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BY

GRACE MAY BOOKWALTER

THESIS

FOR THE

DEGREE OF BACHELOR OF ARTS

IN

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SHAKESPEARE AND GRILLPARZER.

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I.

Grillparzer's Estimate of Shakespeare.

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Although Grillparzer does not mention Shakespeare until 1812, his plays written before that year show unmistakable evidence of the great dramatist's influence. It is doubtful, whether at this early date, Grillparzer had read Shakespeare in the original. He had some opportunity to do so. There was an English copy of Shakespeare in the Theobald edition in the library of the Graf von Seilern, whose castle Grillparzer visited. It is more probable that he read translations of the various dramas, inasmuch as his command of the English language before 1812 was limited. By whatever means he acquired his knowledge, he gained a clear understanding and a true appreciation of the English dramatist. This leads him in 1812 to lament the fact that Shakespeare's dramas are so often mutilated to meet the requirements and limitations of the German stage. The managers and actors have a "narrow bed" and every production which is too "large" is cut off at both ends. "Therefore we so often see Shakespeare in our theatres, lame and without a head."¹⁾

As his acquaintance with the English language and, therefore with the dramas increased, he began to make definite criticisms. In 1817 we find his estimate of "Macbeth" which he regards as perhaps the greatest and without doubt the truest of Shakespeare's dramas. He makes particular comment upon the manner in which Lady Macbeth retires from the scene of activities after the murder of Duncan. The changing in relationship between her and her husband he regards as a remarkable work in characterization. Lady Macbeth

1) Die dramatischen Versuche des jungen Grillparzer.
Keidel- p.42

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can plan, and incite to crime, but fails in the execution of it. Macbeth, on the contrary, requires originally far more stimulus to action, but after a crime is committed he attains self mastery, and can proceed on his way without hesitation. He no longer needs and one to point out ways and means, therefore his wife is no longer of sufficient importance, even to share his plans. Thus his concealment of the murder of Banquo is a "glücklicher Zug."¹⁾ According to some critics Lady Macbeth does not take part in later crimes because she has changed, but from Grillparzer's standpoint she is merely no longer necessary to the action.

Neither of these opinions necessarily excludes the other. It is true that Lady Macbeth is no longer useful, but because she is utterly broken, and in her despair can do no more.

Notwithstanding his high praise of this drama, Grillparzer finds one thing lacking i.e., the witches prophecy in regard to Banquo is not fulfilled. According to his idea dramatic justice would have been satisfied, if Fleance instead of Malcolm had returned to take the throne or had been assured of the succession by Malcolm.²⁾ He forgets that Fleance had no lawful claim to the throne, and in aspiring to it, he would have been only another usurper similar to Macbeth. It is significant to note that Shakespeare always leaves affairs of state in conditions which will produce peace. Peace could not endure if the true heirs were not in possession of the throne.

The masterly portrayal of passion in this drama leads Grillparzer to the belief that Shakespeare must have had within him-

1) Grillparzer's sämtliche Werke.
XVI----163.

2) Grillparzer's sämtliche Werke.
XVI----164.

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self the capabilities for the various crimes, for "genius can give only that which it has found within itself."¹⁾ It is not only the man of genius, however, who has these capabilities, but he has the skill to portray them in his characters.

Two years after he had made his criticism of "Macbeth", Grillparzer expresses his dissatisfaction over all that had been said concerning the central thought of "Hamlet." He admits that the development of this drama is incredible and obscure, but explains this on the ground that the "thread" or central thought is "invisible." Because of this central idea the apparent confusion and obscurity is true to life, and develops to its logical conclusion. The "lack of plan comes from the fact that Shakespeare has, as usual, followed the course of his story. His genius enabled him to connect the events of his narrative correctly, but a less gifted writer dares not imitate him."²⁾

It is surprising to find that Falstaff was a favorite character with Grillparzer. This disgusting Falstaff "may do what he pleases"³⁾ and still remain in favor. Many years later the "Merry Wives" receives little praise. Perhaps he arrived then at a more just estimate of Falstaff.

About 1820 or 1821 Grillparzer renewed his interest in historical drama. His attention may have been directed toward this kind of subject matter by A. W. Schlegel, who in a series of lectures in 1808, mentioned the dramatic possibilities in the history of

1) Grillparzers sämtliche Werke.
XVI----165.

2) Grillparzers sämtliche Werke.
XVI----159.

3) Grillparzers sämtliche Werke.
XVI----168.

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the Hapsburgs. Although Grillparzer did not like Schlegel, he was able to recognize the worth of such a hint. Baron Hormayr, who had been striving to bring before the Germans the literary possibilities of their history, no doubt, also had some influence.

Grillparzer became much interested in his historical experiment. He believed that historical material should be used to obtain plots and to give reality to imaginary details. He recalled Shakespeare's use of history. "Shakespeare found at hand, what people then called history and made use of it. But in all his historical pieces the interesting features are his own additions..... The historian knows little, but the poet must know everything,"¹⁾ This view he held in common with Schiller.(cf. Lessing's Handb. Dram. 19) Many years later he expressed his disapproval of historical material for the German stage. The reception which his plays received may have influenced his opinion. While he later criticises Shakespeare's rapidity of development in his non-historical productions, he defends the rapidity of action in the historical dramas. He very justly says that the events were so familiar to the audiences that lingering was useless.

Between 1821 and 1826 we find "Othello" and "The Merchant of Venice" briefly discussed. In Othello he wonders why Jago is represented as only twenty-eight years old, whereas his consummate skill in villainy seem to indicate more years and experience.²⁾ We wonder how a man could have reached Grillparzer's age at this time without discovering that proficiency in evil is not dependent upon age or experience.

1) König Otlokars Glück und Ende.
Franz Grillparzer.
Edited by Carl Edgar Eggert, Ph. D.

2) Grillparzers sämtliche Werke.
XVI----173.

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It is also strange that he should find the relation between Antonio and Bassanio in "The Merchant of Venice" true to life and pleasing. It may be true to life, but it is far from being pleasing. www.libtool.com.cn We have only contempt for the man who, like Bassanio, can do nothing on his own responsibility.

In 1826 there is a tolerably lengthy discussion of "Hamlet". As usual Grillparzer disagrees with Tieck who believes that at first Polonius looked with favor upon Hamlet's love for Ophelia. We must agree with Grillparzer in considering this highly improbable. Under such circumstances Polonius would have been very foolish to bring about an interview between the lovers which the king would witness. Either Hamlet or Ophelia might betray him, and thus expose him to the king's displeasure. A man with so deep a regard for his own interests would take no such risk.

As an excuse for Hamlet's apparently brutal treatment of Ophelia, Grillparzer says that the latter gave a deep affection for only a slight regard.¹⁾ When Hamlet's mind was occupied with the sins of his mother and uncle, there was no room for his former slight affection. Moreover, by her conduct Ophelia seemed to place herself among his foes who hindered him, and with whom he was forced to contend. She can listen to her father's and brother's slander of Hamlet and not defend him. She lent herself to a plot for his destruction. Did she deserve particularly good treatment?

Grillparzer has practically the same estimate as Ulricé of Hamlet's hesitation before action. Thus he says that Hamlet was not cowardly and incapable; before the appearance of the ghost he was uncertain, afterwards he had equal grounds both for and against

1) Grillparzers sämtliche Werke.

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the deed.¹⁾ Ulrici says, "It is not want of power and ability, not weakness of will and resolution, but the nature of the deed imposed upon him(Hamlet) which deters him."²⁾

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When we carefully consider the various events of Hamlet's life, these statements appear very reasonable. Hamlet could upon occasion act swiftly as he did in killing Polonius. At various times he showed courage in the presence of danger. To accuse his uncle of murder and his mother of unfaithfulness required more than mere physical courage. We may suppose that he still loved his mother, and it is no easy task to expose one that we love to disgrace. To prove the guilt of the king conclusively was also a difficult matter. The ghost was his only accuser, and Hamlet, himself did not accept the testimony of the ghost as final. Moreover, the ghost had laid two restrictions upon him which he was compelled to consider. He was admonished not to "taint" his mind or to let "his soul contrive aught against his mother." Thus with the necessity of justifying his deeds to the public, hasty action was impossible. The whole affair was so complicated that many would have made no attempt to put matters right.

It is interesting to note the opinions of Schlegel and Goethe concerning Hamlet. Schlegel ascribes to him a weakness of will and want of decision. Will power and decision are difficult when, as Grillparzer says, there is "kein bestimmtes Ziel!" Schlegel further attributes to him a "predisposition to cunning and dissimulation." Such cunning and dissimulation as he displayed was absolutely necessary for his own protection. His opposition to a powerful

1) Grillparzers sämtliche Werke.
XVI-----161.

2) Shakespeare's Dramatic Art.
I-----482.

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monarch required the utmost caution. That he did not entirely take "pleasure in the ruin of his enemies" is shown by his statement after he has killed Polonius, "For this same lord I do repent." It must be admitted, however, that he shows little remorse in sending Rosencrantz and Guildenstern to their fate.

Goethe thinks that Hamlet did not have the physical strength necessary for a hero. In his fight with the pirates and his final duel he does not seem to lack strength, but is the equal of any man.

Almost fifteen years later Grillparzer in criticism of Julius Caesar says, "It is not a good piece. The first three acts form a complete drama, the remaining acts are of merely historical interest."¹⁾ In some way he must have missed the point of the drama. perhaps he did not realize that Caesar's influence continues to the end of the play. Yet Brutus' words "O Julius Caesar, thou art mighty yet!" might have shown him this. The final acts can not be classed as mere historical chronicles. The story of the latter part of Brutus' life is wonderfully impressive while the description of the destruction and death of the conspirators is of deep interest.

Grillparzer's criticism of the too rapid development in several of the non-historical plays is just. He is of the opinion that Shakespeare's public must have been somewhat uncritical or it would not have accepted so much precipitation and improbability as shown in the "Two Gentlemen of Verona." In "Romeo and Juliet" Romeo experiences a too sudden change in his affections.²⁾ Practically

1) Grillparzers sämtliche Werke.
XVI----169.

2) Grillparzers sämtliche Werke.
XVI----166.

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the same fault is found with Beatrice in "Much Ado about Nothing."¹⁾ Neither of these characters gain anything in our estimation by undue haste. In this connection it is well to note Grillparzers opinion as to Schiller, in which he affirms that Schiller created a drama which occupies the middle between Shakespeare's overfree and the French Classicists over-narrow form.

From time to time he wonders whether Snakespeare had a knowledge of Spanish or gained some familiarity with its literature throught a friend. He is led to this belief by the resemblances which he finds between the plays of the English dramatist, and those of the Spanish dramatist, Lope de Vega whom he considers superior to the former in dialogue, naturalness, poetry and worldly wisdom. He gives as an example the similarity of situations in "The Tempest" and "Tres Diamantes."¹⁾ His biographers say that he failed to consider that many of the plots and stories which Shakespeare used were old and well known, and were employed by other writers. No knowledge of Spanish was necessary to make use of the common property. The resemblances between the two dramatists can be easily explained by the fact that both made use of the same sources.

In 1843 Grillparzer bursts forth into criticism of Tieck. "If Tieck, the unconditional admirer of Shakespeare, had a sense or perception of form he would not dismiss doubtful passages with the comment that they could have been the work of no one else."²⁾ Likewise Tieck's estimate of Lady Macbeth displeased him. Tieck held that she retired from the course of crime of her own accord and that she was a tender wife and mother. As we have already seen Grillpar-

1) Grillparzers sämtliche Werke.
XVI----165

2) Grillparzers sämtliche Werke.
XVI----

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zer had an entirely different explanation for her subordination. "Tieck knows nothing of the construction of a dramatic composition, how necessary it is to strive to control the various elements, subordinating them when they are no longer of use." This is a principle which Grillparzer endeavored to follow in his own dramas. "Yes," he continues, "if Tieck only understood the construction of a lyric!"¹ This surprises us in view of the lyrics as well as dramas which Tieck wrote. The basis for this sweeping criticism lay in the fact that his method of construction, and entire view point were completely opposite to Grillparzer's, thus causing him to be a constant source of irritation to the latter.

Little is said about "Lear" and that little gives us slight information as to his opinion of the drama. The unrelieved tragedy impressed him as horrible. He believes Lear to be insane before his final terrible ruin. In fact, the entire scene in which the old king divides his property, he regards as madness.²⁾ This scene, while perhaps not indicating absolute insanity on the part of the king, undoubtedly shows his unreasonable temper which is a predisposition toward mental weakness. Whether Grillparzer regards this scene as good or not is not definitely indicated.

Shakespeare's method of development and characterization command the warmest admiration. His treatment of the supernatural and allegorical is particularly good. Neither "should be brought upon the stage without proper preparation."³⁾ Because of the gener-

- 1) Grillparzers Ansichten über Literatur. Bühne und Leben. p.17.
- 2) Grillparzers Ansichten über Literatur. Bühne und Leben. p.25
- 3) Grillparzers Ansichten über Literatur. Bühne und Leben. p.34.

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al belief in the supernatural when Shakespeare wrote, he might easily have brought upon the stage anything of this nature without explanation. He carefully prepares his audience, nevertheless, for everything which he presents. His witches and ghosts are not merely strange and weird creatures; frequently they are subjective as well as objective. No doubt it was the recognition of this fact which led Grillparzer many years later to say that he believed in the supernatural in "Hamlet" and Macbeth."¹⁾

Shakespeare's characters are almost without exception, masterly because he lives with and in them. He was an actor among them. His ability in characterization is illustrated in "Measure for Measure", which Grillparzer considers of only moderate worth aside from the characters. If the "absurd hypotheses" can be granted, however, the development is logical and the characterization is admirable. Here, as in "Macbeth", skill in subordinating persons no longer necessary is shown. The faults criticised by Grillparzer in this drama are the absurdity of the central idea, and the weakness of the fourth act. Instead of blaming Shakespeare, he ascribes the fault to the dull critics who rank this drama among others of far greater merit.²⁾

In 1854 "Hamlet" is mentioned for the last time. His statement here shows that his estimate of Hamlet was practically unchanged for a period of thirty-five years. He considers him a man of courage and prompt action when his duty was clear, but a prey to melancholy because of the obstacles in the way of accomplishing the required task. These convictions are so strongly affirmed, and so

1) Erinnerungen an Franz Grillparzer.

2) Grillparzers sämtliche Werke.
XVI---169-170-171.

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many instances are cited to prove their correctness that they meet with our approval.

A year later in an essay on Shakespeare, Grillparzer makes the following points. (a) Since Shakespeare had no one to imitate, he followed his natural bent, thus his dramas may be said to lack technic. (b) He follows closely the course of his story. (c) With the exception of his historical productions, his dramas do not adhere strictly to prosaic probability.¹⁾

Grillparzer's attitude toward Shakespeare's purely poetical works is peculiar. He holds them as much inferior to the dramas and does not wish many of them to be translated. They should be left to the literature whose "Strauszenmagen" is able to digest anything. Yet Grillparzer must have missed much if he condemns these lyrics and sonnets, many of which are of great beauty. Take for instance the sonnet in which the boughs of trees in winter are compared to "bare, ruined choirs." Barrett Wendell's comment on this shows the picture which this metaphor can present to a sympathetic reader. "I, for one, since I knew these lines have never looked through the boughs of a tree in late December without at least some faint fancy of what the English abbeys were in the time when the monks might still be alive to remember the comfortable glories, which Henry VIII took from them."²⁾

These criticisms upon Shakespeare extend over a period of more than fifty years. At no time was Grillparzer an unconditional admirer as were some of his contemporaries. In fact, he is very bitter against Tieck who could find nothing wrong in Shakespeare. While

1) Grillparzers sämtliche Werke.
XVI----156.

2) English Composition.
Barrett Wendell. p.61.

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he never hesitated to criticise freely whatever failure he observed in form or content, he could fully appreciate all that was excellent. He saw the dangers into which others, for example, Ludwig, had fallen by blind imitation, and inasmuch as he desired freedom of his genius, he followed his own inclinations and beliefs. It is interesting to note at this point the conclusions to which he arrived concerning historical material, an opinion which he shared with Schiller. We remember his earlier interest in historical subjects and his praise of Shakespeare's use of them. Now he says that historical dramas are likely to prove unsuccessful in Germany. While in England historical truth is demanded, in Germany poetical truth is desired.

No better summary of Grillparzer's estimate of Shakespeare can be made than the following, " Shakespeare is great above all praise, even if he is not to be praised in all respects. The later writers have also done well in certain respects and have even improved upon him in some details." 1)

1) Zur Biographie Franz Grillparzers von Ludwig August Frankl.
p. 46.

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II.

Shakespeare's Influence upon Grillparzer.

www.libtool.com.cn Fragments and early works.

As had already been seen Grillparzer was at no time an unconditional admirer of Shakespeare. It is not to be expected, therefore, that his works contain extensive or blind imitations of the latter's dramas. There was, nevertheless, an unmistakable Shakesperian influence exerted upon his writings, which reveals itself in material, characterization, situations and modes of expression. This may be best shown by citing certain significant incidents from a few plays.

Schiller was Grillparzer's first master as his early works give abundant evidence. "Die Rauber" and "Die Braut von Messina" were the most notable models. It is interesting to discover the same faults in characterization of women, and a sort of prevailing fatalism. Through Schiller, Grillparzer's attention was drawn to Shakespeare. Thus, in "Blanka von Kastilien" the original of the scene in which Rodrigo plots the murder of his foe might be either in Wallenstein or Macbeth.¹⁾ "Blanka von Kastilien" was written during the years 1807--1809, before the author had made any public mention of Shakespeare, but when he had quite a comprehensive acquaintance with his dramas. The situation in this drama resembles that in "Othello". In each case a husband, at the instigation of a treacherous acquaintance, has unwillingly been led to believe in the disloyalty of his wife. In Grillparzer's play the king (the husband) overcome with grief and tormented by reproachful thoughts which give him no rest, cries out, "Schlaf! Schlaf! Kastiliens Kron'um eine

1) Grillparzer----Sein Leben und seine Werke,---Ehrhard----Necker p. 19.

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Stunde Schlaf." This cry recalls that of Richard III, "A horse, a horse, my kingdom for a horse."

In 1808 appeared "Der Zauberwald" with this statement www.libtool.com.cn following the title, "Nach Shakespeares Sommernachtstraum." The similarity of characters and composition is striking. In both we find the fairy king, Oberon, and his queen, Titania, with their respective followers. The mischief loving Puck is also present in both. The lovers Alzindor, Ferolin, Bella and Rosa of "Der Zauberwald" correspond to Lysander, Demetrius, Hellena and Hermia of the English play. The stupid Bottom is, no doubt, represented by the giant. Grillparzer transfers the scene from a "woods near Athens" to "eine wilde, rauhe Waldgegend mit Felsen umschlossen." Moreover, he makes the night correspond to the tempestuous mood of the royal fairies.

"It is interesting to observe how the young poet endeavors to transform the inner motives."¹⁾ Grillparzer has changed the relation between Oberon and Titania. Oberon has given his queen her power which he unfortunately cannot take from her. "Warum gab ich dir wohl die Macht, die ich dir leider nicht mehr nehmen kann?" In Shakespeare's play the cause of the contention lies in the fact that the queen refuses to part with a pretty child which the king fancies. Each accuses the other of various intrigues, but it is evident that they are about equal on this score. In "Der Zauberwald" Oberon demands that Titania set free a maiden whom she has imprisoned to keep from him. The jealousy of Titania with its cause is thus revealed.

It does not seem that Grillparzer has made any particular improvement by his changes. His play does not contain so many of

1) Die dramatischen Versuche des jungen Grillparzer.
Keidel--p. 70.

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the elements which make Shakespeare's production in truth a midsummernight's dream. The remarks of the king and queen in "Der Zauberwald" are less restrained and dignified. The entire scene is less beautiful and fairy-like.

The second "fragment" for consideration is "Robert, Herzog von der Normandie." This is in some respects similar to "Richard III." Both plays contain long monologues in which the character of the chief person is revealed either by himself or others. Heinrich in "Robert" and Richard in "Richard III" are desirous of power which they will gain by any means. Both plot the destruction of those who stand in their way, and reward their own adherents with confiscated estates. They are troubled by terrible dreams. Heinrich, awaking from one of these, rushes from his tent, and implores sleep in practically the same words used by the king in "Blanka von Kastilien", "Schlaf, Schlaf! Englands Krone um eine Stunde Schlaf!" This again recalls Richard's offer of his kingdom for a horse. Both imagine that those whom they have injured appear before them. The effect upon them is entirely different. Heinrich lapses into self pity because he is denied the rest accorded to the meanest beggar in his realm. In desperation he resolves to buy peace by building cloisters and churches. Compare Richards thoughts and actions under like circumstances. Awaking from his troubled sleep with the terrible words, "Despair and die", ringing in his ears, he comforts himself as best he may with his self reliance. "What do I fear? Myself? There's none else by Richard loves Richard; that is, I am I." He is, like Heinrich, thoroughly selfish, and devoid of all usual human emotions. Yet he is stronger in his wickedness, and more dependent upon himself. He does not need to resolve to be "strong" and "firm"; neither does he indulge in weak self-pity. If he gives little to others, he certain-

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ly demands little of them. While Heinrich's weakness arouses our contempt, we have a certain admiration for Richard's self-control.

Further minor incidents show a relationship between the two plays. For instance, the conversation between Golo and Etienne de Blois of Grillparzer's drama is a reminder of the conversation between the two murderers of Clarence in "Richard III"

Golo- "Und Euer Gewissen?"

Etienne- ".....und will bei einem meinesgleichen das Gewissen nicht schlummern; so greift er nach dem Zepter!"

In the latter drama--

First Murderer- "Where's thy conscience now?"

Second Murderer- "In the Duke of Gloster's purse."¹⁾

Heinrich says to Hereford, "Du bist ein guter Bursche", which recalls Richard's words to the murderers, "I like you lads."²⁾

Still another resemblance exists, inasmuch as Grillparzer's "Heiratsplane" with their motives seem to have had their origin in "Richard III."³⁾

Resemblances to "Macbeth" and to "Julius Caesar" are also found in "Robert." Heinrich cries- "getraunt habe ich, schrecklich, furchterlich habe ich getraunt." Macbeth speaks of "the affliction of these terrible dreams that shake us nightly." Macbeth cannot rest while "Banquo and his Fleance lives" or while Macduff's family is undisturbed. "The castle of Macduff I will surprise;

Seize upon Fife; give to the edge o' the sword

His wife, his babes-----"

Heinrich, to make us for his treachery toward Robert resolves at

1) Die dramatischen Versuche des jungen Grillparzer.
Keidel-- p.78.

2)-3) Die dramatischen Versuche des jungen Grillparzer.
Keidel-- p.78.

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first to treat Robert's wife well, and permit her to go where she pleases with her son. Then he recalls that this son may become dangerous. "Ich muss die Herzogin und ihr Kind in meine Gewalt bekommen, sonst bin ich nicht ruhig." When Macbeth receives the news that he is thane of Cawdor, he becomes lost in thought. "Look how our partner's wrapt," his friends say. In like manner Robert, upon receiving his brother's letter, loses himself in meditation. "Der Herzog spricht mit sich selbst." Heinrich's address to the specters recalls Macbeth's speech to the ghost of Banquo. "Du lügst, Phantom, du lügst, ich habe dich nicht gemordet." "Thou canst not say I did it; never shake thy gory locks at me."

Heinrich becomes unable to be alone with his thought and exclaims, "Ich will nicht allein sein-- ich will Menschen sehn, Menschen! Heda-- ist niemand hier?" This is comparable to Brutus' call to his followers after the appearance of Caesar's ghost, "Boy! Lucius! Varo! Claudius! Sirs, awake!" Caesar's wife, Calpurnia, urges him not to go to the senate house, because she fears danger to him. "Let me, upon my knee prevail in this." Caesar refuses to heed her warning, relying upon his great power. Robert's wife urges him not to go to Heinrich. "Robert, sieh mich zu deinen Füßen." Robert does not follow her advice, because he trusts to Heinrich's honor. The result in each case proves that the wife's fears were not groundless.

The next fragment, "Spartakus", 1810, as well as "Alfred der Grosze", 1812, was never completed. In Ehrhard-Necker the opinion is given that these were too heavy burdens for the shoulders of the young author. The former shows the influence of "Romeo and Juliet." Two characters in particular have much in common, viz., the

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"Amme" in "Spartakus" and the "nurse" in "Romeo and Juliet."¹⁾ Both have the same disposition—devotion to the interests of a much-loved mistress with a half affectionate, half dictatorial regulation of this mistress' affairs. Grillparzer is regarded as having carried his imitation to the extent of producing an ineffective character. He is, moreover, guilty of a serious blunder in ascribing Christian sentiments to this woman almost one hundred years before the appearance of Christianity.²⁾

Spartakus and Romeo have similar traits and ideas. In each case they avoid company, finding more comfort in the friendship of the night, and are seen by acquaintances who report the occurrence. Romeo, upon one occasion says, "I am not Romeo, He is not here." Spartakus' words seem almost an echo, "Derselbe bin ich doch und doch ein andrer!" The personification of the night in "Spartakus" no doubt had its origin in "Romeo".³⁾

Juliet's outburst against Romeo, when she hears of the murder of her cousin resembles Spartakus' reproach of Kornelia. He must doubt everything if he doubts her love.⁴⁾ In this connection a speech from a previously mentioned play, "Blanke von Kastilien", is interesting. When the king's suspicions of Blanka have been aroused he says, "Blanka schuldig?— Nein, unmöglich! Ich glaube, dasz die ew'ge Walrheit lüge." Here, as elsewhere, we find resemblances to "Hamlet." The following speeches need no comment. Spartakus- "Es waren Rosen, um die Schlange zu verhüllen." Juliet- "O serpent's

1) Die dramatischen Versuche des jungen Grillparzer.
Keidel- p.89.

2)-4) Grillparzer. Sein Leben und seine Werke.
Erhard- Necker- p.25.

3) Die dramatischen Versuche des jungen Grillparzer.
Keidel- p.91.

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heart concealed by flowers." ¹⁾

It is stated that "Alfred der Grosse" was a direct result of the kindness of the Graf von Seilern who gave Grillparzer an opportunity to study Shakespeare in the original. ²⁾ There is no doubt that the play contains devices employed by the English dramatist, nevertheless, Schiller's influence is definitely noticeable. Thus, the situation at the beginning is similar to that at the beginning of the "Jungfrau", while resemblances to "Wallenstein" and "Wilhelm Tell" are evident through the course of the drama. ³⁾ The movement of the opening scene, however, is Shakespearian. The characters present the situation by attending to their own affairs, and by natural conversation. The blunt answers which the soldiers give the Prince resemble the blunt, unpolished replies frequently employed by Shakespeare. For example, the citizen's answers to Flavius and Marullus in the opening scene of Julius Caesar afford an interesting parallel.

There are parts which are strong reminders of "Hamlet" and also true revelations of Grillparzer's own characteristics. Often he found life worthless, and cynicism and irony were necessary to him. He burdened himself with self-criticism and melancholy reflection. As is the case of many other people of like temperament, he must have found in "Hamlet" the expression of his own emotions which he later embodied in "Alfred, der Grosse." Both Hamlet and Alfred meditate upon the trifling worth of human existence. "Das Leben ist nur eine Scheidemünze", says Alfred. Hamlet calls the world "an un-

1) Die dramatischen Versuche des jungen Grillparzer.
Keidel- p.89.

2) Keidel- p. 98.

3) Grillparzer. Sein Leben und seine Werke.
Ehrhard- Necker- p.28.

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weeded garden, that grows to seed." Macbeth's comment upon life is interesting in comparison. "Life's but a walking shadow.....a tale told by an idiot" etc.

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Alfred's sarcasm resembles Hamlet's bitter, taunting speeches to Ophelia.¹⁾

"Ihr seid ein männlich Mädchen

.....

Ein bischen mehr Mann oder weniger

Und ich gäb Euch im Heere einen Platz

Oder drückt Euch liebend an dies treue Herz."

Alfred's apparently indifferent remark concerning the fate of his bride, "Doch jetzo hab' ich nichts für sie als Wünsche" may be compared to Macbeth's remark at the death of his wife, "She should have died hereafter", or to Brutus' upon like occasion, "Why, farewell, Portia."

"Der Widerspanstigen Zähmung" is Shakespeare's "Taming of a Shrew" worked over for the German stage. In both we find a blunt and courageous suitor asking for the hand of the shrewish maiden.

Great Historical Plays.

Of Grillparzer's historical dramas the most notable are the three following; "König Ottokars Glück und Ende", Ein treuer Diener ⁱⁿ seines Herrn", und "Ein Bruderzwist in Habsburg. He had in mind a cycle of historical plays dealing with the fortunes of the Habsburg family after the manner of Shakespeare.

"Ottokars Glück und Ende" shows many Shakespearian characteristics, for instance, the careful interrelation of plot and sub

1) Die dramatischen Versuche des jungen Grillparzer.
Keidel- p.97.

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plot. König Ottokar himself displays characteristics of Shakespeare's two great tyrants, Richard III and Macbeth, and of King Lear. Ottokar's life is a conflict between justice and pride. In the beginning he overcomes all of his foes by force, and next he expects to overcome in the same way any principles of right or justice which stand in the way of his desire. He loses many of his adherents by his great injustice and selfishness, but has no scruples at further antagonizing others in order to gain a temporary advantage for himself. His first great act of injustice, which causes him to lose the support of powerful princes, is putting aside Margareta in order that he may marry the younger Kunigunde. By this he not only destroys his chances of increase of power, but incurs the enmity of the Rosenbergs wounds his worthiest friends, and purchases torture for himself through Kunigunde's sharp scorn. The bitter reproaches of this woman show more than once how completely he has been punished for putting aside the true affection of Margareta. The Rosenbergs already mentioned become the king's foes because they have been disappointed in their selfish plans. Through the king's relation to Berta they had hoped for advancement. When they saw that this was not to be expected they worked against him, each in his own way, but, nevertheless, effectively. In the affair with Berta, Ottokar also lost some of the loyalty of young Seyfried, Berta's lover. He later completes the alienation by the ruin of Seyfried's father because he remained true to Margareta.

Act V has some suggestion of Act V in Julius Caesar. In each play affairs have reached a point where everything rests upon one attempt with the advantage decidedly in favor of the enemy. We see a gradual development of circumstances and incidents which cannot fail to bring defeat. In this act Ottokar reminds us also of

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Macbeth. He shows at times unrest, then indifference which results from the torments of his guilty conscience rather than by a worthy courage which urges him to make one last attempt.

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It is evident that Ottokar's life and final complete destruction affords an interesting parallel to King Lear. As Ottokar puts aside Margareta who is true to him in the end, Lear thrust Cordelia away who likewise would aid him when all others turn against him. In each case the king is the victim of the ingratitude of those whom he has favored, and his own injustice. Both have to suffer cruel reproaches from those who have least cause for giving reproach, and are sustained by those who have least cause for giving comfort. In the end Ottokar is practically alone save for the Kanzler as Lear is alone with his fool.

Two further scenes with Shakespearian characteristics which are worthy of note are, the scene in which Berta reminds us of Ophelia, and the scene in which Margareta appears before the king, recalling a similar incident in Henry VIII.

"Ein treuer Diener" shows very little trace of Shakespeare's influence with one slight exception. Otto's attempt to win "die Widerstrebende" recalls Richard III and Anne. In this drama resemblances to dramas of Lessing, Goethe and Lope de Vega are most prominent.

"Ein Bruderzwist" shows numerous resemblances to Shakespeare's work which will be discussed in detail later. Most interesting is the similarity of its central character to Hamlet and Schiller's Wallenstein. Each of these characters shows indecision and inability to act, although from different causes and motives. Wallenstein is overconfident. He believes himself so powerful that he can act at any time. Thus he fails to see that there is the true time

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for action, and that no one can be indifferent to it. That Hamlet did not act is certain, the reason for this is not so evident--at least, there is no sort of agreement as to his indecision. The most reasonable view of the matter can be gained by recognizing the difficult circumstances in which he was placed. He was not sure of his motives for revenge or the means of accomplishing his purpose. If his revenge was to be complete and justifiable in the eyes of his world he must accomplish it in such a way that this world would approve of it. This he could not do by suddenly killing the king. Nevertheless he plans, but does not even begin to act. He torments himself by questioning and analyzing his own mind and motives. In the end he is forced to accomplish his purpose rudely and hurriedly in a manner entirely different from that which his father desired.

"The artistically inclined dreamer, Rudolf II, is unable to cope with the realities of a distracted empire." He does not act because he can not. He has a distaste for the world, and the affairs of the world. Because of this he refuses to consider what is going on in his kingdom. Often, when there is necessity for decisive action he does not know that there is need of any action at all. His greatest fault lies in his refusal to accept his responsibility. While he realizes his own weakness, his inability to act, he does not realize the full extent of the evil which this weakness can produce.

As "Hamlet" is called a "tragedy of character", "a tragedy of thought", "Ein Bruderzwist" and "Wallenstein" might appropriately be thus designated.

In regard to dramatical structure, "Grillparzer was no slave to one system". He studied impartially the classical correctness exhibited in Grecian dramas, and the great freedom employed by Shakespeare. He also gave careful attention to Lope de Vega. He is

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said to be the "best master of dramatic technique of all the Germans", likewise his epigrams are said to be particularly excellent. His dramatic verse is not equal to Schillers in sonorous language, nor to Goethe's in charm, but it is superior to both in its flexibility. Thus it is readily adapted to the expression of characters in various stations in life. Even a hasty review of his dramas brings the conviction that he succeeded best when he followed his own bent. In imitating Schiller in his early works he displays some of the faults of his master. One definitely unsuccessful imitation of Shakespeare has already been mentioned.

It appears that Grillparzer was remarkably self-reliant, and successful, particularly in his later dramas. He is not as great a dramatist as Shakespeare, though this opinion may be due to a natural prejudice in favor of the English writer. On the whole, his comedy seems less subtle, and his tragedy more unrelieved and less powerful. In one respect, however, he seems to differ from Shakespeare, viz., in his appreciation of music, and its application to his own art.

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III

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Comparison of "Hamlet" and "Ein Bruderzwist in Habsburg."

"Hamlet" has been called "Shakespeare's most psychological drama. "Ein Bruderzwist in Habsburg", while not so complicated or mysterious, likewise presents problems of psychological interest. Both dramas open with affairs of state in a condition of unrest. The ethical world has been disturbed in one case by a murder, in the other, by attacks without and revolts within the kingdom. The desire for revenge in the former, and the lust for power in the latter instance foreshadows further disturbance. The situation in each country is as follows.

In Denmark the sudden and mysterious death of the king has been followed by the hasty marriage of his widow with his brother Claudius. His son, Hamlet, suspects that all is not right, but has no definite grounds for these suspicions until the ghost of his father appears. The kingdom is threatened by Fortinbras which gives Claudius an opportunity to show his ability as a ruler.

In the kingdom of the Habsburgs, Hungary is for the most part in the hands of the Turks. Other possessions are threatened with religious wars. The Kaiser, who should be dealing with this confusion in a decided manner, lives at Prag buried in his studies and dreams. It is often impossible to obtain an audience with him except by stratagem. He refuses to learn of the affairs of his kingdom. His ambitious brother, Matthias, seeing that the time is opportune, and incited by Klesel, begins to plan for his own advancement.

The development in each drama show an interesting similarity. Hamlet has a definite task assigned him, but does not promptly

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proceed towards its accomplishment. Restrictions imposed by the ghost, the necessity of justifying his revenge in the eyes of the world, his own moral revolt from murder— all restrain him and render him inactive. He meditates long over his condition, and either becomes insane or feigns insanity. In his efforts to cause the king to convict himself, he arouses the suspicion of the latter who tries to get him out of the way. The king's first attempt is a failure, therefore, he brings about a duel between Hamlet and Laertes whose sword is poisoned for the occasion. Both are fatally wounded. The queen partakes of a poisoned drink intended for Hamlet, while the king falls a victim to the "poison temper'd by himself." Fortinbras, who has repented his unjust attempts against Denmark, is left to restore peace to the kingdom. Hamlet by his inactivity has wrought destruction upon himself and others.

Under Rudolf's inactivity, inability, and indifference affairs in the kingdom come to a serious crisis. The army is without discipline; the soldiers have neither respect or confidence in their commander. The Protestants clamor for freedom of worship, and with the memory of Huss vividly before them, are eager for revolt. Rudolf withdraws more and more from people, believing that if his "name" rules all is well. His relatives, the princes, take advantage of him. Matthias, aided by Klesel, promises the Protestants the freedom they desire, and thus gains the power. Rudolf by his own action learns of these affairs only when it is too late. He must yield to the force against him. Likewise the repentance of certain members of his family comes too late. He plans as Charles V to retire to a monastery, but dies before carrying out these plans.

Matthias, in possession of the eagerly desired power, has no pleasure in it. He, like his brother, is incapable of action, out

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unlike Rudolf, he was unaware of this weakness.

"Wir beide haben

Von unserm Vater Tatkraft nicht geerbt.
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.....Allein ich weisz es, und er weisz es nicht." I--446.

Matthias is solely dependent upon Klesel's advice and assistance. The princes, becoming jealous of this man, remove him by force. Matthias is helpless without him, and sinks into the same weakness and inactivity for which he blamed Rudolf. The drama closes with the country on the verge of a terrible war, and Matthias in despair, groans as the people cheer him, "Mea culpa."

Thus the fatal results in both dramas come from weakness of will, the inability to follow up plans with acts.

The central characters in each drama have much in common. Hamlet is said to be in part a representation of Shakespeare himself. There is no doubt that Grillparzer has used Rudolf to express his own ideas, and illustrate the tragedy of his own life.

The character of Hamlet presents a riddle which cannot be solved. His life throughout shows numerous contradictory phases. He is active and inactive. He does not accomplish his purpose until he is compelled to do so just before his death. Yet he killed Polonius without knowing "whom he slew." His moral tendencies are such that he hesitates to kill the king, but he sends Guildenstern and Rosencrantz to death, saying "They are not near my conscience." He is moody and solitary, and spends much time in brooding and self-analysis. He has, nevertheless, a sense of humor, and the ability to enjoy his friends. He is a scholar as is shown by his interest in things intellectual and his true appreciation of literature.

It is vain to try to explain his life. He "did not know" himself, how to account for it. At one time his words seem to indi-

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cate that he is intentionally pretending to be insane; again, he seems to feel that he is actually insane. He tells Opnelia that he did not love her, but at her grave he says that he did. Example after example may be cited, but a definite explanation is no nearer than before.

Rudolf II resembles Hamlet in his interest in study and in his inactivity. His motives are different, and likewise more transparent. Rudolf seems to be weak and fearful. He withdraws from the world, not out of hatred, but out of fear. He believed that all things followed an inexorable order, therefore personal effort was useless. He studied the stars because he believed he could read his fate from them. "Drum ist in Sternen Wahrheit!" I-411. Moreover he had once been warned against his immediate relatives. This made it almost impossible to obtain an interview with him. Even his closest friends were obliged to resort to stratagem. He was kindly disposed toward his subjects as is shown by his revolt against Ferdinand's severity to the Protestants. His greatest mistake lay in not recognizing that human beings could not be made to live according to the uniformity of nature.

He was not entirely without determination and will. When the "böhmische Stände" appear before him he says in the course of the interview; "Sagt lieber, dasz ihr selbst ergreift den Anlasz.

Mir abzuzwingen, was ich euch verweigert

Und jetzt auch weigern würde, stünde gleich

Ein Morder mit gehobnem Dolch vor mir." III- 1549.

His judgment against his own son is practically the only instance in which he follows a resolution by a definite act. It serves to show the power which he had upon occasion without regard to his own inclination.

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On the whole his character presents less of mystery and is throughout more consistent than Hamlet's. Perhaps because of this it arouses less interest and sympathy. Though the dramatist has idealized Rudolf, his weakness and his refusal to see things as they are, is an irritation. He seems to lack common sense, and when his final downfall comes, we can not sympathize with him, because he did not strive bravely. His severity to his degenerate son is out of all proportion to his former acts. Moreover, this son's inheritance and training was responsible for his lawlessness. Rudolf should have passed judgment upon himself.

In addition to these main characters, other characters afford interesting comparisons. The most interesting of these are King Claudius and Klesel. Claudius is a man of ability and skill, who directs the affairs of government with prudence and good judgment. He sees what is to be done, and proceeds toward this end directly, but without rashness. He is troubled by no doubts as is Hamlet. When once he has determined that his safety demands Hamlet's removal, his every act is a step toward the accomplishment of that purpose. His destruction shows only that human skill is in the end unable to defeat justice.

Klesel, likewise, possesses courage, skill, and ability to act. He sees what he must do to rise in the world, and skillfully works so that he, a churchman, may be equal to princes. He can plan and execute well. In the council of the princes it is evident that he is the real leader while apparently only a kind of clerk. His ability is such that it must be recognized. When Rudolf hears of his brother's attempts he is not alarmed, realizing his weakness, but upon hearing of Klesel's presence, his opinion changes.

"Das wäre schlimm. Wenn jener list' ge Priester

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Das was dem andern fehlt, den Mut, die Tatkraft,
Ihm gösse in die unentschiedne Seele——

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Vergrößert sich's zu wirklicher Gefahr." III- 141b.

Klesel finally permits his ambition to "o'erleap itself."

He is too certain of his position, and takes no pains to gain the good will of the other princes. These cause his ruin.

Among the characters who present a good appearance to the world, but have little true worth, we have Polonius and Laertes in "Hamlet", Ferdinand and Maximilian in "Ein Bruderkwitz."

Polonius is a crafty politician who plots and schemes continually without regard to principles of justice and morality. He advises his son and daughter at length, but this advice is purely worldly. In fact, he actually instructs Ophelia in deceit. He slanders Hamlet. Treacherously plots against the latter's deepest affections, and finally loses his life because he did not respect the privacy of an interview between mother and son.

Laertes resembles his father in his worldly attitude. He likewise, speaks unjustly of Hamlet, and is not above the meanest treachery to gain his own ends. Thus, he poisons his sword in the duel to make Hamlet's death certain.

At first Ferdinand appears to be loyal to the Church and the Kaiser. As a matter of fact he is merely a fanatic whose exaggerated ideas of his duty drive him on in cruelty toward the Protestants. Like the two characters just discussed, he seems to lack conscience. He is merely a creature of Catholicism. His faithfulness toward the Kaiser is tardy in developing when it might have been of use. His own words show his lack of decision and desire to avoid responsibility.

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"In mir ringt's wirren Zweifels
Was gäb ich nicht, war mi' der Schritt erspart." II- 967

This statement contains a suggestion of Hamlet's words as
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he recoils from his heavy task.

"The time is out of joint: O cursed spite,
That ever I was born to set it right!" I- 2

Maximilian seems a pleasant, agreeable gentleman, without personal greed or unworthy ambition. His very passiveness is a great fault. The world demands more of men than polite indifference. He does not exert himself in the Kaiser's favor until his conscience begins to trouble him, then it is too late. He had no scruples in planning with the other princes against his brother. He saw nothing to gain or lose for himself, and at the same time no opportunity for duty.

Fortinbras and Wallenstein are similar characters. Both are able soldiers whose decisive actions stand out in sharp contrast to the well-nigh criminal hesitation of those around them.

Fortinbras, upon repenting of his intended attack upon Denmark, has requested permission to pass through this kingdom on his march against the Poles. We find him appearing promptly to claim the "license" for this march so that he may proceed toward his purpose. Hamlet on his way to England meets the army and learns what the end in view is. He bitterly reproaches himself as he realizes how inefficient he appears in contrast to Fortinbras.

When Wallenstein arrives in Vienna he seizes the first opportunity to do what he sees should be done, and which others have merely talked about.

"Da auf den Stationen, als ich herritt
Man mit den Pferden zögerte wie's Brauch,

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Benutzt ich jede Rast und schrieb die Orders."

What a contrast this offers to the weak and inefficient Rudolf who www.libtool.com.cn peevishly pushed aside important despatches! Or to Matthias who later in the same scene replies to an important question with the indefinite and weak words, "Wir wollen sehn." V- 2819.

Wallenstein's clear understanding enabled him to judge events and men correctly. His words to Ferdinana, "Ihr seid mein Mann!", had more significance than the latter realized.

At the conclusion of Shakespeare's drama it is evident that Fortinbras will become king. He, far more than the self-tormented and inactive Hamlet or the guilty king, will bring peace and security to the kingdom.

Grillparzer's drama closes with the country on the verge of a terrible war. In this war Wallenstein will justly be the leader. He can inspire confidence, and enforce the discipline which the army sadly lacked.

The friend of Hamlet, Horatio, has a counterpart in the friend of Rudolf, Julius von Braunschweig. Horatio is a sincere and worthy man, loyal and helpful in his relations with Hamlet, who gives the following fine description of him: "for thou hast been

As one, in suffering all, that suffers nothing;

A man, that fortune's buffets and rewards

Hath ta'en with equal thanks." III- 2.

Rudolf says of his friend: "Du bist ein Ketzer

Allein ein Ehrenmann."

Julius was a Protestant, but nevertheless, devoted to his Catholic sovereign. He resorted to disguise to gain entrance into Rudolf's apartments in order to tell him what momentous events were taking place in the kingdom. He sees what Rudolf might do and tries to di-

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rect him toward it.

"Warum veröhnt Ihr nicht den Streit der Meinung
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Und gebt dem Glauben seinen Wert: die Freiheit,
Euch selbst befreiend so zu voller Macht?"

In a practical way neither friend seems to give much assistance, but in their conversations significant characteristics of both Rudolf and Hamlet are revealed. After all it is the true friend who is able to see the real person behind outward weakness and pretense. With this in mind the final tributes of Horatio and Julius become important as revelations of character. "Now cracks a noble heart.", V- 2, says Horatio as Hamlet dies. Julius, kneeling beside the Kaiser, exclaims, "Mein edler, frommer, mildgesinnter Herr!" IV- 2452.

Horatio's office in the end is to justify Hamlet in the eyes of the world. As has already been seen, Julius informs the Kaiser of the true conditions when no one else can. In addition an effort is made through him to justify Rudolf or more properly speaking, excuse him and arouse sympathy for his fate.

The episode concerning the relations of Cäsar and Lucretia resembles in some respects that of Hamlet and Ophelia. Cäsar, half crazed through Lucretia's rejection of his love, heaps insults and scorn upon her, and finally, in a burst of passion, kills her. The final act overpowers him with remorse. In horror of his deed, he falls to his knees, covers his eyes, and makes no resistance to the soldiers who come to lead him away. Hamlet, either because his mind is occupied with more weighty matters or because he suspects Ophelia's disloyalty, treats her with cruelty. When he returns to find her dead, his grief is great, and he shows evidence of his love

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and regret in wild words and deeds. The interview between Cäsar and Lucretia, Act IV, in which Cäsar shows sharp observation and gives vent to bitter scorn resembles Hamlet's interview with Ophelia, Act III. Cäsar has little respect for women because of his father's attitude who held that women would ever be deceived by men. The hasty marriage of Hamlet's mother causes him to lose faith in woman's constancy. "Frailty, thy name is woman!"

In other respects the characters of Cäsar and Hamlet show little similarity. Hamlet is, at times, rash; Cäsar is always so. The former may be insane, but the latter is a degenerate whose passions are raised to uncontrollable extents by any restraints.

As to Ophelia and Lucretia comparison is difficult, because the character of the latter is not developed at length. Our sympathy is aroused for them because neither one has a mother. Each has affection and respect for her father. Their relations to their lovers is entirely different. Ophelia loved Hamlet, and only repelled him out of obedience to her father. Lucretia had no affection for Cäsar, and rejected him of her own accord. Perhaps Lucretia possessed more self-reliance and independence than Ophelia.

Shakespeare made use of a character only as long as this character was necessary to the drama. Thus, in "Hamlet" the guard, Francisco, has no duty after the first act, he, therefore, disappears. In the last act Osric is introduced to announce the duel to Hamlet. Polonius serves his purpose, does as much as he can, and dies. It remains for the young Laertes to revenge his family. Fortinbras appears but, twice, but each time with telling effect.

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Grillparzer had noted and admired Shakespeare's method in characterization. It is evident in "Ein Bruderzwist" that he employed a similar method himself. Characters and events are brought forward or subordinated as the need of the drama require. An entire act follows Rudolf's death. The "Bruderzwist" has culminated with his overthrow; his presence is no longer necessary. It yet remains to show the results of his weakness and his brother's with the confusion that has been brought upon the state. The story of Lucretia and Don Cäsar, which seems at first to have little connection with the main plot is, a characteristically Shakesperian sub-plot. Cäsars lawlessness is representative of the time. He gives occasion for what is almost the Kaiser's only act of firmness. Thus, he serves to explain a certain phase of the Kaiser's character. His disposition shows the worst tendencies of his father, while the latter's attitude toward him shows characteristics exhibited upon no other occasion. The introduction of the character of the bastard likewise, is a common device of Shakespeare. Don Cäsar occupies a peculiar middle position. While he is the Kaiser's son he is not entitled to princely honors, neither can he be ranked with ordinary citizens. This produces a state of affairs which would be irritating to anyone, especially to a person of Cäsar's temperament. As might be expected, he shows all the violence which is his inheritance. He is passionate, hasty, revengeful, and irresponsible. When anything opposes him, he is aroused to an almost uncontralable excitement, and tries to gain his end by force. He exhibits lack of tact in his relation with his father, and lack of manly consideration in his relation with Lucretia. His character in all its ug-

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liness recalls a similar unpleasant character, Edmund, in "King Lear." Prokop has a minor duty after which he disappears. Seyfried only appears to aid the princes in carrying out their purpose in regard to Klesel.

In structure, the resemblance of these two dramas is confined largely to the fact that everything centers about a main character. In each case this character has intelligence and scholarly insight, is given to self-analysis, but is lacking in resolution and will. The character grouping is not so carefully worked out in "Ein Bruderzwist" as in "Hamlet". We have nothing in the former to correspond to the close relations of the royal family, or the Polonius family. Hamlet and the king seem to be equally matched in number of adherents. Rudolf seems painfully inferior to his opponents both in number and reliability of his followers. Both plays show considerable skill in characterization. The people are natural, and their development is logical. In no instance does the fate of any one seem unjust. "Ein Bruderzwist" is not so well unified or suited to stage production as "Hamlet." The former is called a "Buchdrama" and is a reminder of certain dramas of Browning where the interest centers upon internal rather than external conflict. To be sure "Hamlet" has abundant examples of internal conflict, but external conflict and action are also prominent.

Shakespeare employs prose, blank verse, and rhyme as he feels the needs of his characters and circumstances demand. He obtains thereby, most wonderful and beautiful shades of meaning and effects. Grillparzer confines himself to blank verse. He

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is, therefore, more restricted, and his play is more monotonous. It is not, however, without passages of strength and beauty.

Hamlet has seven soliloquies and many other long speeches in which he reveals his thoughts and character. Rudolf has no soliloquies, but many long speeches. As a matter of character revelation his first appearance is more effective than any soliloquy could have been. He speaks at first only by signs; the admiration of Lope de Vega alone causes him to speak. His repeated exclamation, "Allein", is very significant.

Music is not extensively employed in either drama. In "Hamlet" the appearance of the Players is preceded by music. Poor Ophelia, when insane, expresses herself in song. The gravedigger, untroubled by his serious task, sings snatches of tunes which occur to him. In conclusion we have the trumpets which announce Fortinbras' return, and the dead march when the bodies of Hamlet, the king, the queen, and Laertes are removed. In the second act of "Ein Bruderkrieg", a band of gypsies, that might be compared to the Players, appear. Their entrance is announced by "schlechte Musik." In the fourth act Rudolf imagines that he hears music before his death. At the end demonstrations in honor of Matthias are accompanied by music.

In Shakespeare's dramas numerous biblical allusions can be found. "Hamlet" contains many. "There is special providence in the fall of a sparrow", V- 2. "The devil hath power to assume a pleasing shape." II- 2.

"Foul deeds will rise,

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Though all the earth o'erwhelm them, to men's eyes." I-2.
A study of Grillparzers drama reveals a like use of biblical refer-
ences to intensify a picture or show a state of mind. "Sind sie

vom alten Tempel ihres Gottes

Nicht ausgezogen auf den Berg von Dan

Und haben dort ein Kalb sich aufgerichtet,

Vor dem sie knieen, ihrer Hande Werke?" I- 330.

"Wie Joseph denn im Hause Potiphar

Lass' ich den Mantel Euch, mich selber nicht." III- 1840

"Und als er selbst als Mensch zu Menschen kam." IV- 2390

"Ein Bruderzwist" is totally lacking in one device usual-
ly employed by Shakespeare as a means of relief in his tragedies,
viz., humor. The gravedigger's scene introduces comedy, and Hamlet
at times speaks with keen wit. The German play is somber. Life and
its events are serious; it offers neither time nor inclination for
jesting.

Both of these dramas are fascinating. Their beauty de-
velopes with study. Having once read them we must turn to them a-
gain and again in the hope of penetrating their mystery or to gain
renewed pleasure. Each study repays by revealing beauty of language
and thought. Hamlet's wonderful eulogy, "What a piece of work is
man!", has numerous admirers. Many people can see a representation
of their own thoughts in his soliloquies. He has the ability to put
thoughts, common to all, into a final form. Several scenes from
"Ein Bruderzwist" deserve mention. One of the most effective is the
Kaiser's judgment upon Cäsar. Cäsar is in prison under a physician's
care. In his ravings he has torn aside bandages. It is necessary
for a physician to reach him immediately or he will die. A messen-
ger is hurriedly sent for the key to his prison. Rudolf takes the

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key, and casts it into a deep pool.

"Er ist gerichtet,

Von mir, von seinem Kaiser, seinem—(mit zitternder, von Weinen erstickter Stimme) Herrn!"

It has been suggested that he was about to say "Vater"¹⁾ — an explanation worthy of consideration. He must at least have realized his own responsibility for the sins of this young man toward whom he shows such severity. Just before Rudolf's death his words concerning the Christ are exceedingly beautiful. Very effective, indeed, is the closing scene. Matthias is in possession of power; his wish has been fulfilled; apparantly he should be happy. The people without are joyful, and are acclaiming him with music and cheers. These sounds of rejoicing penetrate to Matthias, who filled with remorse, beats upon his breast and groans, "Mea culpa, Mea maxima culpa."

An unrelenting fate pursues each individual that we have studied in these dramas. Yet this fate is unrelenting only because man reaps the results of his own acts. Not circumstances, out the individual himself, determines what he shall receive from life. Irresolution, active crime, inability to withstand the strain of life, undue ambition—all these unwaveringly produce their definite results. We have pictured lives which are practically failures, out they are not unjustly so. Each person receives the only possible and logical fate. Hamlet, Rudolf, the king, Polonius, Klesel, Cäsar, the queen and even Ophelia might properly have said with Matthias, "Mea culpa, mea maxima culpa."

1) Grillparzer. Sein Leben und seine Werke.
Ehrhard- Necker. p.270.

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