

Audio Guide

SCHILLER'S HOME



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200: Welcome and Introduction



Schiller's home was originally two buildings, as you can see from the windows. You have to go through the grey back house to get into the front yellow three-storey building where the Schiller family lived. There, some of the rooms still have the original furniture and furnishings. Our audio guide not only takes you through Schiller's home, but also through the exhibition areas. The tour takes approximately one hour. In that time, of course, we can't tell you about every single exhibit. If you want to know more about individual objects on display, you'll find a detailed description in the book dedicated to Schiller's home. Our tour begins in the entrance to Schiller's house, where you'll find a large painting on the right of Schiller leaning against a tree. When you get there, just key in the number 201. We hope you have a very enjoyable tour exploring the life and work of Friedrich Schiller!

Hello and welcome to Schiller's home in Weimar.

Friedrich von Schiller, the great German classical playwright, lived here from 1802 until his death in 1805.

201: Painting by M. Stieler, *Schiller auf der Flucht*, 1850



In this idealised painting, it is autumn in 1782. Pale and exhausted, Friedrich Schiller has sat down and is leaning back against a tree. Andreas Streicher, his friend, is kneeling beside him. Schiller was born in the independent Duchy of Württemberg. He fled his home when the autocratic ruler, Duke Karl Eugen, banned him from writing. But Schiller was determined to continue! Friedrich Schiller, the son of an army officer, was born in 1759 in Marbach, Swabia. From the age of 14, Schiller's fate was determined by Duke Karl Eugen, Württemberg's ruler. First,

Schiller was ordered to join the Duke's elite Military Academy in Stuttgart, then to study medicine and join a Stuttgart regiment as a medical officer. While at the military academy, Schiller discovered a passion for writing. He secretly wrote his first play - *Die Räuber* – The Robbers. The play was premiered in 1782 in Mannheim. It created a furore and made the 22-year-old Friedrich Schiller famous overnight. But there was a price to pay. As Schiller later said, his play *The Robbers* cost the young playwright "family and fatherland". To attend the premiere, Schiller left his home country of Württemberg without first obtaining his monarch's permission. It was a serious offence. At that time, Germany as a single country did not exist. Mannheim was in the neighbouring principality. What we know today as Germany then comprised a mass of large and small independent territories, each ruled by its own sovereign. When Schiller made another unauthorised visit to the theatre in Mannheim, he was discovered and kept in confinement. In the end, the Duke banned Schiller from continuing with his writing. So Schiller had no choice. If he wanted to write, he would have to flee his own country. He finally settled in Thuringia, where he spent most of his life – living for many years here in Weimar.

202: Vaulted room with the permanent exhibition (Schiller in Thuringia/Bauerbach)

We enter Schiller's home through the back house. This held the servant's quarters, stores and utility rooms – for example, this used to be the laundry. The family lived in the rooms in the front house – and we'll come to them later. For now, though, we catch up with Schiller on his journey as he escaped from Württemberg, travelled on to Thuringia and finally stopped in the small village of Bauerbach. He arrived there in December 1782, just a few weeks after leaving Württemberg forever. Henriette von Wolzogen, the mother of one of Schiller's school friends, generously took him in. She gave him a temporary home at her house in Bauerbach. Schiller had no job and no income. Moreover, he was wanted as a deserter - so during his stay in Bauer-

bach, he called himself "Dr. Ritter". Schiller stayed for seven months in Bauerbach. There, he found the peace and quiet to work on his new plays, including such famous works as *Kabale and Liebe* – Cabal and Love - and *Don Carlos*. Afterwards, he moved back to Mannheim again, but he couldn't stay there and didn't want to. Eventually, he accepted an invitation to go to Saxony and lived for two years in Leipzig and Dresden. In 1787, he visited Weimar for the first time and stayed here for two years. He moved back here ten years later in 1799 and lived here until his death in 1805. To find out why Schiller wasn't happy in Mannheim, but was happy in Saxony – and what Beethoven had to do with it, just key in 20.

In the summer of 1783, six months after he fled Württemberg, Schiller left Bauerbach in Thuringia. He had been offered a job Mannheim for a year as the resident playwright. Despite this chance to make a living from writing, Schiller never really settled in Mannheim. His work was not as successful as he'd hoped and his contract was not renewed. He also caught an epidemic plague, virulent at the time, and fell seriously ill with a "cold fever". The illness continued to weaken him for years to come. When an invitation to go to Saxony arrived, he was more than happy to take it up. The invitation was from admirers who didn't even know him personally, but in 1785, Schiller happily set out for Leipzig and Dresden. There, he spent the following two years with Christian Gottfried Körner and his circle of friends. Schiller was in debt, but Körner was a wealthy man and supported him however he could. Freed

from financial worry, Schiller took new heart and wrote one of his most famous poems, his ode "To Joy" which starts with the verse:

*"Joy, thou beauteous godly lighting,
Daughter of Elysium,
Fire drunken, we are ent'ring
Heavenly, thou holy home!."*

In 1823, nearly forty years later Ludwig van Beethoven set Schiller's Ode to Joy to music in his world-famous 9th Symphony. In 1972, the Council of Europe adopted Beethoven's music as the Anthem of Europe – but without the words, to avoid favouring any particular European language.

203: Permanent collection (Schiller in Thuringia from 1787)

The different coloured panels in this exhibition room present Schiller's life in Thuringia from 1787. At that time, when he was nearly thirty, he left Dresden and visited Weimar for the first time – and stayed for two years. Weimar, a small and peaceful town, was home to the court of its ruler, Duke Carl August. Schiller and the Duke had met three years before in Mannheim. The Duke attended a reading rehearsal of Schiller's play *Don Carlos* and awarded Schiller the title of Weimar Councillor. Although the title brought no financial advantage, it did establish Schiller's first ties to Weimar. Now, Schiller hoped to meet the Duke again. He was also eager to meet the "three giants of Weimar", as he called them – Goethe, Herder and Wieland. It was vital for him to make such connections. Schiller, now homeless, was one of the first authors in Germany trying to make a living just from writing, and he needed contacts and sponsors. The other writers of

his day, for example, Goethe or Wieland, had a secure livelihood from their fixed salary or pension as a court minister or tutor. Schiller first met Goethe a year later in 1788 at the von Lengefeld's in Rudolstadt, south of Weimar. By the way, Charlotte von Lengefeld, who Schiller married, came from the same family. But this first meeting between the two writers was rather distant and cool. Nonetheless, Goethe put Schiller forward for a professorship of history at the University of Jena. Schiller moved there in 1789. These two great German writers met again in Jena in 1794 and became close friends – a friendship so intense and fruitful that it produced an entire literary era: the era of Weimar Classicism. Schiller didn't finally move to Weimar until 1799. In 1802, he bought this house. But despite that, he nearly decided to move again to escape the narrowness of smalltown life – and to find out more, just key in 21.

On 10 February 1802, a few weeks before moving into this house, Schiller wrote to his publisher Göschen in Leipzig:

"A few days ago I finally achieved what I had long wished for, to own a home of my own. For I have now given up all thoughts of leaving Weimar and plan to live and die here."

At last, Schiller seemed to have achieved what he wanted – he had a family, a house and artistic success. But that was only one side of the coin. He also knew he would have to work constantly to pay for this lifestyle. As you can see here at the back on the right, he drew up plans for plays and income. But he based his plans on a rate of work that his health would never allow. Just over ten years before, in 1791, Schiller had a severe case of pneumonia which left him weakened for the rest of his life. But his health was not his only worry. He also

found Weimar court society too limited, as he admitted to his brother-in-law in spring 1804:

"(...) Every day I find I like it less here (...). Everywhere else is better (...)."

Shortly afterwards, Schiller travelled to Berlin to see if he could also make a living as a writer outside Weimar. He was given a rapturous welcome in Berlin and received a very lucrative offer. But Schiller didn't leave Thuringia. Instead, he negotiated a better salary from the Duke and stayed on in Weimar, continuing to live in this house. Aside from any financial considerations, his decision was certainly influenced by two factors. Firstly, he wanted to continue meeting and conversing with friends and acquaintances – and above all, with Goethe. Secondly, his health was simply too poor. Friedrich Schiller died just one year later, in May 1805.

204: Entrance Hall

From the courtyard, you have now entered the front house where Schiller and his family lived. This was the entrance hall. The ground floor also comprises a kitchen and storerooms, as well as a servant's room. The family lived on the next floor. There's an attic floor above that – and Schiller took those rooms as his own realm. There he could work in peace and quiet and receive his guests. You can choose the sequence of the individual floors you look at. Most of Schiller's original furniture, pictures and other furnishings are on the top floor, especially in his study, the room where he died. The majority of manuscripts and sketches on display in the house are copies. The originals, which would be damaged by the constant exposure to the light, are mainly kept in the holdings of the Klassik Stiftung Weimar. With its numerous passageways and doors, this entrance hall provided access to all parts of the house. From here, you could get to the living areas, the utility

rooms and servant's quarters, into the garden or into the street. The large wooden door was originally the main entrance where Schiller, his family and friends went in and out. Johann Wolfgang von Goethe, the great German writer, was a frequent guest. The last meeting between Schiller and Goethe was here, directly in front of the door, on the first of May 1805, just eight days before Schiller died. While today there's a busy shopping street in front of the entrance, 200 years ago it was much quieter. The house was built in 1777 next to the old city walls. When Schiller moved here in 1802, the land to the south, towards the modern street, was not yet developed. When Schiller looked out of the window, he saw trees and gardens. Directly in front of the house was the Esplanade, an exclusive avenue lined with trees, with spreading gardens behind it. Friedrich Schiller had the house refurbished to his own plans – and to find out more, just key in 22.

When Schiller bought this house on the Esplanade in February 1802, it was just 25 years old. Most of the conversion work and renovations he ordered were designed as practical improvements. For example, the staircase was moved to its present location so that it created a joint set of stairs for the front and back house. For the living area, Schiller and his wife Charlotte chose the coloured patterned wallpaper and borders that were the latest fashion at that time. Remnants of those wallpapers were found during restoration work on the attic rooms in the 1980s. The wallpapers were reprinted and have been hung in the reception room and study so that now that the walls look just as they did in Schiller's day. Un-

fortunately, the few remnants of wallpaper found on the first floor were not enough to allow a similar reconstruction. The wallpapers in the first floor rooms are based on remnants found in other rooms. The work in the house took its time – and was only finished in August 1802, four months after the Schiller family had moved in. As Schiller noted:

"The alterations in our newly purchased house, which were considerable, have meanwhile produced a lot of noise and commotion; it's only this week that the house is empty of workers and we are now enjoying the comforts of a cosy and healthy home."

205: Servant's room



This room is thought to have been where Schiller's servant, Georg Gottfried Rudolph, once lived. Rudolph's tasks were many and varied – receiving visitors to the house, looking after the post, running errands, and heating the house in winter. Rudolph was also paid extra to work as Schiller's clerk and copy his manuscripts. On the open writing desk, you can see a facsimile of some lines he copied from Schiller's ballad "Der Graf von Habsburg" – the Count of Habsburg. Schiller even asked Rudolph to copy out unpublished works – a considerable mark of confidence! Over the years, Rudolph became indispensable for Schiller. Schiller first mentions

Rudolph in 1797, when the young family was still living in Jena. Two years later, when the Schillers moved to Weimar, initially living in an apartment just around the corner, they brought Rudolph with them. And he remained their faithful servant for nearly 20 years until Schiller died in 1805. Unfortunately, there are no records to tell us whether the room was really used to live and sleep in as the furniture here suggests. None of the original furniture from the ground floor rooms has survived. Rudolph's room might have been located at the top of the back house, nearer to Schiller's living quarters. We do know though that he took great care of his master. When Schiller was ill, he spent nights watching over him. And when Schiller died, he was close at hand. The portrait on the right of the door shows Schiller a few months before his death. He is clearly marked by his illness. The original of this painting was by Conrad Westermayr, who knew Schiller personally. He was one of the scholars and artists who carried Schiller's coffin to its grave.

206: Utility room with permanent collection (house and social history)

The house and conversion cost Schiller around 5000 Reichsthaler – a vast sum for a freelance writer. At that time, Schiller was earning around 1500 Reichsthaler a year from his writing. He also received an additional payment from the Duke of Weimar amounting to several hundred thaler. Schiller's income easily put him among Weimar's wealthier citizens. In comparison, his servant Rudolph earned 40 Reichsthaler a year, with free board and lodging. Nonetheless, Schiller had to borrow extensively to afford a house in such a choice location directly next to the Esplanade. Goethe's situation was quite different – as Duke Carl August's trusted confidante and a high-ranking minister, the Duke actually gave him the large Frauenplan house as a gift. The documents on display in this room show Schiller's meticulous record of his income and expenditure, and the luxury articles he didn't want to give up. After all, the Schillers were far from being "ordinary

folk". They had a high standard of living – and, as Schiller often complained, Weimar was expensive. He not only had to provide for himself, Charlotte and the children, but for a number of staff. There was Rudolph, his personal servant, Charlotte's personal maid, a nanny to help with the children and a kitchen maid to help Charlotte run the house. In addition, a cook and a wet nurse were paid for as needed. So quite a few staff had to be paid – though the number of staff also reflected the family's social status. As a von Lengefeld, Charlotte was born into the aristocracy. In 1802, Schiller was also elevated to the nobility. To pay off the house as quickly as possible, he drew up a rigorous plan for his work and finances – and did manage to pay off most of the debt on the house before he died. You can find out how difficult it was for Schiller to live from his writing and why he often ran into debt if you key in 23.

When Schiller fled Württemberg in 1782, he was penniless – and yet exactly 20 years later, he could afford to buy this house. His situation had radically improved, but his path to success as a writer had been exceptionally hard. For a long time, he relied on friends and admirers, such as the Körners in Dresden, for financial support. After he married Charlotte von Lengefeld in 1790, he received a small annual salary from Duke Carl August. Later, the Duke increased the amount paid. Schiller could thank Charlotte von Stein, Goethe's famous friend, for that income. She was a close friend of the von Lengefeld family and wanted to ensure that Charlotte could enjoy a suitable standard of living after marrying Schiller - who was, after all, a commoner. To begin with, the Duke paid Schiller 200 Reichsthaler a year – far too little to feed a family let alone buy such an exclusive house. In comparison, at that time Goethe was earning 1800

Reichsthaler a year! Gradually, though, Schiller managed to earn most of his income from writing. But it required a phenomenal amount of work. He set himself the goal of writing one play a year. Cotta in Stuttgart, his publisher, paid 650 Reichsthaler for each work. Later, as Schiller became increasingly successful, his publisher raised that amount to 900. In addition, Schiller received royalties on published works and earnings from the stage performances of his plays. Yet though his financial situation eased, his income still often could not quite cover his high standard of living in Weimar, which was an expensive city. In 1804, Schiller noted that he would need 2000 Reichsthaler a year "*to live a decent life here*". As he wrote to his sister Christophine, he needed around 10 times as much for himself and his family as his father had earned as a Lieutenant in Württemberg.

207: Kitchen



The kitchen was sure to have been a bustling part of the house – after all, with Schiller, his wife and four children as well as the servants, it was not exactly a small household. The kitchen had a direct view of the garden, though it wasn't especially

large. The next house began where you can see the façade of today's Schiller museum. The kitchen contains the kind of furniture, tableware, pots and pans and other kitchen utensils commonly found in wealthier households around 1800. Unfortunately, none of the original furnishings have survived. Nonetheless, the position of the stove with the open chimney hood was identified during the restoration work in the 1980s. The red limewash coat on the walls is also the original colour. Towards the back of the kitchen, there's a trapdoor in front of a doorway. It leads down to the cellar. The cellar was used as a storeroom and, as we know from the list in a supplies book dated 1804, also contained a collection of wine. The list comprises around 200 bottles including "61 malaga, 35 Burgundy, 22 champagne (...), 34 Franconian wine [and] 5 rum". The complete list, together with some baking recipes, is on display in the exhibition room next to the kitchen. No doubt, those recipes soon had the pleasant smell of baking wafting through the house – reminding Schiller of his home. After all, these were recipes from Swabia, Schiller's home region, sent to him by his mother.

208: Living room and dining room



The first floor where the Schiller family lived and ate – and it must have been quite lively at times. Friedrich and Charlotte Schiller already had three children when they moved into the house in 1802: Karl, their oldest boy, was nine years old, Ernst was six and Caroline just two years old. Their second daughter Emilie was born two years after they moved into the house. This room was a living and dining room. This was where the children played, the family spent time together, and where they ate. Charlotte's mother and her sister Caroline von Wolzogen, together with her husband and young son, also often stayed with the Schiller family. Schiller didn't always join his family for meals. Sometimes, he was simply too ill to get up. At

other times, he threw himself into his work, withdrawing to his rooms, writing through the night and sleeping until midday. By the way, the furniture you see here did not originally belong to Schiller. Until 1984, the first floor was as a literary museum, so hardly any records on the original furniture and furnishings exist. However, sometimes the furniture was mentioned in contemporary letters, so when the rooms were refurbished in the style common in Schiller's day, such furniture was also included. For example, Schiller once referred to a new *"little tea table with a lacquered tray"* for Charlotte – and it may well have looked something like the tea table in between the windows. Some of the tableware used by the Schiller family has also survived. The pieces are displayed in the tall glass cabinet – including champagne glasses and a porcelain coffee pot. At that time, coffee was a real luxury – as was tea, which was prepared using the special device on show next to the coffee pot. The painting on the right of the cabinet is a portrait of Friedrich Schiller. A portrait of his younger sister Caroline, known as Nanette, is on the left. Schiller was very much a family man – and to find out why, just key in 24.



After fleeing from Stuttgart in 1782, Schiller lived for years without ever seeing his parents and his sisters. He found the separation very difficult. It influenced the rest of his life, fostering a deep desire in him to have a family himself. As he wrote to his friend, Christian Gottfried Körner, in 1788:

"Until now, I have been a solitary stranger wandering the world aimlessly without any possessions of my own. (...) I long to live as an ordinary citizen in a domestic surrounding - that's the only thing I still hope for."

Schiller left Württemberg, his homeland, as a deserter. For many years, he couldn't return. He first went back to Ludwigsburg to visit his family in 1793, eleven years after he had left without his sovereign's permission. He brought his wife, Charlotte, who was heavily pregnant. Their first child, Karl, was born during this visit. The Duke of Württemberg left Schiller alone – after all, in the meantime his former protégé had gained quite a reputation as a playwright, poet and historian. In Ludwigsburg, Schiller saw his little sister Nanette for the last time. She died a little later when she was only 19 years old. Christophine, Schiller's other sister, painted the portrait of Nanette on show here. Christophine was a talented amateur artist, as was Schiller's wife Charlotte, who produced the etching of the farmhouse on the left of the door to the next room. Charlotte even dreamed of one day illustrating her husband's writings: In 1790, shortly before their wedding, she wrote:

"If I could make the etchings for your works in future, it would be really good, wouldn't it."

But her plan was never realised.

209: Drawing room/salon



This drawing room or salon was used to receive guests. Unfortunately, though, we don't know how this reception room was originally furnished. It may have contained some of the good-quality furniture Charlotte received from her mother as wedding presents. But equally possibly Schiller and his wife may have opted for a new, modern style of furniture – similar perhaps to the box sofa you can see here which was popular at that time. Charlotte von Stein was an especially frequent guest. She was one of the most distinguished figures in Weimar and a close friend of the von Lengefeld family. Charlotte von Stein has also gone down in history for her deep friendship with Goethe. As a lady-in-waiting to

Duchess Anna Amalia, Charlotte von Stein knew life at the Weimar court inside out. For many years, though, her friend Charlotte Schiller, though a member of the nobility, was never invited to court. "Lolo" – Schiller's pet name for his wife – came from an old aristocratic family, though not a wealthy one. When she married Friedrich Schiller, who was a commoner and not aristocratic, she forfeited her status as a member of the nobility. In contrast, Charlotte's sister Caroline – whose portrait is on the left of the door – married the aristocrat Wilhelm von Wolzogen and was received at the Weimar court. In 1802, Schiller was granted an aristocratic title. As a result, Charlotte was then received at court. A little later, Schiller, rather amused, wrote in a letter:

"Lolo is now really in her element since she can wave the train of her dress around at court".

There were two von Lengefeld sisters – the quiet Charlotte and the more eccentric Caroline. It was an open secret that for a long time Schiller was in love with both of them. To find out more, just key in 25.



Schiller got to know Charlotte and Caroline in December 1787 at their parent's house in Rudolstadt, around 35 miles south of Weimar. Schiller was 28 years old, Caroline was 24 and Charlotte just 21. Even after their first meeting, Schiller confided to his friend Christian Gottfried Körner, whose portrait is on the right of the door:

"Without being beautiful, both creatures are attractive and I like them both very much."

At that time, Caroline was very unhappily married. A few years later, she divorced her husband and married Schiller's old school friend Wilhelm von Wolzogen. Caroline and her new husband then moved to

Weimar. They lived not far from this house. Caroline was a remarkable woman, witty, well-read and very talented. She also wrote, and published a novel anonymously. Later people even believed it was written by Goethe! Charlotte had been educated to prepare her for a life as a lady in waiting. She was similarly well read and interested in the arts, but she had a rather more childish air about her. In the summer of 1788, Schiller spent nearly every day with both sisters. He wrote fervent letters to both Caroline and Charlotte. When he finally had to choose between them, he decided to marry Charlotte. He explained why in a letter written in late 1789:

"Caroline is closer to me in age and so the form of our feelings and thoughts are more similar. She has made me express more feelings than you my Lotte – though I don't wish by any means this were different or you were different from the way you are. What Caroline has and you haven't, you'll have to receive from me; your soul must unfold in my love, and you must be my creature."

Friedrich Schiller and Charlotte von Lengefeld married a few months later. Caroline may have been disappointed, but she remained close to her sister and new brother-in-law for the rest of their lives.

210: Charlotte' room

This was Charlotte's private room, a place where she withdrew to embroider, read and write. The layout of the furniture follows a sketch of the room made by Schiller shortly after they moved in. Some of pieces on display here were owned by Schiller's daughter, Caroline. A portrait of the young Charlotte von Lengefeld is on the wall at the back next to the window. The portrait dates from 1788 – the year she met and fell in love with Schiller. Charlotte was clever and well read, with a wide range of interests. She not only sketched and painted, but also wrote stories and poems. Some had even been published. But Charlotte put all her efforts into supporting her husband. She was the quiet heart of the family – something Schiller very much appreciated:

"(...) Her dear life and influence round about me, the childlike purity of her soul and the warmth of her love, give me a repose and serenity that would otherwise be impossible in my hypochondriac condition."

When Friedrich Schiller died in 1805, Charlotte's four children were a comfort and support to her – and gave a task in life. Their youngest child, Emilie, was just nine months old. Charlotte was also helped by the Weimar court. The Grand Duchess Maria Pavlovna – whose portrait is on the right over the sofa – helped Schiller's young widow and also assisted her financially. Later Maria Pavlovna set up a memorial room for Schiller in the City Palace, together with memorial rooms for Goethe, Herder and Wieland. Those Poet's Rooms at the City Palace are certainly well worth a visit while you're in Weimar. After Schiller's death, Charlotte sorted out his extensive literary estate – letters, manuscripts and notes. There are some mementos to this great German writer in the display case next to the door – cups and buttons, for example, together with genuine locks of Schiller's hair. To find out more, just key in 26.



When Friedrich Schiller died on 9 May 1805, a few locks of his hair were cut off. The text next to the curls proclaims their authenticity. The text on the left says:

"I bear witness by my name that this small lock of Schiller's hair was cut off after his death by Professor Jagemann to give me this holy relic. Marie Körner, Theodor's mother, Berlin, January 40."

Marie – known as Minna – was the wife of Christian Gottfried Körner, Schiller's friend for many years. Körner, a wealthy lawyer and writer, supported Schiller financially in the first years after he had fled Württemberg. He also gave Schiller a place to live when he was in Leipzig and Dresden. The silver drinking goblet at the front on the left engraved with an "S" for

"Schiller" dates from this time. Minna Körner had four of these unbreakable beakers made, engraved with the initials of their friends. Schiller had once clinked glasses so enthusiastically that that he broke Minna's wineglass. In a boisterous mood, Schiller then sacrificed wine and glasses to the gods, calling out:

"No separation! No one alone! May we be allowed to perish together!"

And Schiller did indeed remain close friends with Körner for the rest of his life. He wrote him many letters with details about his life and work, and the things pre-occupying him at the moment. Today, these letters give us a remarkable insight into Schiller's ideas, thoughts and feelings. After Schiller's death, in memory of his friend, Körner also arranged for the first complete edition of his works to be published. Charlotte even lived to experience the start of a wave of Schiller worship in this house. In 1813, she wrote in a letter:

"All the nations have come to me; officers came from the interior of Russia to see the house, and wanted to have the books that he had loved and used. (...) Prussians, Livonians, and Austrians have come to me and shed tears with me ..."

211: Charlotte' Bedroom

This small room was Charlotte's bedroom. Schiller had the room renovated in summer 1804 while his wife Charlotte was visiting their doctor in Jena for the birth of their daughter Emilie. The wallpaper is a special feature of the room, together with the two wallpapered corner cupboards. The wallpaper is an exact copy of the original and makes the walls look as if they were decorated with lengths of material. Charlotte and Friedrich Schiller had separate living areas and bedrooms, a custom quite in keeping with the habits of their social class at the time. By the way, Charlotte painted the little brush sketch at the foot end of the bed. As she noted on the back, this is a sketch of: *"The church in Wenigen Jena where I was married."* Schiller and Charlotte had a very quiet wedding there on 22 February 1790, with only Charlotte's mother and her sister Caroline in attendance –

just as Schiller had wanted. He was then a history professor at the University of Jena and wanted, as he said himself, to prevent *"all attempts by students and professors to surprise me"* – and he succeeded. They were married for fifteen years – and in that time Charlotte very much dedicated herself to her duties as the wife of a great writer and a mother, putting her own artistic interests a long way second. Shortly after Schiller died in 1805, she wrote: *"I supported his spirit, his entire productive life, by living solely for him"*. Even after Schiller's death, Charlotte stayed on in this house with her children. Although she rented out some of the other rooms, the entire first floor remained her refuge throughout her life. Charlotte died in 1826 while she was visiting her son Ernst in Bonn in western Germany. She is also buried there.

212: The daughters' bedroom



Looking back, Emilie, Schiller's youngest child, called this room the *"very long narrow box room where we girls slept"*. Schiller's two sons probably had a bedroom in the back house. But these were not children's rooms in our modern sense. In the early 19th century, children did not have a room where they slept and played, did their homework, and invited friends over. But around 1800, the way children were treated was changing as new educational approaches and concepts developed. Children were no longer thought of as little adults – and were no longer dressed that way either. Charlotte and Friedrich Schiller created a loving environment for their children. In contrast to their relatives, they neither used physical punishment nor unnecessary severity. The children would have played in the living room. No doubt, it was

a noisy affair especially when friends were visiting – for example, Goethe's son August or Caroline von Wolzogen's son Adolph. Schiller liked to withdraw into his quiet upstairs rooms to work – but his children were free to visit him at any time. Schiller was, after all, very much a family man. He valued and needed the warmth and security of a life surrounded by his loved ones. An acquaintance once noted how Schiller became quite restless on journey because of his little daughter Caroline:

"He hurried to Weimar, and when I visited him several weeks later he came towards me with this charming ideal of a little girl in his arms and said: Look, this is the hare-brained little creature who didn't allow me to stay with you in peace."

You can see a portrait of Caroline in profile over the bed on the right, and a portrait of her brother Ernst next to it. The original toys used by Schiller's children in the open sewing table between the windows are an especially attractive feature. The sewing table was only discovered in 1987 under the built-in shelves in Schiller's study. The little balls, scraps of paper and drawings lay there for nearly 200 years unnoticed. To find out more, key in 27.



The toys are thought to have disappeared under the built-in shelves in Schiller's study after 1810 when Schiller's second oldest son Ernst – now already 14 – moved in the room at the top of the house. His two

little sisters were certainly frequent visitors. In this remarkable discovery, one particular children's drawing is especially interesting – the sketch at the back in the central display. It shows a man in profile wearing a long black coat. This is quite possibly a sketch of Johann Wolfgang von Goethe – in any case, the likeness is quite surprising. Goethe was a frequent guest in Schiller's house and the children would have known him extremely well. The carefully detailed painting on the wall above is also very interesting. The writing on the back tells us exactly what it is: *"Post and journey game / made by Ernst von Schiller"*. So Schiller's son drew this game himself – and probably invented it as well.

213: Reception room



We're now in the attic of the house – Schiller's own realm. Above the box sofa, the master of the house is welcoming you to his rooms – rather as he would have welcomed visitors in his own day. This painting is a copy of Anton Graff's famous Schiller portrait, probably the best known of all, painted when Schiller was 26 years old. When he moved here, Schiller was 43 and could look on back on a series of achievements. Theatres tried to outbid each other for Schiller's plays, and he had many ardent admirers keen to get to know him personally. But Schiller could be extremely reserved - and even sometimes downright unfriendly to visitors he thought were time-wasters. He was very different with friends and interesting conversationalists such as Wilhelm von Humboldt, the Prussian diplomat and founder of the Berlin university. Humboldt's portrait is on the

right of the doorway to the next room. Humboldt and Schiller got to know each other in 1789. They thought a lot of each other and sometimes talked through the night into the early hours of the morning. They also regularly wrote letters to each other. According to Humboldt, Schiller:

"may well be ... the most imaginative mind ...that has every existed".

Schiller's meetings with Goethe were equally intense. Goethe's portrait bust is on the chest of drawers between the windows. Goethe and Schiller had been close friends since 1794. Goethe, who lived only a few minutes away in his Frauenplan house, was always welcome here. For Schiller, Goethe was the most important person to discuss ideas with – and vice versa. They inspired each other – and Goethe greatly valued those qualities:

"The fortunate encounter of our two natures has created many a benefit for us 30 and I hope this relationship will continue always in the same way. You have given me a second youth and made me into a poet again, which I had almost ceased to be."

To hear more about this remarkable friendship which marked the start of Weimar Classicism just key in 28.



Schiller first met Goethe in 1788 – yet although Schiller stayed for a while in Weimar, Goethe remained distant. Did he perhaps fear a competitor? The young Schiller suffered considerably under Goethe's initial reserve. Six years later, their relationship changed dramatically. In summer 1794, after a meeting of the Natural Science Society in Jena, they got into a discussion about Goethe's theory of a botanical archetype. This talk sparked a deep and lasting friendship. Although it soon became clear they had fundamentally different philosophical views, the ice had finally

been broken and the "happy event" – as Goethe described the encounter in retrospect – took its course. The two writers felt they had a lot in common. They wrote to each, talked, debated and argued – and worked together on periodicals such as *Die Horen* or the Muses' Almanac. Their literary oeuvre also profited from their close friendship. Schiller's discussions with Goethe were part of the process of writing his great plays *Wallenstein* and *William Tell*. In turn, Schiller encouraged Goethe to resume his major play *Faust*, and also regularly discussed aspects of Goethe's groundbreaking novel *Wilhelm Meister's Apprenticeship*. In 1799, Schiller moved to Weimar to be closer to Goethe. As Schiller wrote to his old friend Christian Gottlieb Körner "I see Goethe every day". They often sat talking into the small hours of the night, sometimes right through to dawn. In 1805, Schiller's death brought this profound and extremely fruitful friendship to a sudden end. Goethe was inconsolable. He wrote: "[I] have lost a friend and in him that half of my being."

214: Drawing room/salon



In this salon or drawing room, Schiller met with kindred spirits to discuss those philosophical questions so dear to his heart. This was where he would rehearse new plays with actors or read from his own works. Here, he relaxed among his circle of friends, or played chess or cards. And here too, Charlotte would sometimes play music for her husband – as we know from Caroline von Wolzogen:

"Schiller loved music very much and liked her to be in the room next door when he walked up and down in his study and abandoned himself to a creative mood. That moved my sister to continue taking piano lessons"

The games table, guitar and square piano tell of these pleasant moments of his gettogethers at home. Schiller greatly valued the warmth and security of his circle of friends

and family – and you can see portraits of his parents over the sofa. On the left of the door to the reception room, there's also a portrait of Charlotte aged 27. The three small portraits underneath show Schiller's old friends from Dresden, Christian Gottfried Körner and his wife Minna, and her sister Dora Stock. On the opposite wall, the engraving on the left of the door was given to Schiller and his wife in 1801 by Johann Gotthard Müller. It depicts The Battle of Bunker Hill in 1775, fought during the America war of independence. On the chest of drawers between the door and the window, there's a cast of Schiller's famous portrait bust by Johann Heinrich Dannecker, one of his oldest friends. The bust is regarded as one of the most outstanding sculptures in German classicism – and Dannecker himself was extremely pleased with his work:

"Your portrait [has] an inexplicable effect on people [...]: those who have seen you find it a perfect likeness, while those who only know you from your writings find more in it than their imagination could create."

In Weimar too, Schiller was a famous figure – and a welcome guest. To find out more about Schiller's social life in the town, just key in 29.

Schiller hosted numerous visitors in his rooms – from such close friends as Goethe, Carl Ludwig von Knebel, or Charlotte von Stein to his publishers Cotta and Göschen or artists such as Georg Melchior Kraus. But he was also invited to many of Weimar's social events. As in all small towns, Weimar welcomed diversion and variety, and regularly held a range of social get-togethers. Schiller frequently joined the Wednesday Circle that Goethe had founded in 1801. In a letter to his friend Körner, Schiller noted:

"Goethe has brought together a number of friends who get on well in a club or circle which meets for dinner once a fortnight. It's a very jolly get together [...] with a lot of singing and quaffing of glasses. Moreover, this occasion would bring forth various little lyrical gems which I would never arrive at when involved in my larger works."

And in the end even Duchess Anna Amalia, who initially had a problematic relationship to Schiller, invited him to join her social gatherings at the Widow's Palace, just a few steps away from here. For example, Schiller noted in his calendar for November the third 1803: *"Tea and games at Duchess Amalie's."* At such gatherings, there was music, poetry and sketching. But Schiller also enjoyed visiting theatres or evening balls in the vicinity. As far as his state of health allowed it, he would party through the night with friends, emptying bottles of champagne in the process:

"We stayed together until 3 in the morning [...]. – The following day I spoke to him in his box at the theatre. He mentioned how the previous evening had been such a pleasure to him and promised to host the same group before long in his room [...]."

215: Study



You are now in Schiller's inner sanctum - his study. This is where he came when he wanted to read, think and write. When he was gripped by an idea, he would stay here day and night, working feverishly. The study, with its furniture, prints and everyday objects, is largely as it was during Schiller's lifetime – so this is where we come closest to the great writer. Schiller sat at this desk and dipped his pen in this glass inkbottle. The marble letter weight, the table clock and the snuff box were all personal possessions - and this is also where he wrote his last plays *The Bride of Messina* and *William Tell*. Schiller chose the wallpaper himself. The wallpaper you can see here is an exact copy of the original. He made some practical changes to the room as well, having a window in the ga-

ble wall put in to give him more light at his desk. For his collection of books, he also had special built-in bookshelves made to fit the pitch of the roof. For conservation reasons, the books on show today are a selection of second editions; Schiller's original books are in the Duchess Anna Amalia Library. Although often ill, Schiller planned ahead, setting himself ambitious goals. He got through an amazing amount of work, planning to write one play a year. The publishers paid him well, and his plays were performed across Germany. As Schiller wrote to his brother-in-law Wilhelm von Wolzogen in 1804:

"My work is my biggest joy, it makes me happy in myself and outwardly independent, and if I can only live to reach fifty with my mental powers undiminished [...]."

But it wasn't to be. Scholars believe the last lines Schiller ever wrote are those on the paper on the desk. They come from his unfinished play *Demetrius*. On the evening of May the ninth 1805, Friedrich Schiller died here in this bed from pneumonia. He was only 45 years old. To find out more about the Schiller cult after his death, just key in 18.



Directly after Schiller died, the cult around him took on features commonly associated with the veneration of a saint. In 1806, Heinrich Voss the younger, a close friend of Schiller's, wrote:

"No matter how often I go into Schiller's house, I feel as if I'm entering a temple."

By 1817, Goethe had already suggested the idea of a literary memorial dedicated to Schiller. It took another thirty years, though, for it to become reality when, in 1847, Weimar bought Schiller's house. To ensure the attic rooms were furnished as authentically as possible, information was collected from those who had known the house during Schiller's lifetime. This literary museum – the first in any German

speaking region - was Weimar's tribute to one of its great writers. Even today Schiller's works continue to represent the struggle for freedom and justice – and are highly valued for it. In the 1930s, though, the Nazis stressed the "Germanness" of Schiller's writings, with propaganda minister Joseph Goebbels even twisting William Tell into a metaphor for Hitler leading the German nation. In fact, though, Schiller's main protagonists are more than just national figures or leaders. They are fighting for freedom and a better world. Schiller's William Tell even assassinates a tyrannous governor – which is why, after the first failed assassination attempts, Hitler personally banned William Tell from the stage. No one should ever be allowed to connect William Tell the freedom fighter with the would-be Hitler assassins. When the first wave of heavy air raids hit German towns in 1941, the Nazis removed and stored Schiller's furniture. To keep the house open, they replaced the original pieces with copies made by prisoners in the nearby Buchenwald concentration camp. The humanist ideals in Weimar Classicism and Nazi barbarity were rarely so poignantly juxtaposed - and seldom was the Nazis' pernicious utilization of past cultural achievements so blatantly evident.

216: Bedroom



The plain wallpapered door takes you into Schiller's small bedroom. His bed was probably on the narrow side of the room. Only a little light comes in through the window to the courtyard. Contemporary reports mention ivy and a wild vine reaching up to this part of the house. Berta von Brawe, a friend of Schiller's widow Charlotte wrote:

"There was a white lilac shrub in the garden as high as the bedroom window. The scent of the lilac blossom was supposed to have been good for his nerves."

Berta lived in the attic rooms from 1823 to 1826. By renting the rooms, Charlotte gen-

erated an additional income after Schiller's death. Although Schiller had paid off most of his debt from buying the house, some money was still outstanding. And, of course, Charlotte had other expenses too – for example, the cost of educating her sons. The Grand Duchess Maria Pavlovna granted Charlotte 200 thaler annually to pay for their education, and even paid 400 thaler a year while they were at university. As Charlotte said, she was grateful for:

"The love and care of our beloved Grand Duchess", who had "taken care of Karl ... like a mother ...".

Charlotte also received financial help from Karl von Dalberg, an old friend of the family, and godfather to Charlotte's oldest son Karl. Dalberg's portrait is in the reception room, directly to the right of the door to the hallway. Even during Schiller's lifetime, Dalberg helped by providing substantial sums to enable Schiller to service the debt from buying the house.

217: Dressing Room



This long narrow space, more a passageway than a room, was Schiller's dressing room. It is dominated by the large floor-to-ceiling cupboard that Schiller had especially built. The cupboard is quite roomy – as we know from a clothing list that has survived from 1804. The list includes 33 coloured handkerchiefs, 37 shirts, over 30 pairs of socks, 10 jackets, 15 pairs of trousers, 3 pairs of boots, and 4 pairs of shoes. Quite a considerable wardrobe! For a long time, though, Schiller could only dream of such a standard of living. In terms of lifestyle, Goethe had it far easier. In 1798, he received an annual salary of 1900 thaler just for his work at the Weimar Court. Alt-

hough Schiller was granted an allowance to go with his Privy Councillor title, he was largely dependent on his writing to earn a living. And his success proved him right – he could indeed provide a pleasant lifestyle for his family from his writing, and even enjoy a certain luxury. In 1802, Schiller spent 75 thaler on clothes alone – roughly twice the annual salary of a journeyman completing a trade apprenticeship. In 1802 Schiller was ennobled as Friedrich von Schiller – and his expenses increased dramatically. To dress for court, he not only required a tailcoat and sword, but far more elaborate sets of clothes. In 1803, Schiller was presented to the Swedish King Gustav IV. Gustav praised Schiller's history of the Thirty Years War and gave him a diamond ring. But Schiller remained little impressed by all the pomp and circumstance of court life:

"We poets rarely have the good fortune of being read by kings, and it is even rarer for their diamonds to find their way to us. You gentlemen of state and men of commerce have a much greater affinity to these treasures, but our realm is not of this world."

218: Wilhelm Tell

"He has no choice but to come to Küssnacht through this sunken way." - the famous scene when William Tell waits to assassinate the governor. But for many people, the scene they most associate with William Tell is the legend of how he split an apple placed on his son's head. The display case on the left of the doorway to the media room contains two sketches of this dramatic scene. They are both stage sketches by Johann Heinrich Meyer made at the premiere of William Tell in Weimar. When Wilhelm Tell refuses to show the required subservience to the cruel Habsburg governor, he is ordered to shoot an apple from his son's head with his cross-bow. If he refuses, the governor says, he will kill them both. Tell succeeds – and resolves to kill the tyrant. Schiller was fascinated by the legend of the Swiss national hero. As he himself said, It attracted him *"with a vigour and intensity" that he had "not met with for a long time"*. He wrote the play in less than six months, between August 1803 and February 1804 – and the story of how Schiller wrote it is also told in this room. Goethe, who took a keen interest in the work of his friend, has left a vivid description of Schiller's obsession with the theme:

"He started to plaster the walls of his room with [...] special maps of Switzerland [...]. At the same time, he studied the history of Switzerland, and when he had brought together all he needed, he sat down to work and literally did not get up from his desk until Tell was finished."

One of the maps Schiller used is on the right of the doorway to the media room. Wilhelm Tell was premiered on 17 March 1804 at the Weimar Court Theatre. It was a resounding success. In the context of Napoleon's recent conquests in Europe, Schiller's criticism of despotism and the abuse of power was highly politically charged. The Swiss struggle for independence in the play with the oath to the Swiss Confederacy against the Habsburg occupation found quite an echo. But it was not acclaimed everywhere – for the ruling powers, Schiller's William Tell was revolutionary and dangerous. The themes of justice and political and individual freedom run through all of Schiller's works – and have gained him a reputation as THE playwright of freedom. To find out more, just key in 19.

31: 2nd level: 218

When Schiller's *The Robbers* premiered in 1782, it created a furore. As a contemporary noted:

"The theatre was like a madhouse: rolling eyeballs, clenched fists, stamping feet, hoarse cries in the auditorium! Complete strangers fell sobbing into each other's arms, women staggered almost fainting to the door. It was a general state of disillusion, like a chaos from whose mists a new creation is breaking forth."

Seven years before the French Revolution, Schiller's play pilloried the nobility's corruption and despotism. It caught the mood of the moment. The audience went wild, drunk on its own sense of burgeoning identity. This reaction cemented Schiller's reputation as a playwright of freedom and made him an icon of the civil society movement for democracy. In *Cabal and Love*, his most popular play, he also sharply criticises the social misery caused by an

unjust hierarchical society. In his works, Schiller constantly returned to the theme of the individual's right to freedom and self determination – and that includes the right to fail. Thus, Schiller's play *Wallenstein* ends in what Hegel termed a "triumphal gloominess". Wallenstein is a celebrated general during the Thirty Years War, brought down by his own treachery – and in the end is murdered. When the play was shown, the audience and the critics all agreed – *Wallenstein* was the most important theatrical event ever staged in Germany. Many of Schiller's plays are based on key events in history. In his famous inaugural address at Jena in 1789 when he was appointed a professor at the university, he explained why he took that approach:

"The sphere of history is fruitful and widely comprehensive; the entire moral world lies within its compass. There is no one among you all to whom history would not have something important to say ..."

219: Studiolo



You are now in the Studiolo. Here you can write in pen and ink, browse through books and play.

220: Media room and permanent collection (Schillers Death)

Friedrich Schiller died in this house on 9 May 1805 from severe pneumonia. The sketch to the left on the wall shows him on his deathbed. An autopsy was carried out on his body a day later. His brother-in-law noted:

"The body was opened and they found an odd state of disarray in his insides."

In fact, Schiller's lungs, heart and other organs were already so seriously affected that no doctor could have possibly saved him. His poor physical state led to the much-quoted note at the bottom of the autopsy report, which you can see on the right.

"In view of this condition, one can only wonder man how the poor man managed to live as long as he did."

Friedrich von Schiller was buried at Jacob's Cemetery in Weimar on the night of 11th to 12th May. His coffin was interred in a mausoleum reserved for prominent citizens who, like the Schiller family, did not have their own family vault. His midnight burial was also a privilege reserved for the nobility. In 1826, 21 years later, in a cloak and dagger operation, Schiller's remains were removed from the communal grave. They were re-buried in the Ducal Vault on the historic cemetery in Weimar. The vault, which is open to the public, also contains Goethe's coffin. In the meantime, research has shown that the bones collected from the mausoleum and reburied in the vault are not actually Schiller's remains. Our tour of Schiller's Home ends in this room. We hope you have enjoyed the tour and exploring the life and work of this great German writer and dramatist. If you'd like to find out more, there's a wealth of information at the media stations here. You can also see a film on Schiller's life in a room next to the coatroom downstairs. For now, though, goodbye and have a pleasant day!