Friedrich Schiller’s

Wallenstein

translated and freely adapted by Robert Pinsky
directed by Michael Kahn

SHAKESPEARE THEATRE COMPANY
FIRST FOLIO:
TEACHER AND STUDENT RESOURCE GUIDE
First Folio provides information and activities to help students form a personal connection to the play before attending the production. First Folio contains material about the playwrights, their world and their works. Also included are approaches to explore the plays and productions in the classroom before and after the performance.

First Folio is designed as a resource both for teachers and students. All Folio activities are designed to support grade 8-12 Common Core standards in English Language Arts. We encourage you to photocopy these articles and activities and use them as supplemental material to the text.

Enjoy the show!

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It is 1634. The Thirty Years’ War has been raging across Europe for 15 years. Sometimes called a religious war, the conflict is actually over political power itself, as Protestant and Catholic factions have fought on both sides. Duke Wallenstein of Bohemia, the supreme commander of the Holy Roman Emperor’s army, has assembled the largest land force that Europe has ever seen. Composed of a polyglot stew of mercenaries, they are loyal to Wallenstein, whom they believe has the power to end the war and bring peace. However, Wallenstein has been negotiating secretly with the enemy Swedes, and he envisions a peace in which he holds great power.

As the action begins, Octavio Palladini, Wallenstein’s oldest friend and one of his generals, arrives in Wallenstein’s camp in Pilsen with Questenberg, a diplomat sent by the Emperor from Vienna. They discover, to their alarm, that Wallenstein has gathered together all 30 of his chief generals, who espouse sentiments that come close to treason. In a war council, Questenberg presents Wallenstein with the Emperor’s command: he is to divert eight regiments to Milan, to escort the Spanish Habsburg Prince. Instead of agreeing to the order, Wallenstein threatens to resign his commission, sending the meeting into chaos. Afterward, in conference with his brother-in-law Count Czerny and his Field-Marshall Kolibas, Wallenstein demands that his generals sign an oath of loyalty to him, unconditional, with no mention of the Emperor. Czerny and Kolibas agree to trick the generals that night at a banquet.

At the banquet, Max Palladini, Octavio’s son, meets secretly with Wallenstein’s daughter Thekla. They are in love, but Thekla understands that their marriage will come at the cost of Max betraying the Emperor. That night at the banquet, Max refuses to sign the oath of loyalty prepared by Czerny and Kolibas, raising the suspicions of the drunken generals. The next day, Wallenstein meets with Lundquist, a Swedish Captain, but he hesitates, uncertain whether to commit himself to the other side.

In his officer’s quarters, Octavio reveals Wallenstein’s death warrant, signed by the Emperor, to Max, who cannot believe his father’s diplomatic deceit. Octavio then shows the warrant to two of Wallenstein’s generals, Harvaty and Bailey. Harvaty leaves with Octavio, but Bailey stays behind, posing as one of Wallenstein’s loyalists. When the warrant becomes public knowledge, Wallenstein’s soldiers revolt. After trying to talk to a regiment of Grenadiers, Wallenstein gives the order to open fire on his own troops. Max breaks with Wallenstein, horrified.

Forced to flee to the mountain stronghold of Eger, Wallenstein arrives with his smaller band of followers, where he is greeted by Gordon, the fortress commander. News arrives of Max’s death, trampled by his own horses in a meaningless battle against the Swedes. Thekla leaves to find Max’s gravesite. Meanwhile, Bailey enlists Devereux and MacDonald, two Scottish captains in Wallenstein’s troop, to kill him as he prepares for bed. Wallenstein and his generals are murdered. Octavio, arriving too late to spare Wallenstein’s life, is named Prince and commander of the armies.

**Leadership Skills**

There are many types of leaders: leaders of families, schools, or teams; or, of a company, an army, or a country. But what makes someone a good leader? Work in groups to come up with a list of people you think exemplify the qualities of a good leader. Once this list is compiled, make a list of the attributes that a good leader should have.

Compare your lists: Do your leaders have all of the attributes? Which person has the most? Is there a difference between being a good leader and being an effective one? How would you differentiate between the two? Who is an example of being an effective leader, but not a good leader? Is it possible to be a good leader without being effective?

Where would Wallenstein fit in? Which attributes does possess? Discuss the difference between the leadership attributes of Wallenstein and another leader from your list.
About the Playwright, Friedrich Schiller

Sometimes characterized as Germany’s answer to Shakespeare, Friedrich Schiller (November 10, 1759–May 9, 1805) is one of the greatest German poets and playwrights, as well as one of the first modern European intellectuals. His alliance, at the turn of the 19th century, with his close friend Johann Wolfgang von Goethe resulted in a body of writings that touch on all aspects of human knowledge, including poetry and philosophy, history and natural science, psychology and spirituality. He is perhaps most famous as the author of the words in the Ode to Joy, which appears in the last movement of Beethoven’s Ninth Symphony.

Born in the petty principality of Württemberg, a duchy of the Holy Roman Empire, Schiller spent a traumatic adolescence in the Karlsschule, the strict military academy overseen personally by the repressive Duke Karl Eugen. His first play, The Robbers (1782), written while he was still a student, is marked by revolutionary calls for freedom and emphatic assertions of the individual’s will to action. Schiller was imprisoned for two weeks and forbidden from writing more plays, but he fled from the Duke’s prison in Stuttgart and began the career of a writer. After success in Mannheim with Cabal and Love (1784), Schiller moved to Leipzig. Here he reached a crisis point with Don Carlos (1787), a blank verse play that combined his youthful idealism with increasingly ambitious historical and political content.

Feeling that he was unable to continue writing drama after Don Carlos, Schiller turned to aesthetic, historical and philosophical studies. In 1788, he was appointed professor at the University of Jena, and his History of the Thirty Years’ War (1791–1793) was read widely. Meeting Goethe in 1794, Schiller proceeded to write his groundbreaking theoretical essays, the most famous of which include The Theater Considered as a Moral Institution (1794), Letters on the Aesthetic Education of Man (1795) and On Naïve and Sentimental Poetry (1796). In these writings, Schiller articulated an aesthetic program in which art, particularly dramatic art, was charged with the moral edification of the individual in order to bring about social change. Inspired by these writings, Schiller began to be aware of an urge to return to playwriting. Moving to Weimar, Germany’s literary capital, Schiller co-founded the Weimar Court Theatre with Goethe, beginning a brief-lived renaissance of German theatre practice and theory. After christening the stage with Wallenstein (1799), an epic 10-act tragedy based on his historical writings, Schiller would write only four more plays—Maria Stuart (1800), The Maid of Orleans (1801), The Bride of Messina (1803) and Wilhelm Tell (1804)—each of them pairing a momentous historical subject with an innovative dramatic form. He died in 1805, at the age of 46, due to complications from tuberculosis. Schiller’s theoretical writings have proven enormously influential in modern culture, and his mature plays—idealistic in theme, realistic in treatment—embody his aesthetic program. As Goethe said: “The idea of freedom assumed a different form as Schiller advanced in his own development and became a different man. In his youth it was physical freedom that preoccupied him and found its way into his works; in later life it was spiritual freedom.”
Excerpts from A Note by Adapter, Robert Pinsky

In college, I studied drama with the great Francis Fergusson, author of The Idea of a Theater. He taught us to think about a play’s action. In class, his method was to ask two or three students—regardless of gender, or acting skill—to read a few speeches from a scene in Sophocles’ Oedipus Rex or William Shakespeare’s Hamlet… or, Bertolt Brecht’s Mother Courage and her Children. His course, called something like “Introduction to World Drama,” introduced me to both Aristotle and Brecht.

After the student voices, usually in an inexpressive monotone, had read a speech or two each, Fergusson would ask us, gently: What’s his action? What’s her action? Encouraging us to express the action as an infinitive. The action would be the human purpose, or in the terms of Aristotle, “the movement of the soul.” In the Ethics, Aristotle says that the human soul is itself only when in action: tending toward some goal, or away from some aversion. Passion, before it generates a purpose, is… passive, the soul like soft wax that receives an impression, not yet acting as itself. Oedipus’ action in a scene might be “to find out what the Messenger knows,” while the Messenger’s is “to protect himself” while Jocasta’s is “to slow down Oedipus.” Those three individual actions are component vectors in the scene’s overall action, which a viewer (or director or scholar) might define as “to approach what happened at a crossroads, long ago.”

And each scene, in turn, can be seen as a component vector of the play’s overall action. (“To heal Thebes” or “to see the truth” or any number of possibilities.) Brecht’s theatre is profoundly different from that classical arena, but in Fergusson’s vision Brechtian drama, too, presents an action. The great modern anti-war and anti-fascist work, Brecht’s Mother Courage, proceeds by the action of disruption, undermining and defying conventional notions of heroism and nobility, along with aesthetic principles of unity and decorum, including the separation of comedy and tragedy, epic and low.

The historical setting of Brecht’s work is the same as for Friedrich Schiller’s Wallenstein: the Thirty Years’ War. Schiller uses the ambiguous, magnetic figure of Wallenstein, and the horrors of the war, to question his own Romantic ideas about heroes and their aspirations…

Schiller’s questing and questioning, Romantic spirit, is embodied by Max Palladini, a fictional creation that the dramatist puts among actual historical figures. Max at the outset believes in both Wallenstein’s heroic leadership and his father Octavio Palladini’s conservative probity. In the end, disillusioned, he finds a way to reject both. None of these ideas were in my conscious mind as I tried to make a single, contemporary play out of Friedrich Schiller’s great Wallenstein trilogy. I wanted to retain Schiller’s complex, ambivalent vision of Albrecht Wallenstein and his world. To do that, I needed to include the double nature, ideal and violent, promising and terrible, of a new, aspirational social order. In retrospect, I think that by inventing Dead Wallenstein, who addresses the audience directly—in a way, a Brechtian character, commenting on a Romantic drama—I may have been drawing on Francis Fergusson’s sense of theatre, in its generous range of possibilities.

In this free adaptation, I have tried to preserve the essential spirit of Schiller’s work, the action of all the characters—even while they contend with one another, sometimes murderously—of creating a new, better order for their world.
WHO’S WHO in Wallenstein

Duke Wallenstein
(VFAHL-en-shtine)
A great general and statesman. He longs for a high destiny rather than simply power or wealth.

Count Czerny
(CHER-nee)
Wallenstein's brother-in-law, advisor and co-collaborator.

Countess Czerny
Wallenstein's sister, married to Czerny.

General Kolibas
(koh-LEE-bahs)
Wallenstein's other advisor and co-collaborator.

Octavio Palladini
(Oke-TAHV-yoh)
An insider and adept politician, as well as a soldier and Wallenstein's old friend.

Max
Octavio Palladini’s son and a follower of Wallenstein. In love with Thekla.

Thekla
(TEYK-la)
Wallenstein's daughter. In love with Max.

Bailey
A general under Wallenstein.

Captain Lundquist
Swedish officer who conspires with Wallenstein.
According to the definition above, many may call Wallenstein a traitor when he joins Lundquist and begins plotting with the enemy. Below, you will find a list of famous figures whose names are also associated with the word “traitor.”

**Traitor or No?**

- **LeBron James**
  Left his hometown team, the Cleveland Cavaliers, in 2010 to join the Miami Heat where he won an NBA Championship in 2012.

- **Joe Lieberman**
  Supported Republican candidate John McCain for President in 2008 after serving in the Senate as a Democrat since 1988.

- **Stanley Tookie Williams**
  Cofounder and one time leader of the notorious LA street gang, the Crips, became an anti-gang activist in the final years of his life.

- **Governor Chris Christie**
  Republican Governor of the state of New Jersey was called a traitor by some members of his party after he praised President Barack Obama for his assistance during Hurricane Sandy.

- **Kelly Clarkson**
  Winner of American Idol season one has made appearances on rival shows such as, The X Factor and The Voice.

- **Wade Boggs**
  Played the first 10 years of his MLB career with the Boston Red Sox and then signed a contract to play with the rival NY Yankees where he won a World Series in 1996.

- **Benedict Arnold**
  Served as a General for the American Continental Army at the beginning of the Revolutionary War but later defected to the British Army. While still serving for the American’s he was given command of West Point and planned to surrender it to British forces; the plan was exposed before it could be brought to fruition.

**Next Steps**

- Do you agree that all these people are traitors? If not, who is and who isn’t a traitor and why?
- Do you think Wallenstein is a traitor?
- If Wallenstein or any of these people are not traitors, what would you call them? Can someone be a “justified traitor”?

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**Traitor, Noun**

1. a person who betrays another, a cause, or any trust.
2. a person who commits treason by betraying his or her country.
Discussion Questions

Politics

Centuries after the Thirty-year war, have politics changed?

1) Do the politicians in the play tell the truth? Which ones? What are their motives to lie or to tell the truth?

2) What do you think is more important to Wallenstein, personal gain or the greater good of the Empire? Why?

3) Do our politicians today tell us the truth? If not, do they lie? Or, tell a partial truth, or a subjective truth? Is there something about us (the public) that makes them not trust us?

6) What roles do different types of media play in politics today? Newspapers? Television networks? Comedy shows? The internet? Do you think it’s easier or harder for the public to find out the truth with all of these different media outlets available?

7) Why is this play relevant? What comparisons can you make between Wallenstein and America in 2013?

8) If you could create a version of a perfect governing system; what would it look like? Would you model the structure on a monarcy? The British Parliament? The American government?

Loyalty

Loyalty and honor are incredibly important values in Wallenstein, just as they are influential in our lives and relationships today. There are many different kinds of loyalty: family, friendship, patriotism, devotion to a cause or allegiance to a moral code or religion. Deciding which loyalties are most important to preserve—and which are breakable—can tip the scales of a battle or change a person’s fate.

1) Who is loyal in the play? Which characters never betray or change sides?

2) Who is disloyal in the play? Are they justified? What do you think is motivating them?

3) Is Walleinstein a villain or a victim? Does he get what he deserves?

4) Where should a person’s loyalty lie? Should we always be true to ourselves? Should we put our family or ourselves first? Should we put our country before ourselves? Why? In what situations should one kind of loyalty trump another?

5) Whose influence and opinion is most important to you? Who would you listen to if everyone was giving you different advice? Think about why you would choose that person’s advice. Do they have the same values? Are you afraid to not follow their advice? Do you want to be like them? How does the relationship you have with them affect your decision to listen to them?
Resource List

Shakespeare Dictionaries

Books on Shakespeare

Books on Teaching Shakespeare

Websites
- Shakespeare Theatre Company—http://www.shakespearetheatre.org/education
  ON SHAKESPEARE: Articles and information about Shakespeare’s life and world
- In Search of Shakespeare: Shakespeare in the Classroom—http://www.pbs.org/shakespeare/educators/
  The companion website to Michael Wood’s four-part PBS series *In Search of Shakespeare*, this site includes extensive research about Shakespeare’s life and works, as well as interactive features.
- Folger Shakespeare Library—http://www.folger.edu
  Includes excellent resources for further reading about Shakespeare, as well as fun games and information designed specifically for students and teachers.

Standards of Learning

The activities and question sequences found in the Folio supports grade 8-12 Common Core standards in English Language Arts. Primary content areas addressed include but are not limited to:

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<td>• Key Ideas and Details</td>
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Theatre Etiquette

The phrase “theatre etiquette” refers to the special rules of behavior that are called for when attending a theatre performance.

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below:

Before you go:

- *Wallenstein* plays take place before cell phones and other fun technology existed. Please help us create the environment by turning off your cell phone and other electronic devices (iPods, games, etc.). Not only will it be historically inaccurate, but it can be very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The lights from cell phones and other electronic devices are also a big distraction, so please no text messaging.

- We’re sure that you would never stick your gum underneath your chair or spill food and drinks, but because this theatre is so new and beautiful, we ask that you spit out your gum before entering the theatre and leave all food and drinks in the lobby or the coat check.

- We don’t want you to miss out on any of the action of the play, so please visit the restroom before the performance begins.

During the performance:

- Please feel free to have honest reactions to what is happening on stage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.

Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that’s developing—you have a hand in it … You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”