

**DON CARLOS, INFANTE OF
SPAIN: A DRAMATIC POEM IN
FIVE ACTS. TRANSLATED FROM
THE GERMAN OF SCHILLER**

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Don Carlos, Infante of Spain: A Dramatic Poem in Five Acts. Translated from the German of Schiller by Friedrich Schiller & Charles Herbert Cottrell

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FRIEDRICH SCHILLER & CHARLES HERBERT COTTRELL

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DON CARLOS,

INFANTE OF SPAIN ;

A DRAMATIC · POEM,

IN FIVE ACTS;

TRANSLATED FROM THE GERMAN

OF

SCHILLER.

BY

CHARLES HERBERT COTTRELL, Esq.

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1843.

DEDICATION

TO

HIS ROYAL HIGHNESS

PRINCE ALBERT OF SAXE COBURG
GOTHA, &c. &c. &c.

Sir,

THE gracious permission which Your Royal Highness has been pleased to accord me of dedicating to you the following pages, emboldens me to indulge a hope that they may find some favour from the public under the shelter of your illustrious patronage. If Your Royal Highness had no other claim to the gratitude of this nation, your protection of the Arts, and literature in general, would call it forth in an eminent degree. The period from which the increased cultivation of the living languages and especially of that one which we had begun to forget was the mother of our

DEDICATION.

own, is dated, will hereafter be fixed from the day when Your Royal Highness called the attention of the rising generation to the advantage of such a study, by awakening a spirit of emulation in that department of polite literature, for the first time, at Eton College. I may therefore be pardoned, Sir, in flattering myself that my attempt to transfer into a kindred dialect one of the noblest works of one of the greatest poets that Germany or any other country has ever produced, may not be wholly unsuccessful under the auspices of such a Mæcenas.

I am, Sir,

Your Royal Highness's

most obliged and obedient

humble Servant,

CHARLES HERBERT COTTRELL.

PREFACE.

MUCH has been written on the character of Don Carlos, heir apparent of the mysterious Philip II. of Spain. Research, however, has produced nothing very satisfactory as to his connexion with the revolt of the Netherlands, or the intrigues which occasioned his confinement and subsequently his death. Still less authority is there for his reported passion for the Queen, and his father's jealousy. The fact, however, of his having been betrothed to her, might not unnaturally irritate a youth of violent temper, and would give a fair colouring to such a supposition. To criticise the plot of the dramatic poem which Schiller has composed upon these data, and to compare it, historically speaking, with others written on the same subject in different languages and at different periods, would exceed the ordinary limits of a preface. Suffice it to enquire how far he has followed or violated the laws of the

Aristotelian drama. The facts simply are, that Schiller wrote the first two acts, which were published separately; and that a considerable period elapsed before he added the three others. It is said, that he found in the archives at Dresden, which he was examining in search of documents relative to the revolt of the Netherlands, some among them which bore upon the history and character of Don Carlos, and induced him to alter the plot of the play; a circumstance that laid him open to the charge of want of unity in its development, and of having sacrificed Don Carlos, the hero of the first two acts, to the Marquis Posa, who plays the most prominent part in the three subsequent ones. He has himself pleaded guilty, in part, to the accusation; excusing himself by the interruptions which occurred in the completion of it, and observing that the time employed in a work of this description ought not to exceed a single summer. He has, however, so completely disarmed and refuted the criticisms made upon it in other particulars, that it would be superfluous as well as presumptuous in me, to offer any apology for a work of so distinguished talent. The grandeur of the ideas and the sublimity of the language which prevail

throughout the poem, speak too loudly for themselves, and are too universally acknowledged, to require any comment. I am fully aware how difficult, and perhaps impossible, it is to do justice in a translation to any original so full of poetry of the highest order as Schiller's *Don Carlos*. Inadequate as I cannot but feel I am to accomplish it successfully, my object has been to bring it more into the notice of English readers, and in so doing to adhere as literally as possible to the text of the author. I trust, therefore, that the public will make allowance for my defects of language, and want of harmony in the rhythm, where I have been obliged to sacrifice it in order to preserve the identity of the original.
