

Film produced in for the founding of the Schiller Institute.

The early years and plays Friedrich Schiller was the second child of Lieut. Johann Kaspar Schiller and his wife, Dorothea. Johann Kaspar gave his son Friedrich a sound grammar school education until the age of 13 when, in deference to what amounted to a command from his despotic sovereign, he reluctantly agreed to send his boy to the Military Academy the Karlsschule, an institution founded and personally supervised by the Duke. Against the wishes of the parents, who had hoped to have their son trained for the ministry, the Duke decreed that young Friedrich was to prepare for the study of law; later, however, he was allowed to transfer to medicine. Having endured the irksome regimentation at the academy for eight years, Schiller left to take up an appointment as an assistant medical officer to a Stuttgart regiment. His adolescence under the rule of a petty tyrant confronted Schiller with the problem of the use and abuse of power, a theme that recurs in most of his plays. The hero of the play, Karl Moor, a young man of fiery spirit and abundant vitality, has led a somewhat disorderly life at the university. When the old Count Moor disowns Karl, the young man turns brigand and defies all established authority at the head of a band of outlaws, until, before long, he discovers that however corrupt the existing order may be, violence and anarchy do not offer a workable alternative and society cannot be reformed by terrorism and crime. He decides to give himself up to justice, thus submitting to the law that he had flouted. Schiller could therefore claim to have written in defense of law and morality. In order to have the play accepted, Schiller had to prepare a stage version in which the rebellious ardour of his original text was toned down. Nevertheless, the first performance Jan. To escape from this intolerable situation, Schiller fled from Stuttgart at night and set out for Mannheim in the hope of receiving help from Heribert Baron von Dalberg, the director of the theatre that had launched his first play. For some tense weeks Schiller led the hand-to-mouth life of a refugee, until he found a temporary home with Henriette von Wolzogen, whose sons had been fellow students of his and who invited him to stay at her house at Bauerbach in Thuringia. There he finished his third tragedy, *Kabale und Liebe*; *Cabal and Love*. The appeal of its theme the revolt of elemental human feeling against the artificialities of convention, the vigour of its social criticism, and the vitality of its dialogue and characters combine to make *Kabale und Liebe* great theatre. Dalberg eventually offered Schiller an appointment as resident playwright with the Mannheim theatre. Schiller accepted and had the satisfaction of seeing *Kabale und Liebe* score a resounding success, but his hopes of clearing his debts and gaining a measure of financial security were doomed. When his contract expired after a year, it was not renewed; and once again Schiller needed the help of friends to extricate him from both his financial predicament and an emotional crisis caused by his attachment to a married woman, the charming but unstable Charlotte von Kalb. On one level, the work is a domestic drama concerned with the relations between the aging King Philip II of Spain, his third consort, Elizabeth of Valois, and his son by his first marriage, Don Carlos, who is in love with his stepmother. The conflict between father and son is not confined to their private lives, however; it has broad political implications as well. The change of focus from the domestic to the political sphere produced a play of inordinate length and a tortuous plot. But positive qualities compensate for these faults: Goethe, who was in Italy at the time, returned to Weimar in the following year. A chance meeting between Schiller and Goethe in and the ensuing exchange of letters mark the beginning of their friendship, a union of opposites that forms an inspiring chapter in the history of German letters. In Schiller married Charlotte von Lengefeld, a cultured young woman of good family, who bore him two sons and two daughters. For a time he lay critically ill, and, although he rallied after several relapses, he never fully recovered from a combination of chest trouble and digestive disorder that proved intractable. The rest of his life was a losing battle, fought with superb fortitude, against the inexorable advance of disease. To give him time to recuperate at leisure, two Danish patrons granted him a generous pension for three years. Schiller decided to devote part of this time to studying the philosophy of Immanuel Kant. Schiller, Friedrich Friedrich Schiller, chalk drawing by F. Weitsch, in the Staatliche Museen, Berlin, Germany. Staatliche Museen zu Berlin – Preussischer Kulturbesitz This period of critical stocktaking also produced some exquisite reflective

poems: In the Wallenstein cycle—a work on the grand scale, consisting of a prefatory poem, a dramatic prologue, and two five-act plays—Schiller reached the height of his powers as a dramatist. Against the sombre background of the war there rises the sinister figure of Wallenstein, who in his secret heart is meditating high treason: Wallenstein sees himself as a privileged being, a superman beyond good and evil, the man of destiny. While these traits repel, his bearing in the hour of crisis compels admiration and even wins a measure of sympathy. His portrayal is a profound study of the lure and the perils of power. Working against time, Schiller produced four more plays in quick succession: Although Schiller repeatedly diverged from the recorded facts in his treatment of the subject, he displays in his play a profound grasp of the historical situation. Schiller offers a disturbing analysis of the problems that arise whenever political expediency masquerades as justice and judges are subjected to the pressures of power politics or ideological conflict. Mary turns outward disaster into inward triumph by accepting the verdict of the English tribunal—which she regards as unjust—in expiation of her sins committed in former days. By giving to the decree of her judges a meaning that they had not intended, she rises superior to their jurisdiction, a sinner redeemed and transfigured. Schiller was ennobled with the addition of a von to his name in 1799. Death overtook him in 1805 while he was working at a new play on a Russian theme, *Demetrius*. Judging by the fragments that remain, it might well have developed into a masterpiece. In his youth it was physical freedom that preoccupied him and found its way into his works; in later life it was spiritual freedom. His reflections on aesthetics thus link up with his political and historical thinking. Although for a time he fell out of favour with the German intelligentsia, the enduring value of his work is not likely to be obscured by fashions in criticism.

Chapter 2 : Friedrich Schiller, poet of freedom | Open Library

Friedrich Schiller, the German poet, philosopher, historian, and dramatist, statue on Belle Isle in Detroit Michigan. This statue of the German poet and playwright was commissioned by Detroit's German-American community in at a cost of \$12,; the designer was Herman Matzen.

Who is Friedrich Schiller? And why his ideas are so important today. A biography of the life and works of Friedrich Schiller November 10, 1759 – May 9, 1805, produced by the Schiller Institute in At the Founding Conference of the Schiller Institute, the Evening Panel included a biographical film on the life, work and ideas of Friedrich Schiller. This is the text of that film, with subheads added. In smaller spheres, the mind of man contracts; But with a nobler purpose, grows the greater. What would Schiller say, were he to see us today? The great causes of mankind seem all but overwhelming; world peace and freedom hang in the balance; the less favored part of the world is threatened with extinction for lack of development; rabid Jacobinism is raging in the southeast regions of the world; indeed, our entire civilization appears to be in danger. Auguste Vinchon Because we must find a better answer to this question, the international Schiller Institute has been founded. In order that those who do not know this great poet should understand why the institute bears his name, we offer here a brief sketch of the history of his life and work. Let us establish the extraordinary example of beautiful humanity, so that we may orient ourselves thereto, and, with more joy and confidence, devote ourselves to our urgent goals. The Poet of Freedom But let it be said from the very start that no one, to our knowledge, more perfectly embodied the humanist ideal of humanity, no one more effectively united the conception of republican freedom with the principle of poetic beauty, than Friedrich Schiller. What Beethoven was for music, Schiller was for poetry. Schiller and Beethoven were the giants of the German classics, infinitely alike in their method of thought, each having established the standards by which all art must henceforth be measured. All he can give us is his individuality. Hence, this must be worthy of being shown off to the world and to posterity. To so ennoble this individuality, to refine and purify it into the most magnificent example of humanity—this his most important obligation he must fulfill before he can endeavor to move superior intellects. It is the boundless merit of the German population of his time, that they loved Schiller as they never loved any other poet. Young and old flocked to the theater in joyous ecstasy. The most vigorous gained the best seats in the gallery. Then a door in the loge section opens, and a tall, thin figure steps to the rail. We are hardly able to drag ourselves away from this sight in order to follow the overture and the first act of the tragedy. Now the heroine rises, to emplant the flag of victory in Orleans; the curtain falls, and a bacchanalian cry of jubilation echoes like a storm through the house: And now the stirring figure rises, visibly, moved, and bows thankfully toward the audience. Again a crescendo of applause, and only the rising curtain puts an end to the tumult. Then he stepped out, and a lane was instantly formed. Voices ordered hats to be removed. And so, the poet walked through the crowd of his admirers, their heads bared, and by his side his little Karl, who remembered it all his life. It would require an entire history book to demonstrate how Schiller was probably the most critical influence on all positive subsequent developments in German history. The thinking of the Prussian reformers vom Stein, von Humboldt, Scharnhorst, Gneisenau, and many others, was decisively shaped by him. It was his ideas which inspired the Wars of Liberation against Napoleon. A great intellect can have no more direct and comprehensive effect, than through his own works. These works, however, illuminate merely one small part of his essential nature, which only flows back fully and clearly in its living form. In a manner which can be neither proven in the individual case, nor traced by thought alone, it is assimilated by his contemporaries and bequeathed to future generations. This quiet and almost magical effect of great minds is the principal vehicle by which an ever expanding body of thought can extend ever more broadly and powerfully from one generation, one nation to the next. In mummified form, as it were, written scientific and literary works can then transport it over chasms which the course of living affairs cannot bridge. Nations have always made major strides in their development before the written word, and in those darkest, but most important periods of human creation and formation, the only possible influence was that of the living. Thus, nothing draws our attention more than any attempt, no matter how weak, to investigate how a remarkable man

of his century has, in his own individual manner, run the course of all thought, binding law with the world of appearances and striving beyond the finite into the infinite. This has often occupied my reflections on Schiller, and there is no one of his era whose internal intellectual life is more deserving of our examination. Wilhelm von Humboldt The written reports of those who had the good fortune to have met Schiller personally, contain the most precious testimony of how their contact with him left such a lasting impression, that in many cases it altered the course of their entire lives. Schiller became the inspiration and hero of the youth. His fame soon spread throughout the world, and in , Germans from every part of the world financed the statue made by Thorwaldson, the first statue ever of a German who was neither prince nor military commander! But as long as America remains separated from Schiller by ideological barriers, it will also remain separated from its own soul. For no other poet eternalized the ideals of the American Revolution as did he. He spent an extremely happy childhood there, and also later in Lorch, and then at the Latin School in Ludwigsburg. On the more positive side, his mind developed under the influence, still felt in the eighteenth century, of Leibniz, Lessing, and Shakespeare, and conspicuous among his teachers was a professor of philosophy who polemically challenged his students to develop into geniusesâ€”Friedrich Abel. In these early years, Schiller developed an absolutely uncompromising disgust for every form of philistinism and mediocrity, an attitude without which he would have never attained greatness. With that unique insight exclusive to genius, he exposed every method of psychological warfare, every activity they directed against the idea of republican freedom. Whoever reads his works today will quickly discover to his great amazement, that these forces remain essentially unchanged to this day. Drama and Poetry In his first drama, *The Robbers*, secretly written by the year-old Schiller when he was still in the *Karlsschule*, a dramatic talent erupted, that has no parallel in the German language. While dramas greater than *The Robbers* were to follow, Schiller had already demonstrated what it was that distinguished him from all other playwrightsâ€”his ability to compose in such a gripping way that each line is born of necessity from the previous one, so that it is impossible to put down one of his dramas, no matter how many times one might have read it, not to speak of the overwhelming effect of his dramas performed on the stage, which only a fool could possibly evade. His good friend, the composer and later collaborator of Beethoven; Andreas Streicher, made great sacrifices to help Schiller escape. Not only did he put the entire duplicity and perfidy of contemporary life at court ruthlessly upon the stage; here he also attacks the sale of Hessian soldiers to the English, who were in the habit of throwing such soldiers as cannon-fodder into the war against the renegade American colonies. But even the English could not prevent some of those soldiers from deserting to the side of the young American republic. The play was immediately forbidden after its premiere performance, and a flood of letters attacking the poet flew back and forth between the authorities. To escape censorship, Schiller never wrote another drama dealing with his own time. Instead, he used the trick of shifting the great affairs of the present to earlier historical times.

Chapter 3 : Who is Schiller? | The Schiller Institute

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Scientific pitch In , the institute initiated a campaign to establish "philosophical pitch" or " scientific pitch " as the classical music concert pitch standard. The Schiller Institute calls this system "Verdi tuning" because it was Italian composer Giuseppe Verdi who first sought to stop the increase in pitch to which orchestras are tuned. Sauveur was strongly resisted by the musicians he was working with, and the proposed standard was not adopted. According to Zucker, the Institute offered a bill in Italy to impose the Verdi tuning on state-sponsored musicians that included provisions for fines and confiscation of non-Verdi tuning forks. Zucker has written that he believes the claims about the Verdi tuning are historically inaccurate. Institute followers are reported by Tim Page of Newsday to have stood outside concert halls with petitions to ban the music of Vivaldi and even to have disrupted a concert conducted by Leonard Slatkin in order to pass out pamphlets titled "Leonard Slatkin Serves Satan. Introduction and Human Singing Voice, which discusses the tuning issue from the artistic and the scientific point of view. Bach , Wolfgang Amadeus Mozart , Ludwig van Beethoven , and Giuseppe Verdi all wrote with the distinct vocal registers of the Bel Canto system in mind, and that their compositions intentionally exploit the different tone colors that these registers produce. Loved by Nazis, Rejected by Humans" and "L. Opera, so that it can celebrate the monstrous sexual fantasies, and the cult of violence, of that vile anti-Semite, Wagner? Kennedy which was held at the Cathedral. Recordings of speeches by President Kennedy were also featured. Information must be verifiable and based on reliable published sources. Please help improve it by removing unsourced speculative content. July Learn how and when to remove this template message Following the death of Jeremiah Duggan , a student who had been attending a Schiller Institute conference in Germany, the Schiller Institute was accused of spreading antisemitic conspiracy theories. The German police investigation found that he had committed suicide. The antisemitism at a meeting of the Schiller Institute would not be obvious at first. You would have to listen over time to a People tend to be drawn into it who did not want to be drawn into it, who did not want to join a cult or a sect or something like that I was freaked out and I experienced that other people freaked out. I saw other people who, members who, got out of their mind Sometimes Jewish members were put under special pressure.

Chapter 4 : Schiller Institute: Helga Z. LaRouche: Poetry and Agape - Reflections on Schiller and Goethe

Friedrich Schiller, Germany's "Poet of Freedom," brought the ideas and the spirit of the American Revolution and the European Renaissance to Germany, inspiring the founding of the modern German nation-state, and leaving an eternal contribution of the greatest poetry, classical drama and essays perhaps ever written. In this video, produced by.

Celebrate his birthday with poetry readings, music performances and dialogue. Friedrich Schiller, Poet of America "Freedom is the natural condition of the human race, in which the Almighty intended man to live. Those who fight the purpose of the Almighty will not succeed. They always have been, they always will be beaten. November 10th marks the th birthday of Friedrich Schiller, known as the Poet of Freedom the world over. His name had been held in high esteem in this country until the beginning of this century, when he was seemingly forgotten. A question which would otherwise only be answered through the blind right of the stronger, is now, as it seems, made to pend before the tribunal of pure reason, and only he, who is always able to place himself in the center of the whole and to raise his individuality to that of the species, may regard himself as a member of that tribunal of reason, at the same time as he, as man and world citizen, is party and sees himself more nearly or distantly involved in the outcome. Because the state serves as representative of pure and objective humanity in the breast of its citizens, so will it have to observe the same relationship towards its citizens, in which they stand to themselves, and also only be able to respect their subjective humanity to that degree, that it is ennobled to the objective. When the inner man is one with himself, so will he even in the highest universalization of his conduct save his individuality, and the state will be merely the interpreter of his beautiful instincts, the more distinct formula of his inner legislation. Throughout his lifetime, Schiller fought for the ideals of the American Revolution, which were most clearly celebrated in his drama Wilhelm Tell, in which the Swiss, a people of herdsmen, liberate themselves from the tyrannical yoke of the emperor. The beautiful formulation of the American Declaration of Independence, a document based on natural law, is clearly echoed in the words of Werner Stauffacher, when he rallies his countrymen to act Wilhelm Tell, Act II, Scene 2: These ideas inspired not only republican fighters in the United States, but were the spirit of the Liberation Wars against Napoleon in Europe. But it was too late. From the stage, the republican spirit was carried into the population and led in to the freeing of the serfs. A republican army was created to defeat Napoleon and to create a sovereign German nation. We will become a single land of brothers, Nor shall we part in danger and distress. We will be free, just as our fathers were, And sooner die, than live in slavery. We will rely upon the highest God And we shall never fear the might of men. The commemoration of this battle one year later was celebrated with a performance of Wilhelm Tell on the very same battlefield. This traditon was kept over the years and the fifty-year celebration saw another Wilhelm Tell performance. The time of the Befreiungskriege Liberation Wars was undoubtedly the period in German history which found the most ennobled and educated population fighting for the inalienable rights of all man. The Lincoln Election This very same influence of the ideas of friends and admirers of Friedrich Schiller, here in the United States, helped elect Abraham Lincoln and, to a large degree, helped to win the Civil War for the anti-slavery forces. Very early on, the networks of Friedrich Schiller overlapped the anti-slavery networks. One example is Karl or Charles Follen, who fought in the Liberation Wars and emigrated to the United States in , after the restoration of the oligarchy following the Congress of Vienna had been implemented. Follen became a professor of German at Harvard University in , and lectured extensively on Friedrich Schiller. Follen was kicked out of Harvard in , after he drafted an anti-slavery address to the people of the United States. His wife, Eliza, was a well-known anti-slavery fighter in her own right. In smaller spheres, the mind of man contracts, But with a nobler purpose he grows greater. These celebrations were a rallying point to defend the United States against her enemies, by helping to elect Abraham Lincoln President. The festivities were used to arouse the spirit of the American public, to defend their own Constitution against the British subversion which had culminated in the secession movement of the Southern States. Many of the celebrations in were four-day events, as in the cities of Chicago and New York, or as small as the dedication of a schoolhouse, in Kansas. A quote from the Chicago Tribune of Nov. His works, the memory of what he did and was, will rise afar off, like a towering

landmark in the solitude of the past, when distance shall have dwarfed into invisibility, the lesser people that encompassed him, and hid him from the nearer beholder That when the noise of all conquerers and demagogues and political reformers has quite died away, some tone of heavenly wisdom that had dwelt even in him, might still linger among men, and, acknowledged as heavenly and priceless, whether as his or not, whereby though dead, he would yet speak, and his spirit would live throughout all generations And, as the Greeks honored their deities, which they brought from the old country, the settlers in America then, gathered to celebrate the works and ideas of Friedrich Schiller. Truer ideas, more refined precepts, purified emotions, then flow into the veins of the population, the clouds of barbarism and dark superstition disperse, night yields to victorious light. This distance gives us the power to transform the material world into the free product of our own intellect, and to exert dominion over it through ideas. One wished the Americans all the luck, and the names of Franklin and Washington began to shine and to sparkle in the political and military heaven. The Robbers was the first drama printed in Philadelphia. Many of his plays were performed in the United States, when they had been already banned in Germany. One of the guest speakers at the Chicago Schiller celebrations in recounted that one could find as many as 24 translators who worked at different times in the United States to translate Schiller. One of the most famous translators of Schiller was John Quincy Adams, who served as the ambassador to the Prussian Court from to , before he became President in They are a silent reminder of the great history of this country and how much of it has been forgotten. That honor goes to the small country of Estonia, where a Russian nobleman, who had participated in the Liberation Wars against Napoleon in , returned home to his estate on the island of Pucht off the West coast of Estonia, erecting a monument with the inscription: Most of the statues of Friedrich Schiller in the United States were erected at the end of the last century or in the beginning of this century, which saw big celebrations of Friedrich Schiller in May of , commemorating the th anniversary of his death. In Europe, statues in public places were restricted, until the beginning of the nineteenth century, to nobility or leading military figures. The many statues which were erected in his honor became a symbol for a society fighting for his ideas of political freedom. The Poet of Freedom became thus the symbol, the guarantor, of a more human society. The statue created by the Danish sculptor Thorwaldsen in Stuttgart was unveiled on May 8, Moerike, Uhland, and others wrote poems and a cantata for the Schiller Fest that was performed. The Marbach statue, a likeness of Schiller more than twice as large as life, was created by the artist Ernst Rau. Thirty-two hundred pounds of bronze were used for the statue, which the king graciously donated from captured cannonballs. The town of Marbach celebrated the unveiling of the statue of its greatest son with a day-long festivity, on May 9, Ten years later, on May 9, a replica of this bronze was erected with great celebration in Lincoln Park in Chicago. Another replica of this statue can be found today at Memorial Plaza near the city hall in St. It was unveiled on Nov. Louis Park, after a three-day-long celebration. The statue had been commissioned in Marbach and donated by Col. Charles Stifel, the owner of a local brewery. On the 10th of November, , the St. The laudatio to Schiller ended with the following little poem: What a Lessing thought, what a Goethe sang eternally it will have its good ring, And if I think of Schiller, my heart grows warm, To replace Schiller the world is too poor. Louis; it required several pages of the local newspaper just to list the participants. Louis composed for the occasion. And among the poets there again is nobody, whose works exercised such a commanding, such a blessed, influence, on the life and growth of his people, especially its youth, than the one whose statue shall be unveiled here today--Friedrich Schiller. It is a eulogy to Schiller which repeats in the opening stanzas, Denn er war unser! These words were used in most Schiller celebrations throughout the world and show how universally Schiller was beloved. The Westliche Post also printed a letter, which the only surviving great-grandson of Friedrich Schiller had sent to the donor of the Schiller statue, Colonel Stifel. It read as follows: Louis the unveiling of a statue of Friedrich Schiller, which has to owe its existence to your largesse and patronage. Allow me, the only surviving great-grandson of the poet, to thank you from the bottom of my heart for this great endeavour. Some days ago, we celebrated here in Weimar the one-hundredth Jubilee of the first Wallenstein performance. On that day, it became very clear to me what place my wonderful great-grandfather occupies in the hearts of the German people. We ourselves only own a small museum of personal remembrances and keepsakes. I believe it not unmodest of me to ask you to send me a photograph of the Schiller statue in St. Louis, as well as a report

about the festivities of the unveiling. This would be a worthy continuance of our memories of the Schiller festivities of , which were sent to my grandparents from all over the world. Above the same hangs a portrait of the poet, and beside it a portrait of his sister-in-law, Freifrau von Wolzogen. The chair in the foreground is from the Schiller house. The cities of Cleveland and San Francisco have a full-size copy in their parks see pictures. The Germans of California donated the statue and presented it on Aug. Superintendent of Public Instruction Fred M. Clothed in whatever language, great thoughts, noble conceptions, grand achievements--the best gifts of poets, scientists, thinkers, and patriots--are contributions, not merely to the intellectual life that throbs within the narrow boundaries which circumscribe their immediate place of birth, but to the intellectual life of every civilized nation. Several copies of the famous Schiller bust by the German sculptor Johann Heinrich Dannecker, who also created a bust of George Washington, can be found in the United States. New Orleans unveiled a Schiller bust during their celebrations. New Orleans celebrated with a three-day festival, starting with a performance of *The Robbers* on the evening of Nov. After a parade on Nov. Several other musical offerings were given, some composed especially for the occasion. To conclude the festivities, a grand ball at the main salon was held on the evening of Nov. The *Daily Picayune*, which described the events for several days, boasted enthusiastically: The statue was executed in Marbach and was sent to America, including the pedestal, making this an over four-meter-high statue see picture. The citizens of Omaha were obviously better educated than the city government in , which tried to remove the statue and throw it in the dump, because nobody in the city government knew who Schiller was! The picture of this statue is courtesy of Heinz Olk, president of the German-American Society in Omaha, Nebraska, which spearheaded the rescue of the statue and who told me about its fate. The year saw the last great worldwide Schiller celebrations for nearly 80 years. The festivities in many cities lasted for several days. Albert Pfister, who had been invited to speak at several of these, wrote a book upon returning to Germany titled, *To America in the Service of Friedrich Schiller*. As the word and the act are closely interrelated, so are the bard of freedom and the country of freedom--the close relation of two souls that can not be disturbed by anything in the world except annihilation. The influence on the popular soul by the educational works of Schiller cannot be underestimated for the future life of nations. Schiller transformed the theater into a national assembly at a time when none existed.

Chapter 5 : Friedrich Schiller - Wikipedia

Friedrich Schiller Poet of Freedom Volume III Book 3 Friedrich Schiller, the great German classical poet and friend of the American Revolution, assigned to art the task of ennobling the spirit of Man, especially at those times when political circumstances are most unfavorable, men most degraded, and when the qualities of genius are most.

There Schiller was broadly educated, including in medicine, and became an army doctor in . But his interests always lay in more humanistic subjects. Already in , he had published his first poem; soon thereafter, he began composing dramas. The play premiered in Mannheim in , achieved instant success, and quickly earned Schiller international fame. Schiller responded by fleeing to Mannheim to begin his literary career in earnest. As his fame grew, Schiller was appointed professor of history at the University of Jena where he lectured on both history and aesthetics. His political disillusionment was coupled with both a serious illness and a crisis of self-confidence in his playwriting. Schiller had already experimented with philosophical prose, but this crisis inspired him to turn his attention fully to philosophy in the hopes of both recovering his health through quiet contemplation and of gaining philosophical insights that would reignite his literary talents. He concludes that humans must possess two forms of reason: If theoretical reason is applied to concepts, it produces logical judgments. If it is applied to intuitions, it produces teleological judgments. Its principle is autonomy or freedom. If practical reason is applied to free actions, it produces moral judgments. Judging something beautiful implies that we have encountered the appearance of freedom in empirical experience. As Schiller puts it: But what would freedom in appearance actually look like, and how could we identify it? Schiller names two qualities that appear in the object itself that prompt us to judge it beautiful. As an example, Schiller contrasts a workhorse to a Spanish palfrey. The workhorse trots just as tiredly and clumsily as if it were still pulling a wagon, even when it is not pulling one. Its movement no longer springs from its nature but rather reveals the pulled weight of the wagon. This, Schiller says, is a kind of autonomy: The beauty of animals generally decreases the more they appear determined by gravity, not form: This analysis allows Schiller to extend his claim that aesthetic judgments are, like moral judgments, a product of practical, not theoretical, reason. Moral actions are self-determining because they follow the form of the moral law, never accounting for external factors. Schiller concludes that [s]elf-determination of the rational is pure determination of reason, morality; self-determination of the sense-world is pure determination of nature, beauty. Schiller articulates this distinction in Kantian terms: The qualities of being autonomous and heautonomous, Schiller claims, persist in the object whether it is being observed or not. This assertion allows Schiller to achieve his second goal of locating beauty in the object rather than only in the observing subject. A man has been beaten, robbed, and left to die on the side of the road. Four strangers offer assistance, but in each case, their offer is badly motivated: The fifth man by contrast offers, of his own accord, to abandon his own belongings and carry the wounded man to safety. In a word, Schiller concludes, a free action is a beautiful action, if the autonomy of the mind and autonomy of appearance coincide. For this reason the highest perfection of character in a person is moral beauty brought about by the fact that duty has become its nature. The status of his claim that beauty is freedom in appearance is also not clear: Using grace and dignity as concepts capable of bridging the divide between morality and aesthetics, Schiller in this essay grapples with a question formulated by Kant, namely how duty and inclination can combine in our assessment of moral worth. Grace is thus associated with but not synonymous with beauty: But it is also objective; it exists whether or not it is being perceived. Graceful actions, Schiller claims, present us with a paradox. On the one hand, as instances of freedom, they are deliberately undertaken movements. On the other hand, they appear to be natural and even instinctive. Schiller accounts for this paradox by distinguishing between two kinds of action. Our rational natures allow us to engage in voluntary actions in direct response to our free will. But we also undertake actions that, despite being directed by the will, appear involuntary. Grace thus describes the way we act as opposed to the reasons we give for our actions: Grace, in short, bridges the Kantian divide: In embodying this kind of perfection, grace provides evidence of a unity of the moral and aesthetic that Kantian philosophy, in the process of making its conceptual distinctions, provisionally disrupts. In addition to better

reflecting metaphysical truth, emphasizing the unity of the moral and the aesthetic, Schiller thinks, will produce better results. Brutally suppressing our sensual side will not be successful in the long run: The enemy who has been merely laid low can get up again, but the one who is reconciled has been truly overcome. Because humans are natural creatures, they are susceptible to pleasure and pain. But whereas other animals are motivated solely by this susceptibility, humans in addition have reason. In such a moment, harmony is impossible and the person in question cannot achieve moral beauty. The appearance of such a soul, its embodiment in action, is not grace but dignity. As an example, Schiller imagines someone whose extreme physical pain is evident in his body. The Pathetic, The Sublime, and the Tragic In several essays on tragedy, some of which predate his period of intense philosophical engagement, Schiller continued to refine his thoughts on human dignity in the face of suffering. In answer, Schiller draws on the Kantian distinction between reason and sensibility. The moral law, he continues, is objectively true and autonomously constructed, whereas our senses produce states we passively suffer. Because we know this, instances in which we respond to conflict by mastering our emotions in deference to the moral law give us pleasure. Struggle against our sensuous natures in order to act autonomously, in other words, allows us to witness what is most impressive about humans, namely our free will. That experience gives us pleasure: Because we recognize our ability to overcome our sensuous nature as the highest expression of our humanity, observing someone else struggle and triumph over her emotions makes us sympathize with her, and this sympathy also gives us pleasure. In this early essay, then, Schiller defines tragedy as the art that imitates nature in those actions most apt to arouse sympathy. Kant describes the sublime as an essentially mixed emotion: Schiller similarly reports that we call an object sublime if our sensuous nature feels its limits, but our rational nature feels its superiority, its freedom from limits. Thus, we come up short against a sublime object physically, but we elevate ourselves above it morally, namely, through ideas. The practically sublime, by contrast, concerns nature as an object of feeling, specifically as a source of danger and fear. But in being confronted by a storm or natural disaster, we also become aware of our power to remain calm in the face of danger. They thus allow us to acknowledge that as sensual beings, we are never safe from disease, loss, and death, but we know that we can face even our own annihilation with dignified calm. Human beings can also be what Schiller calls magnificent: The sublime, by contrast, shows humans succumbing to the fearful but not fearing it. But the basic requirements for a representation of the sublime remain the same: But despite the fact that the forces that can inflict violence on humans are legion, resistance is possible: Counterintuitively, this means accepting the suffering and, in the process, transforming it into voluntary submission. The fact that the sublime can provide this evidence of our autonomy, Schiller continues, means that it offers something beauty cannot. But such a person, if never tested, may never become aware of her moral powers. Here Schiller reiterates his claim that the beautiful and the sublime together complete human nature: Only if the sublime is married to the beautiful and our sensitivity to both has been shaped in equal measure, are we complete citizens of nature, without on that account being its slaves, and without squandering our citizenship in the intelligible world. When we encounter actual misfortune, we may find ourselves defenseless and easily overwhelmed. The more we practice this independence aesthetically, the more adept we will be at executing it in real life: The more suffering we see, the more freedom we stand to witness: Once the pathetic becomes sublime by eliciting this response of freedom, it ceases to be merely pathetic and becomes aesthetic. Any display of freedom in the face of suffering, even if that suffering is for an immoral cause, elicits our admiration. The self-sacrifice of Leonidas at Thermopylae, for instance, elicits both a positive moral and a positive aesthetic judgment: Judged from a moral perspective, this action portrays for me the moral law being carried out in complete contradiction of instinct. Judged aesthetically, it portrays to me the moral capability of a human being, independent of all coercion by instinct. The more morally a character acts, in other words, the more she adheres to a law; the more she adheres to a law, the less freely she acts and the less aesthetic interest she generates. It has also generated praise and critique in more contemporary theorizing. Recent history had shown with painful clarity that if the moral character of the people is not developed, even the most idealistic revolution will fail. A vicious cycle suggests that without the state there can be no morality and without morality there can be no state. In Letter Nine he offers his solution: The artist, then, is called upon to influence the world for the good,

resisting the distractions of the present in the interest of humanity itself. Schiller exhorts his fellow artists to surround their contemporaries with the great and noble forms of genius, and encompass them about with the symbols of perfection, until semblance conquer reality, and art triumph over nature. But against what are we to assess historical definitions of art? Such an inquiry would seem to presuppose a concept of beauty; if that concept itself comes from historical examples, the question of how to evaluate art objectively remains unresolved. Schiller thus begins, in Letter 11, with an examination of human nature. The self Schiller associates with autonomous personhood, independence, and form; our condition he associates with embodiment, dependence, and matter. These two fundamentally opposed sides do, however, coexist in humans, resulting in the imperative that they be brought into harmony: In Letter 12, Schiller claims that humans are impelled towards the fulfillment of this imperative by two corresponding drives, the form drive [Formtrieb] and the sense drive [Sachtrieb]. It situates the human within time and so within change:

Chapter 6 : Ode to Joy - Wikipedia

A biography of the life and works of Friedrich Schiller (November 10, - May 9,) produced by the Schiller Institute in Translations of his poetry, drama, historical studies, and.

They also had five daughters, including Christophine , the eldest. Schiller grew up in a very religious family and spent much of his youth studying the Bible, which would later influence his writing for the theatre. He was named after king Frederick the Great , but he was called Fritz by nearly everyone. His wife and children also visited him occasionally wherever he happened to be stationed. The family moved with him. Due to the high cost of living especially the rent the family moved to the nearby Lorch. He sometimes took his son with him. The quality of the lessons was fairly bad, and Friedrich regularly cut class with his older sister. As a boy, Schiller was excited by the idea of becoming a cleric and often put on black robes and pretended to preach. So Kaspar Schiller took an assignment to the garrison in Ludwigsburg. He entered the Karlsschule Stuttgart an elite military academy founded by the Duke , in , where he eventually studied medicine. During most of his short life, he suffered from illnesses that he tried to cure himself. While at the Karlsschule, Schiller read Rousseau and Goethe and discussed Classical ideals with his classmates. At school, he wrote his first play, *The Robbers*, which dramatizes the conflict between two aristocratic brothers: Schiller became an overnight sensation. Later, Schiller would be made an honorary member of the French Republic because of this play. In order to attend the first performance of *The Robbers* in Mannheim , Schiller left his regiment without permission. As a result, he was arrested, sentenced to 14 days of imprisonment, and forbidden by Karl Eugen from publishing any further works. She was at the centre of an intellectual circle, and she was known for her cleverness and instability. Schiller needed help from his family and friends to extricate himself from his financial situation and attachment to a married woman. In , he was appointed professor of History and Philosophy in Jena , where he wrote only historical works. He was ennobled in , thereby adding the honorific von to his name [11]. Goethe convinced him to return to playwriting. He and Goethe founded the Weimar Theater , which became the leading theater in Germany. Their collaboration helped lead to a renaissance of drama in Germany. For his achievements, Schiller was ennobled in by the Duke of Saxe-Weimar, adding the nobiliary particle " von " to his name. He remained in Weimar, Saxe-Weimar until his death at 45 from tuberculosis in His image appeared on the German Democratic Republic 10 Mark banknotes of the emission. Some Freemasons speculate that Schiller was a Freemason , but this has not been proven. I am neither Illuminati nor Mason, but if the fraternization has a moral purpose in common with one another, and if this purpose for human society is the most important, No membership document has been found.

Chapter 7 : Friedrich Schiller quote: Art is the daughter of freedom.

Friedrich Schiller, poet of freedom 1st ed. Schiller Institute Published by New Benjamin Franklin House in New York, N.Y. Written in English.

It appeared first in *Ibykus Magazine*, the German language sister publication of *Fidelio*, and circulated in Germany. Reflections on Schiller and Goethe About the immortality of our national poet Friedrich Schiller there can be no doubt. So it is quite possible for us to imagine that, since he is immortal, he might be alive today, and that he is just now looking around in Germany. What he thought of the potential of the German people, he let us know in the sketch for his poem, *German Greatness*, for example, and to judge from this high idea, he would probably be horrified about the German reality of today. He would find all too many of the maladies once again in exacerbated form, which he had written about in the *Aesthetical Letters*, especially the coincidence of an enervation of leading strata and a degeneration of entire population groups. What advice would Schiller give us today? It is therefore not entirely incomprehensible if many of its better, thinking citizens are threatening to succumb to resignation when they have to watch as the decision-makers pay obeisance in their unprincipled mediocrity to the presumed new masters. Yet, the greatest problem does not lie primarily in the admittedly alarming, objective reality, but rather more in the personal, subjective realm. More than ever before, Germany today needs its Schiller, despite the *Zeitgeist* which is apparently aimed in the other direction. Just now, we need the beneficent effect which ensues from occupying ourselves with his image of man, and never before was it so urgent, that we rise up to his high ideals. It is only at such extraordinary moments that a person realizes, that it is not the things of the mind which move history, but rather the emotions underlying thinking, which determine both the method of thinking, as well as the objects thought about. In this respect, the two emotions of *Agape* and *Eros* may be considered to be the two fundamental motive forces of all human action and structures of thought. It is either the love of humanity, *Agape*, which inspires an epoch as its general orientation, or it is self-deification, *Eros*, with all of the emotions which issue from it, which dominates the spirit of an era. And if one looks back, it may easily be established, that all progress in the history of humanity always depended upon the action, often of a single person, moved by *Agape*, regardless of whether this "action" was a cultural, political, or religious work. As soon as the work of this individual has begun to take effect upon his contemporaries, or even upon many successive generations, we see that the moral character of the people was improved. And, vice-versa, it was often the influence of a single person, whose self-love was displayed as a model by those wielding power, who cast the human species back into barbaric conditions once more. Of all thinkers who ever expressed themselves in the German language, Friedrich Schiller is the one, out of whose work there speaks the most grand and most beautiful love of humanity, indeed, in whose work and life there is nothing to be found, which were not determined by the passionate desire to ennoble the character of people. Schiller is the poet of *Agape*, in the most primordial sense of the word. Schiller was uniquely capable of combining the interests of virtue stylistically, and in the most playful way, with poetry, so that, although establishing the highest of ideals in the process, naturalness was never violated in the representation. No other poet has been capable of portraying man in greater beauty, nor has any other been in more perfect agreement with the most existential truths of Christian-humanist philosophy. Schiller was able to portray the things most sacred to man, at once with the same inner necessity and freedom, as Raphael with his Madonnas. He was the genius who knew how to draw other persons aloft to his own heights. If the German population of today has strayed from Schiller, that is not progress, as is sometimes said; it is rather an infinite loss, but, as we may hope, not an irreparable one. For Schiller demanded of poetry nothing less than that it should treat only of universal subjects, those which would lose nothing of their truth in coming centuries. This was the source of his unshakeable faith in a better mankind. He had a very happy childhood, as he felt himself, and saw himself frankly as a "favorite of happiness," in contrast to Rousseau and Kant, whose childhood time he suspected to have been very unhappy, to judge from their philosophies as adults. At the end of his stay at the *Karlsschule*, Schiller said: While as a youth he had first wanted to become a pastor, he quite soon rejected the narrowness of Lutheran dogmatism. But what

stayed with him was a deep and childlike piety, and so in *The Robbers*, he has the character Karl Mohr say: Schiller posed his own idea of history against that of Rousseau. For Rousseau, the golden age of humanity was long past, this innocent childhood had been destroyed by culture, so that this happy condition could only be regained by turning away from culture and returning to a state of nature. Schiller, on the other hand, pointed up the importance of the powers awoken in childhood, and actually saw, in the repetition of childhood at a more mature age, the possibility of overcoming the inner fragmentation of modern man, and creating a new man, reinstated in his wholeness. Schiller himself was the best example for this new ideal of humanity, of the person who, with the ideals of his childhood, consciously becomes a personality perfecting itself as life progresses. It is astounding, with what clarity Schiller set forth the philosophical principles in his first dissertation in the *Karlsschule*, principles which would later blossom in such rich form from all of his poetry and works. The ideas developed in this dissertation, which, by the way, was rejected because of its content, show Schiller to be a worthy successor to Nicholas of Cusa and Leibniz, even if their works were imparted to him only indirectly. Thus, in the introduction to his *Philosophy of Physiology*, in the first chapter on the "Determination Bestimmung of Man," he wrote: This, his ideal, is indeed infinite, but the spirit is eternal. Eternity is the measure of infinity, i. He places the answer to the question of the meaning of human life foremost, that is, being like God as the determination of Man, and demands at the same time, that the person adopt this manner of vision of his Creator when he looks upon the world. Schiller furthermore writes, "A soul, says one wise man of this century, enlightened to the degree, that it has the plan of divine providence as a whole before its eyes, is the happiest of souls. An eternal, grand, and beautiful law has bound perfection to delight, discontent to imperfection. That which brings a person closer to that atonement, be it directly or indirectly, will delight him. That which brings him away from it, will grieve him, and what grieves him, he will avoid, but what delights him, for that he will strive. He will seek perfection, because imperfection causes him pain; he will seek it because it delights him himself Thus it is as much whether I say: He is only then perfect, when he is happy. He is only then happy, when he is perfect. Love, therefore, the most beautiful and most noble force in the human soul, the great chain of sentient nature, is nothing but the exchange of myself with the being of a fellow human being And this perfection, comprehension, research, admiration of the great plan of nature. Yea, ultimately all the delights of the senses, of which one ought to speak in its place, incline themselves, through many bends and apparent contradictions, finally back to the same point. Immutably, the truth remains ever identical to itself: If, accordingly, we win a fellow human being to better understand the universe through the development of his own intellectual capacities, he will come closer to his purpose, to be more similar to God, and thus our love, understood as *Agape*, has the effect of permitting him to become happier. Schiller again treated love as the motive force of all progress in the universe in *Theosophy of Julius*, which was first published in a revised form in the *Thalia* in May There he described it as the calling of all thinking beings in the universe to rediscover its lawfulness. Schiller goes even further, and says: I am lost if it does not exist, I surrender the divinity, immortality, and virtue. I have left no proof of these hopes if I cease to believe in love. A spirit which loves itself alone is an atom swimming in immeasurable empty space. In the poem *The Artists*, Schiller explains the whole of human history out of this principle. The third strophe reads: Before it becomes accustomed to greater brilliance, the understanding must practice on allurements: What aging reason found only once millennia had run their course, already lay revealed to the childish mind in the symbol of the beautiful and great. Her lovely image bid us to love virtue; the gentle soul did battle against evil before some Solon ever wrote down laws, whose methodical cultivation yields colorless blossoms. The beauty of nature facilitates our love of the Creator, the grandeur of the stellar heaven awakens the power of imagination for the intellectual comprehension of infinity. There is thus an intimate relationship between the capacity for emotions and thinking. Just as love discovers all riches to the human being, its contrary is what severs him from everything, makes him impoverished. Thus, the question of intelligence has implicitly become a question of morality, for that for which the person is ready to take responsibility, that too is what he understands. Schiller brings this chain of thought to its ultimate decisive point: Egoism and love divide mankind into two absolutely dissimilar species, the borders between which never flow together. Egoism establishes a mid-point in itself; love plants it outside itself in the axis of rotation of the eternal whole. Love is

the co-governing citizen of a flourishing free state. Egoism is a despot in a devastated creation. Egoism plants its seeds for gratitude, love for ingratitude. It is that tender love for the great idea, that mankind will achieve the age of reason, but this tenderness is bound together with that passion, without which nothing great can ever be created. This pure, unselfish love brings Schiller, as if self-evidently, to lay out an image of man in which moral beauty is the maximum of the perfection of character. Since this love is true, its expression is free and natural, it issues from that state of emotion where reason and sensuousness, duty and inclination, coincide, when duty has become nature. About such a person, Schiller says, that he has a beautiful soul. By no means is this the moralizing Kantian, who obtains virtue only in rigid battle against his inclinations pulling him in the contrary direction. Now, we want to see compulsion nowhere, not even when reason exerts it, and we want to know the freedom of nature, too, is respected, because we consider every being from the standpoint of aesthetic judgment to be an end in itself, and because for us, to whom freedom is supreme, it is loathsome and disgraceful, that something should be sacrificed to anything else and serve as a means. For that reason, a moral deed can never be beautiful, if we observe the operation through which it is wrested from the distress of sensuousness. But that is only a negative assessment: The beautiful souls are beautiful, not because of anything they do, but because they are. For the same reason, Schiller rejected every visible moral utility of a work of art, for this utility could never contribute anything to the beauty of a work; this must instead issue forth out of the nature of an object freely and without compulsion. In the Kallias Letters, Schiller describes a moral deed by portraying five variations of the help of a passerby for a person hurt and lying at the side of the road. Schiller only lets the behavior of the very last traveler stand as an example of a morally beautiful deed, because he came to the help of the person stranded and hurt at the wayside, unbidden and without reflection, although it cost him something, and because he did what was his duty with such ease, as if it had been merely his instinct to act that way. Schiller sees the way toward ennoblement of the individual, upon which all improvement in political affairs depends, in the education of emotions up to those airy heights where those emotions correspond with reason. Only if the individual person perfects himself, will the character of the nation be improved, and only then does political progress occur. For Schiller, history was neither the dry chronology of events, nor an academic end in itself. Just on account of its universal character, Schiller saw the study of history as an excellent means for shaping the personality, in direct contrast to the specialist education even of his time. In the inaugural address, he says: Schiller compared the moral power of theater with religion, with which it shared the task of forming the character of people. In the foreword to the *Bride of Messina*, Schiller says: That art has this effect, can be confirmed by anyone who has experienced the potential effect of great dramas or works of music upon an audience, on condition that the artists step back behind the work itself, and are able to communicate the same agapic excitement which inspired the poet or the composer. The artist who knows how to move the hearts of his audience in that way, makes the people who are his audience free in fact. If such a work of art is a tragedy, for example, the viewer sees himself confronted with realities which pose him questions more profound than those he usually faces in his own life. By identifying himself with the main characters and the theme of the tragedy, he grows beyond himself. The chief characteristic of tragedy is that it demonstrates, that the human being is not the sole master of his own fate. Even if he does everything necessity demands of him, summoning up all of his powers, violent developments may intervene, which destroy all of his efforts, and perhaps even his very existence. Schiller, however, employs just these tragic situations to show, that these blows of fate may indeed be capable of destroying a person externally, but, in doing so, they awaken in the character of the drama, and in the viewers, powers of self-assertion and of moral resistance against unjust conditions.

Chapter 8 : 'For He Was One Of Us': Friedrich Schiller, Poet of America

Schiller was the great republican poet of freedom, who could adorn the ideal of a nobler, more beautiful mankind in such powerful language, that he truly found "an infallible key to the most secret recesses of the human soul."

Chapter 9 : Friedrich von Schiller | Biography & History | AllMusic

DOWNLOAD PDF SCHILLER, POET OF FREEDOM

Pfister emphasized in his speeches that, ``America is like a star of freedom and what the ideal men of the American Revolution fulfilled with their revolution, is exactly what Friedrich Schiller, the poor Swabian poet, meant with his enthusiastic poetry.