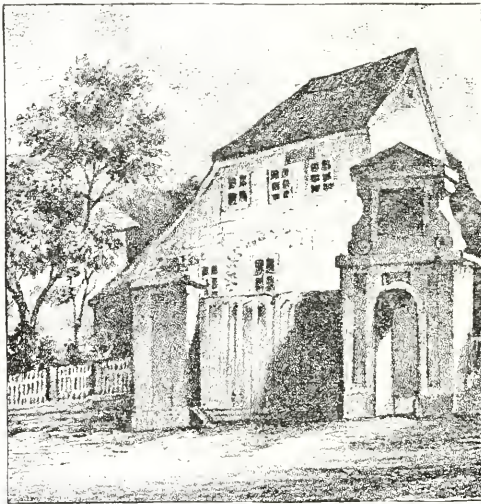
CHRISTIAN GOTTFRIED KÖRNER.

in the outskirts of Dresden, and in October he moved into town where he lived with his friend Huber at the home of the Fleischmann family opposite the Körner residence.

From Gohlis he proposed for the hand of Margareta Schwan, but her father refused without consulting his daughter's wishes on the plea that her character was not suited to Schiller.



PAVILLION IN KÖRNER'S VINTAGE AT LOSCHWITZ, NEAR DRESDEN.



SCHILLER'S HOME IN GOHLIS NEAR LEIPSIK.
 (This is not the house in which he wrote the "Hymn to Joy.")

In 1786 Schiller began to study along historical lines. He became acquainted at this time with Henriette von Arnim.

In July 1787 he visited Weimar. Goethe happened to be ab-



SCHILLER IN 1786.

(Painted by Anton Graff, and engraved by J. G. Müller in 1794.)

sent, but he met Herder and renewed his acquaintance with Frau von Kalb.

He continued to pursue his historical studies, preparing a work on the Dutch Rebellion, and about this time he wrote "The Gods of Greece."

He met Goethe for the first time at Rudolstadt on September 9. On his frequent visits to that little city he became more intimately



CHARLOTTE VON KALB.

(Painted in 1785 by F. Tischbein. Original in her home Chateau Waltershausen in Thuringia.)

acquainted with the Lengefeld family to whom he had been introduced by his friend Wilhelm von Wolzogen. Mr. Lengefeld was the forester of Schwarzburg-Rudolstadt, and his two daughters,

Karoline and Charlotte, were distinguished for their grace and intellect.

At the request of Goethe, Schiller was appointed professor of history at the University of Jena, May 11, 1789, with an annual salary of two hundred thalers. His first lecture was on the subject, "What means universal history, and to what purpose do we study it?"



KAROLINE VON LENGEFELD.
Afterwards Frau von Wolzogen.
(Enlarged from an ivory miniature.)

On December 22, 1789, Schiller became engaged to Charlotte von Lengefeld (born November 22, 1766), and they were married on February 22 of the following year.

Charlotte's elder sister Karoline (born February 3, 1763,) had been Schiller's good friend and adviser. In 1780 she was married to Friedrich Wilhelm Ludwig von Beulwitz, a member of the



CHARLOTTE SCHILLER.

(After a painting by Ludovika Simanowitz.)

Schwarzburg-Rudolstadt Council; but later, having been divorced from him in 1794, she was happily married to Wilhelm von Wolzogen, Schiller's life-long friend.

During the summer of 1790, Schiller lectured on the theory of tragedy and on the history of the Thirty Years' War.

In February 1791 he had a serious illness; in March he began the study of Kant; in April he retired to Rudolstadt as a convalescent; in May he had a relapse which was so severe as to cause



FRIEDRICH DUKE OF SCHLESWIG.

(After a painting by Graff.)

a rumor of his death (June 12). He spent June in Karlsbad whence he moved to Erfurt.

Karl August bestowed a donation upon him, while Duke Friedrich of Schleswig and Count Schimmelmann, the Premier of Denmark, granted him small annual pensions.

In 1792 he visited Dresden again and received the honorary citizenship of the French Republic under the name "Sieur Gille." On September 14, 1793, while he and his wife were visiting his old home at Ludwigsburg, a son was born to them whom they named Karl Friedrich Ludwig.

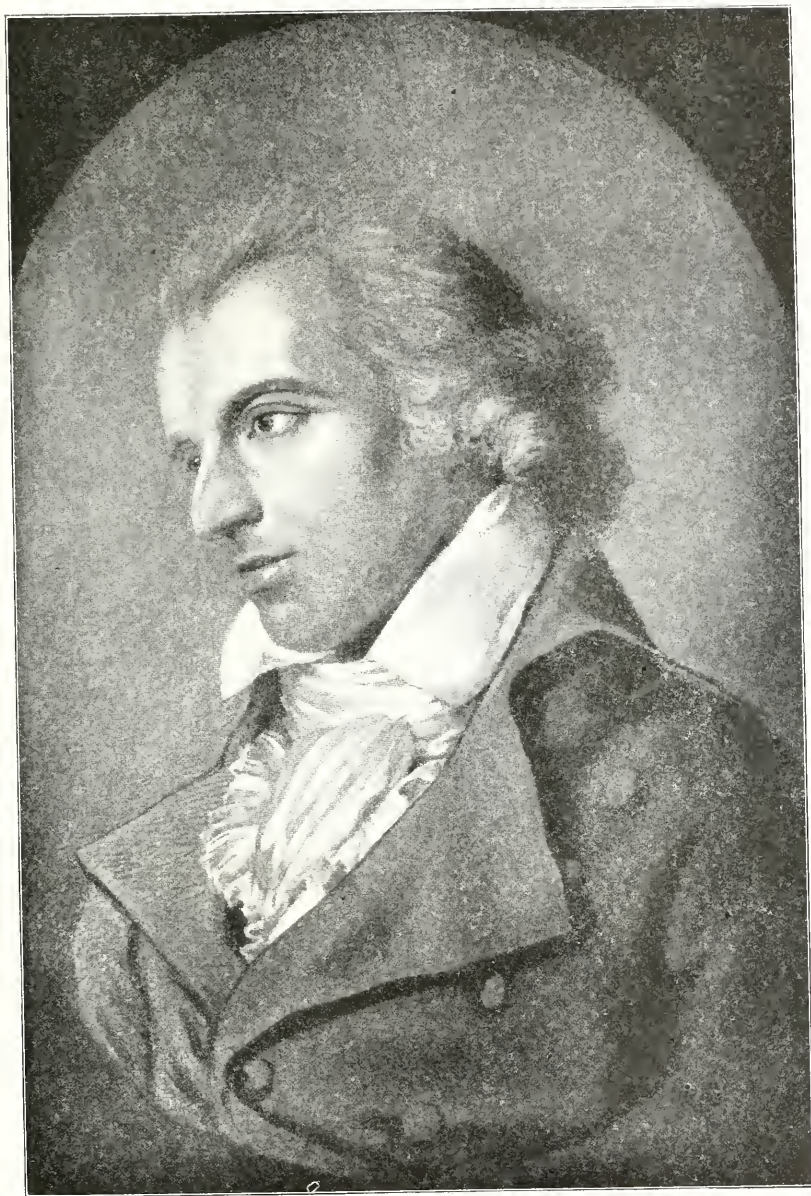


ERNST HEINRICH COUNT SCHIMMELMANN.

(After a painting by Paulsen.)

In 1794, Schiller and Goethe began a lively correspondence which was continued until Schiller settled permanently in Weimar five years later.

The friendship between the two great poets was firmly cemented and they published together a periodical under the title *Horen*, the



SCHILLER IN STUTTGART, 1794.
(After a painting by Ludovika Simanowitz.)

Greek name for the Seasons. It was at this time, when attacks from minor literary writers upon the two great poets became especially virulent, that Schiller and Goethe decided to open a general warfare upon their enemies in a series of sarcastic distichs which they called "Xenions," having in mind similar couplets written by Martial under this title.

This was the happiest period of Schiller's life. He wrote "Ideals of Life," "The Walk," "The Lament of Ceres," etc.

July 11, 1796, his son Ernst Friedrich Wilhelm was born at Jena.



A SATIRE ON THE XENIONS.

[This interesting drawing appeared in 1797 in the pamphlet entitled, *Trogalien zur Verdauung der Xenien* (Dessert for Digesting the Xenions). It represents the Xenions under the leadership of Schiller and Goethe, tearing down the Pillar of Decency, Morality, and Justice, while the gate-keeper refuses them admittance. Harlequin bears their standard with the inscription "Schiller & Co." Goethe, as a fawn, holds up a ribbon on which is the word "Zodiac" (*Thierkreis*, i. e., the circle of emblematic animals in the sky). It is to signify that he inaugurates a return to brute principles. Schiller is dressed as a driver in riding-boots with a lash in one hand and a bottle in the other. Both portraits are independent of any known picture of the two great poets, and must have been made from life by a skilled artist.]

1796 to 1799 Schiller worked out his great trilogy "Wallenstein."

In 1797 to 1798 he composed ballads and philosophical poems,

October 5, 1799¹ his oldest daughter Karoline Henriette Luise was born.

Soon after the removal to Weimar, which took place December 1799, Schiller again fell sick and recovered slowly during the spring. In July he began to write "The Maid of Orleans." In 1800 he finished "Maria Stuart." He translated "Macbeth," which in his version was produced May 14, 1800. In the same year the first volume of his poems appeared.

In 1801 he completed "The Maid of Orleans" and began "The Bride of Messina."



SCHILLER'S SEAL AND COAT OF ARMS.

In 1802 he wrote his poem "Cassandra" and adapted Gozzi's "Turandot," which was produced at Weimar.

September 7, 1802, he was knighted by the Duke, the coat of arms being a unicorn rampant in blue and gold.

The "Bride of Messina" was completed in 1803. In April 1803 he wrote the "Count of Hapsburg"; in May the "Feast of Victory," and in August he began his work on "Wilhelm Tell."

In February 1804 he completed "Wilhelm Tell" and began a new play "Demetrius," which, however, was never finished.

¹ Authorities vary on the day of the month.

In July he caught a severe cold on a journey to Jena, where on the 25th of the month his daughter Emilie Henriette Luise was born. In December he began a translation of Racine's "Phædra," which remained incomplete. His cold became worse, and under disconnected continuance of his work his illness lingered with him, until he died suddenly May 9, 1805, at 5 P. M., at his home in Weimar. His wife survived him until July 9, 1826.

* * *

We conclude this sketch with a description of Schiller's personality, mainly following Professor Brimmer's notes on the subject which he collected from contemporary authorities.

Schiller was tall and almost lank. He measured 1.79 metres



SCHILLER'S SUMMER HOME AT JENA.
(From a drawing made by Goethe in 1819.)

in height, five centimetres more than Goethe. His bearing was always upright and betrayed the military training he had received in his early youth. His face was distinguished without being beautiful: the skin was delicate and covered with freckles; the mouth expressive; his lips were thin and the lower one somewhat protruding, which showed much energy when he was speaking; his chin was strong and full of character; his cheeks, however, were pale and somewhat sunken; his forehead was broad and evenly arched; his nose, prominent, but well-formed; his eyebrows were red and his eyes deep-set and of a dark gray color; his glance was firm and eagle-like. In discussion his eyes lighted up with enthu-

siasm, and his otherwise calm face seemed to indicate introspective thought, as if contemplating higher objects in his own soul. Yet when he looked at others it seemed to touch the very heart. His hair was blonde and almost yellow.

Schiller's voice was neither clear nor resonant but it was sympathetic, especially if he himself was in a state of emotion or tried to convince others. He spoke the Swabian dialect and was never



SCHILLER IN KARLSBAD.
(From a drawing made by his friend Reinhart
in 1791.)

* A HUMOROUS SKETCH OF
KÖRNER.
(Published by Schiller.)*

able to overcome it. Though his enunciation was poor, he loved to read his dramas and poems himself. He did not possess the art

* Schiller and other friends of Christian Gottfried Körner published a humorous booklet on his family life, which was presented to Councillor Körner on his thirtieth birthday, July 2, 1786. It bears the title "Avanturen des neuen Telemachs, oder Leben und Exfertionen Körners des descenten, consequenten, piquanten, u.s.f., von Hogarth in schönen illuminierten Kupfern abgefasst, und mit befriedigenden Erklärungen versehen von Winkelmann." It need hardly be said that the illustrations were not by Hogarth, and the present caricature, possibly drawn by Schiller himself, is a sample of the whole. The inscription, "I pay for all," refers to Körner's proverbial generosity.

of reciting, but his head and face were quite effective whenever he recited poetry. His forte was conversation. He understood very well how to interest people, and the flow of his words was almost uninterrupted, combining clearness of mind and a harmonious arrangement of ideas.



CHRISTOPHINE SCHILLER.

Afterwards Frau Reinwald.

(After a painting by Ludovika Simanowitz.)

Whenever Schiller smiled it seemed to come from his very soul, and his laughter was as pleasant as a child's.

When at rest, his face always bore in later years a serious and even a suffering expression, due to his bodily ailments; but he sup-

pressed complaints and preserved in his entire conduct, in spite of the disease to which he fell a premature prey, an amiable serenity.

ILLUSTRATIONS OF SCHILLER'S POEMS AND LIFE.

*The Lay of the Bell.*⁵

During 1797 and 1798, Schiller wrote his famous poem "The Lay of the Bell," which is commonly regarded as the crown of his



LUISE SCHILLER.

Afterwards Frau Frankh.

(From a miniature in water-color.)

lyric poetry. In 1788, in his frequent trips to Rudolstadt, he had repeatedly visited a bell foundry, and on these occasions had stud-

⁵ For translation of the poem see page 308.