

**HEATH'S MODERN
LANGUAGE SERIES.
SCHILLERS WALLENSTEIN:
WALLENSTEINS TOD**

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FRIEDRICH SCHILLER & CHARLES A. EGGERT

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Friedrich Schiller.

Heath's Modern Language Series

Schillers
Wallenstein

Wallensteins Tod

EDITED WITH INTRODUCTION AND NOTES

BY

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PREFACE

INTRODUCING Coleridge's translation of Schiller's *Wallenstein*, Blackwood's Magazine said, in 1829: "There can be no doubt that in its original tongue this is one of the most splendid specimens of tragic art the world has witnessed." Among critical admirers of Schiller the opinion is general that *Wallenstein* is his best drama, and many regard it as the greatest in German literature.

That such a work deserves to be read in our colleges is a self-evident proposition; but the entire work is too long for this purpose; hence, as a rule, only its principal part, the "Death of Wallenstein," has been studied with that care which is indispensable, if the student is to be *really advanced* in the study of a work of art in a foreign language.

Fortunately, this part is in itself a *complete tragedy* which can be understood and appreciated without a special study of the introductory pieces, "Wallenstein's Camp" and "The Piccolomini." In spite of contrary opinions, the remark of the poet himself, in a long letter to his friend Koerner, Sept. 30, 1798, should be accepted as correct: "The name of the third part is 'Wallenstein'; it is in the proper sense a complete tragedy" (*eine eigentliche vollständige Tragödie*).

This edition of the tragedy aims to place the student in a position to appreciate its peculiar significance and its many poetic beauties. Great care has been taken in the preparation of a concise, clear and readable account of the historical

features in order to furnish the proper point of view for the study of the work. A map, prepared with special reference to this object, has been added.

In order that the student may understand the plan of the whole, the contents of the introductory pieces is given in sufficiently complete outlines. The notes contain full information on all important matters of interpretation, and will be found helpful also in respect to peculiar difficulties which are apt to trouble a student even after several years' devotion to the study of the language.

Except where credit is given, the translations found in the introduction and notes are by the editor.

In the notes, in the analysis of the drama, and in all other matters of elucidation, the editor has aimed to say concisely and clearly what an intelligent student will be interested in knowing. He has considered it a duty to resist the temptation of introducing matter of secondary importance, a species of display of useless erudition that can have no other results than to bewilder the student and prevent the concentration of his efforts on the main point: *an appreciative and thorough study of the text.*

CHARLES A. EGGERT.

CHICAGO, August, 1902.

INTRODUCTION

I. SCHILLER'S WALLENSTEIN.

THIS tragedy occupies a prominent and peculiar position in German literature. It is universally conceded to be Schiller's greatest drama. It was the avowed intention of the poet to produce a *realistic* drama in which there should be as little as possible of the effusive idealism of his former dramas. It deals with a subject intimately connected with a period of German history that is of the greatest importance to the whole civilized world, but during which the very existence of Germany, as a distinct political body, was in jeopardy. Its hero is a man for whom the poet could scarcely feel any sympathy and whom he represents to us as possessed of great faults and guilty of a great crime. Only by an artistic treatment of the action and the events, as he himself said, was it possible for him to make of such a subject a fine tragedy.

His interest in historical subjects led Schiller to study more particularly that part of the history of his country which explained the actual condition of things in Germany as they existed previous to the French invasion at the end of the eighteenth century. In 1786 he became greatly interested in the history of the Thirty Years' War by Hyacinthe Bougeant. He was especially attracted by the two most prominent characters in that war, Gustavus Adolphus, King of Sweden, the champion of the Protestants, and Wallenstein, duke of Friedland, the general-in-chief of the imperial army of the bigoted Ferdinand II. In 1790-2 appeared J. Chr. Herchenhahn's *Geschichte Albrechts von Waldstein, des Friedländers*, in two volumes, which is largely based on two older works of

great importance, Murr's *Beyträge* and Khevenhiller's *Annales*. C. G. von Murr wrote, from the point of view of a Lutheran, a partial history of the Thirty Years' War, in which he treats both of Wallenstein and Gustavus Adolphus. Khevenhiller (correctly spelled Khevenhüller) published the *Annales Ferdinandi*, of which the first edition appeared in 1640-46. Other volumes followed, covering the period to 1634, the year of Wallenstein's death. This work is even now our chief reliance in many questions connected with the history of Wallenstein, though the bias of the author in favor of the Catholic side requires caution, as does also Murr's partisan view as a Lutheran.

Schiller studied these and other works while preparing his own *History of the Thirty Years' War*, which appeared in 1793; but this history, while a masterpiece in a literary sense, fails to satisfy the requirements of modern historians. Books II, III and IV deal with Wallenstein. In the third the campaigns in Germany and the death on the field of Lützen of Gustavus Adolphus are related, while the fourth treats of the death of Wallenstein and the causes and events that led up to it.

In his drama the poet mitigated some of the harsher features he had given his hero in his History, though he makes no attempt at holding him up to our admiration. He places him before us as a man who reaped what he sowed, but his treason is attributed in part to the unscrupulous efforts of his enemies in Vienna, and to the unusually powerful temptation of his exceptional position at the head of an army that seemed to regard him, and not the Emperor, as its real master.

Schiller had a decided bias for historical subjects. This is shown in his earlier efforts and also in his later ones. He had already produced the tragedies: *Fiesco*, based on a chapter of the history of Genoa, and *Don Carlos*, in which Spanish history furnished the material. There are also strong historical allusions in his "Intrigue and Love" (*Kabale und Liebe*). Among his prose works *The Revolt of the Netherlands* and *The Thirty Years' War* occupy a foremost place. Later he wrote, after