

# **THE ROBBERS: A TRAGEDY**

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The Robbers: A Tragedy by Alexander Fraser Tytler & Friedrich Schiller

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**ALEXANDER FRASER TYTLER & FRIEDRICH SCHILLER**

# **THE ROBBERS: A TRAGEDY**



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R O B B E R S.

A  
T R A G E D Y.

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TRANSLATED FROM THE GERMAN  
OF  
FREDERICK SCHILLER.

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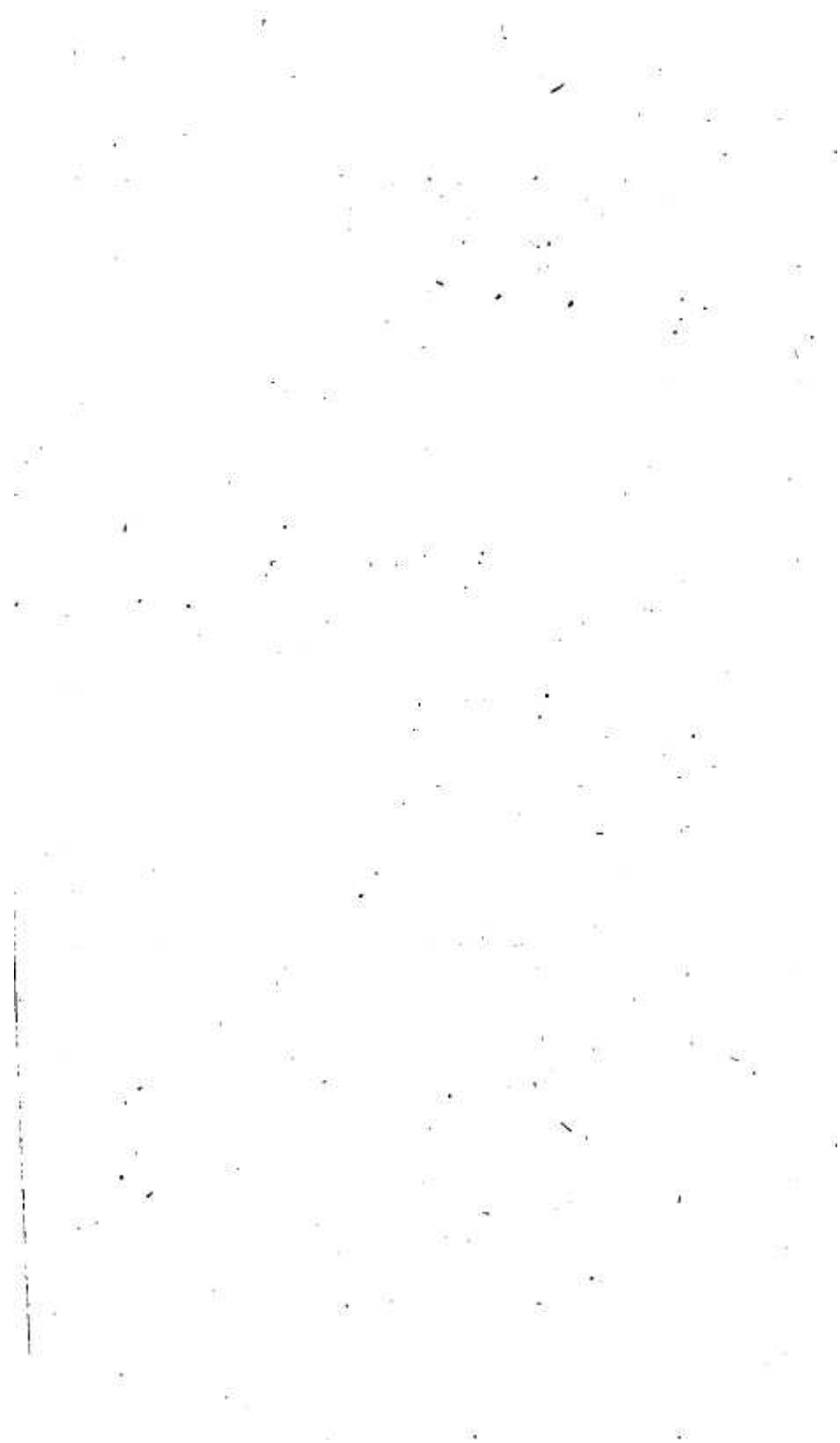
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M D C C X C H .



## ADVERTISEMENT.

THE Author of this Tragedy, Mr Schiller, was educated in the *Ecole Militaire*, founded by the Duke of Wirtemberg. At the age of twenty-three, he wrote this piece, which procured him the highest reputation over all Germany; but the rigour of that institution, to whose discipline he was then subjected, being adverse to such pursuits, he was prohibited the use of his pen, under pain of imprisonment. Indignant at this unworthy restraint, he left his native country, and now resides at Manheim, where he has the title of Aulic Counsellor of the Palatinate of Bavaria. Besides this Tragedy, he is the Author of two others, *The Conspiracy of Fiesco*, and *Cabal and Love*. He was  
\* likewise

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likewise employed lately in the composition of a Tragedy on the story of *Don Carlos*; but whether it is yet finished or not, is uncertain. The three Plays above mentioned are published in one volume, printed at Manheim, by C. F. Schwan and G. C. Goetz, 1786.

**PRE-**



## P R E F A C E.

**O**F this most extraordinary production, *The Tragedy of the Robbers*, it is probable that different opinions may be formed by the Critics, according to those various standards by which they are in use to examine and to rate the merit of dramatical compositions. To those who have formed their taste on Aristotelian rules, derived from the meagre drama of the Greeks, or on the equally regular, though more varied, compositions of the French stage, accommodated to the same rules, this Tragedy, as transgressing against the two chief unities of Time and Place, will be judged a very faulty composition. But even to such Critics, if they are endowed with

with any real perception of the sublime and beautiful, this composition will be acknowledged, in spite of its irregularity as a whole, to abound with passages of the most superior excellence, and to exhibit situations the most powerfully interesting that can be figured by the imagination.

ON the other hand, to those who are disposed to consider a strict adherence to the unities, as a factitious criterion of dramatic merit, as originating from no basis in nature or in good sense, and as imposing a limitation on the sphere of the drama, by excluding from it the most interesting actions or events, which are incapable of being confined within those rules, this performance will be found to possess a degree of merit that will intitle it to rank in the very first class of dramatical compositions. This Tragedy touches equally those great master-springs of Terror and of Pity. It exhibits a conflict of  
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the passions, so strong, so varied, and so affecting, that the mind is never allowed to repose itself, but is hurried on through alternate emotions of compassion and abhorrence, of anxiety and terror, of admiration and regret, to the catastrophe. The language too is bold and energetic, highly impassioned, and perfectly adapted to the expression of that sublimity of sentiment which it is intended to convey.

A distinguishing feature of this piece, is a certain wildness of fancy, which displays itself not only in the delineation of the persons of the drama, but in the painting of those scenes in which the action is laid. This striking circumstance of merit in the Tragedy of the Robbers was observed and felt by a critic of genuine taste, who, in an excellent account of the German Theatre, in which he has particularly analyzed this Tragedy, thus expresses himself: "The intrinsic force  
" of this dramatic character, (the hero