

**THE BRIDE OF
MESSINA:
A TRAGEDY**

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The Bride of Messina: A Tragedy by F. Schiller & George Irvine

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F. SCHILLER & GEORGE IRVINE

**THE BRIDE OF
MESSINA:
A TRAGEDY**

THE BRIDE OF MESSINA.

A Tragedy

FROM THE GERMAN OF

F. v. SCHILLER.

BY

GEORGE IRVINE, ESQ.

LONDON:

JOHN MACRONE, ST. JAMES'S SQUARE.

MDCCCXXXVII.

TO THE
RIGHT HONOURABLE
EARL STANHOPE,
ETC. ETC.

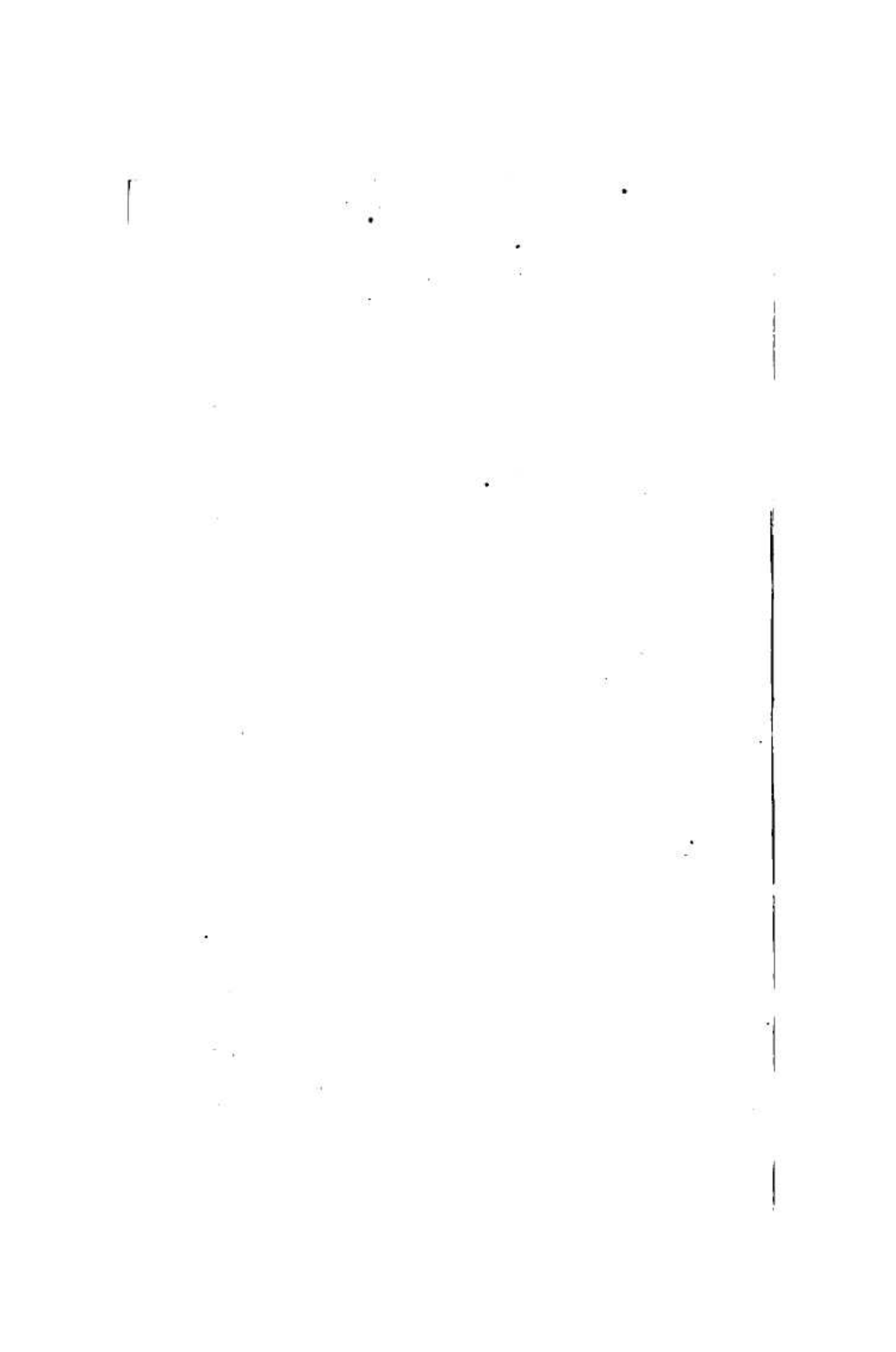
MY DEAR LORD STANHOPE,

I VENTURE to dedicate this Work to you, because while I know that, owing to your intimate acquaintance with all the refinements of the German language, no one is more able than yourself to appreciate the difficulty of the undertaking, I am equally assured, from the kindness and liberality of your disposition, that no one will be more lenient to the faults with which I am conscious it abounds. Lastly, and not least, I am instigated by my wish to evince to you the feelings with which

I am,

MY DEAR LORD STANHOPE,

Your Lordship's
Sincere friend and obliged Servant,
G. IRVINE.



PREFACE.

I AM told, and I believe with truth, that no one now reads poetry: perhaps my Translation of this acknowledged masterpiece of one of the most celebrated German Authors, may so little deserve that appellation, as to be exempted from the general proscription. Under whatever designation it may be received, I submit it with deep humility to the public. It is some excuse to myself, that to the best of my very moderate ability, I have rendered that homage to the literature of Germany which that great nation has paid to our own. With the fearless liberality with which the consciousness of their own worth naturally inspires them, the Germans have translated and adopted in their theatres, almost all the most approved Dramatic writings of our own country; and, though I am fully aware that, if this attempt at reciprocity should find favour in their sight, it will be owing only to the generous indulgence with which they will accept the will for the deed, it will be a source of much real pleasure to me to evince my respect, and admiration of their

intellectual and moral excellences. With regard to the introduction of the Chorus, and the general management of the subject, I refer those who are curious on these points to the learned criticism of the author, in his own preface, which will amply repay the trouble of perusal. One peculiarity will immediately strike all readers; for the explanation of which I subjoin Schiller's own words, without weakening them by any observations of my own.

“Another liberty which I have allowed myself, may perhaps be more difficult to excuse. I have blended the Christian religion with the Greek Mythology, and have alluded even to the Moorish superstitions. But the scene of action is Messina, where these three religions either actually existed, or exerted their influence by monumental memorials, and appealed to the senses. And I think that poetry has a right to consider different religious opinions as forming a collective mass for the imagination to work on, in which every thing that bears a peculiar character, and expresses a peculiar mode of feeling, finds its proper place. All religions are founded in common, on the belief of a Divinity, and the Poet must be permitted to express this in the manner he finds most convenient, and most applicable to the occasion.”

DRAMATIS PERSONÆ.

DONNA ISABELLA, Princess of Messina.

DON MANUEL, }
DON CESAR, } her Sons.

BEATRICE, her Daughter.

DIEGO, an ancient Servant.

MESSENGERS.

CHORUS, consisting of the Attendants of the Brothers.

The ELDERS OF MESSINA, who are mute.