

**THE BRIDE OF
MESSINA: A TRAGEDY
WITH CHORUSES**

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The Bride of Messina: A Tragedy with Choruses by Friedrich Schiller

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FRIEDRICH SCHILLER

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A TRAGEDY WITH CHORUSES.

By Schiller.

TRANSLATED BY A. LODGE, ESQ., M.A.

LONDON:
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COVENT GARDEN.

1841.



DRAMATIS PERSONÆ.

ISABELLA, *Princess of Messina.*

DON MANUEL }
DON CESAR } *her Sons.*

BEATRICE.

DIEGO, *an ancient Servant.*

MESSENGERS.

THE ELDERS OF MESSINA (*mute*).

THE CHORUS (*consisting of the Followers
of the two Princes*).



PREFACE.

OF this tragedy, one of the latest productions of the Author, and remarkable in the literature of Germany, as the declared illustration of his matured opinions on dramatic composition, little appears to be known in this country beyond the circle of German readers. As a purely poetical work it stands alone among his dramas, and in that regard may be cited, apart from its peculiarity of structure, and certain anomalies of conduct to which I shall advert, as concentrating his excellences, and evincing throughout the originality and variety of his powers. The subject affords a complete scope for that portraiture of the gentler affections in which Schiller stands unrivalled among his countrymen, and may rank

with the greatest masters of ancient or modern times. All the depth of feeling, passion, and tenderness, which formed the characteristics of his mind, are displayed with inimitable grace of expression and that delicacy of handling which the incidents more especially required. The delineation of maternal anguish, of wounded love and brotherly remorse, abounds with strokes of nature that find a response in every bosom; their truth and pathos have a fitting homage in our tears.

The choral pieces are replete with those charms of sentiment and melody which distinguish our author's minor poems. They are equally marked by luxuriance of imagery, and by a lyrical freedom and variety, befitting their purpose as accompaniments of the action, which they illustrate in a style always in accordance with the subject, and sometimes by the loftiest strains of a serene and reflective wisdom. The poet speaks in union with the sublime and tender moralist.

Yet, with every testimony to the intrinsic