A CRITICAL STUDY
of
COLERIDGE'S TRANSLATION
OF WALLENSTEIN.

THESIS
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It was in September, 1798, that Coleridge, then a young man of twenty six, set out in company with his friend, Wordsworth, on his trip to Germany. The author of the Ancient Mariner was at this time very intensely interested in German life and thought and desired a nearer acquaintance with the language and literature. Upon his arrival in Germany he plunged immediately into the midst of the people determined to acquire as complete mastery of the language as his limited time and resources would permit. And his efforts were well rewarded. Though he was absent from England but about ten months, yet in this short time, he applied himself so diligently and faithfully that besides acquiring a reasonable conversational ability, he became tolerably familiar with German literature. Before his return to England, he translated short poems and other matter that struck his fancy. This labor was but preparatory to the work which was doubtless the greatest result of his journey, the translation of Schiller's masterpiece, Wallenstein.

It was by a very fortunate chance that this work came to Coleridge. In the last part of 1798, before the drama was yet in its final form, Schiller had sent a manuscript copy to an English publisher, Bell. Later Bell sold it to Longman, and Longman gave it
to Coleridge, then just back from Germany for translation. For six weeks Coleridge worked upon it and then "Die Piccolomini" and "Tod" were done. The "Lager" was omitted because he did not consider it necessary as a preliminary explanation and because "to have translated it into the same meter would have been incompatible with a faithful adherence to the sense of the German from the comparative poverty of our language in rhymes". Schiller supposed that Bell still had the manuscript until the translation appeared in completed form. "Die Piccolomini" was published in April in England and the "Tod" in June. In Germany the three parts appeared together in June, 1800.

The differences between the manuscript Coleridge used and the final German edition were many. After Schiller had sent the copy to England he carefully went over the whole drama, making corrections, adding new matter, in some places as much as fifty lines, re-writing in meter certain scenes, which he had left in prose, leaving out certain other scenes which he had written especially for stage effect, and overhauling the tragedy in general. These facts must be kept in mind in comparing the translation with the current German text.

In the comparison which I have endeavored to make, neither the original manuscript nor a copy of it was accessible. In the footnotes in the Historisch-kritische Ausgabe the differences between the various manuscript copies written at different
times, and the final text are shown, and from them many of the copies can be reconstructed. Coleridge's manuscript is not included here, but several others very similar and of about the same date are, and it was upon these that I was compelled to rely in case of doubt. The places where I was uncertain are comparatively few and where I was not sure of the text I have avoided a comparison. We will take up the detailed comparison without further prelude. The references given are to lines in the Historisch-kritische Ausgabe Vol. 12, and to pages in "Wallenstein" in Bohn's Libraries.

One of the first things to be noticed is the places in which Coleridge has misapprehended the meaning of the German. Many of the mistakes are due merely to carelessness, as, for instance, where he confounds "fliehen" with "flehen".

"O Lassen Sie uns fliehen, liebe Mutter"

"O let us supplicate him, dearest mother"

Mistakes, "Herr" for "hier".

"Herr Bruder was wir lieben"

"Here brother, what we love"

Confounds "Diener" with "Deiner", and translates carelessly.

"Du hab'st der Diener Treue nur erproben"

"Say aloud,

Thou did'st but wish to prove thy fealty"
In the following example, "Man" does not refer to the persons addressed, as Coleridge interprets it.

"Mit diesen beiden fängt man an versteht sich" P.300.

"With these you shall begin, you understand me?" 287, 1.10.

He errs in trying to translate proper names.

"Riesenberge = huge mountains."

"Drum waren meine Ahnherren Taboriten" P.2105

"And for that reason were they minstrels" I24, 1.31.

"Ein prachtiger Jägzzug" P.768

"A splendid richly plated hunting dress" 70, 1.10.

"Posten" = travelling bills P. I80.

At times he seems to confound the German "Preis" with the English "price".

"Gibt das gemeine Bestepreis, die Rachgier"

An einem alten Feinde zu vergnügen" P. 1080.

Barters the general good to gratify Private revenge. 85, 1.1.

In the following case he must have been unfamiliar with the German idiom.

"Nach der Prager Schlacht

Ist unser Glaub' um Kanzel und Altar". P.2095.

After the battle at Prague our faith hangs upon the pulpit and the altar. (Prose) I24, 1.24.
Sometimes in endeavoring to be more concrete, he misses the meaning.

"Ein muntrer Sinn bewegt die leichten Säfte". T. 1839.

"Quick sensibility of pain and pleasure Moves the light fluids lightly"

"Gibt keinem Aufwieglervolk Gehör"

"Lend your ears To no designing whispering court-minions"

In the following case, it seems to me that Coleridge was unable to master the rather difficult German and could not make a literal translation. So he endeavored to convey the meaning by a paraphrase, and in so doing missed the botanical figure.


"To make a great decision possible O! many things all transient and all rapid Must meet at once: and happily they, thus met, May by that confluence be enforced to pause Time long enough for wisdom, though too short,
Coleridge often expands and the causes for such expansion are varied. At times his poetic fancy simply runs away with him, and he is unable to resist the temptation to introduce a few lines of his own. This is best shown in the scene between Max and Thekla in the Third Act of "Die Piccolomini". Max shares Wallenstein's belief in the stars and where he bewails that "Die alten Fabelwesen nicht mehr sind" (P. 1600.) Coleridge introduces the following: "

The intelligible forms of ancient poets,
The fair humanity of old religion,
The Power, the Beauty, and the Majesty,
That had her haunts in dale or piney mountain,
Or forest by slow stream, or pebbly spring,
Or chasms, or wat'ry depths; all these have vanish'd.
They live no longer in the faith of reason." 106,1.8.

Again in Wallenstein's long soliloquy at the first of the "Tod", he renders the German:
"War's unrecht, an den Gaukelbilde mich
Der königlichen Hoffnung zu ergötzen?" T. 150.

"Was it criminal
To make the fancy minister to hope,
To fill the air with pretty toys of air,
And clutch fantastic scepters moving t'ward me?" 158,1.20.
The rendition of this entire soliloquy is of a high order and I consider it one of the best in the whole play.

"Glanzend werden wir den Reinen
Aus diesem schwarzen Argwohn treten seh'n."  
T. 2552.

"These smokes at once would kindle into flame-
The edges of this black and stormy cloud
Will brighten suddenly, and we shall view
The Unapproachable glide out in splendor."  
I46,1,17.

Where the Countess is taunting the Duke about the manner in which he was deposed by the Emperor, (T.566) Coleridge carries it out still farther and introduces the following lines:

"Deposed, stripped bare of all thy dignity
And power, amid the taunting of thy foes,
Thou wert let drop into obscurity."  
I74,1,25.

Coleridge added many verses of contempt because of the different customs and ways of thinking of the English.

"Er ist nun einmal nicht gemacht, nach andern
Geschmeidig sich zu fügen und zu wenden."  
P.409.

"Heaven never meant him for that passive thing
That can be struck and hammer'd out to suit
Another's taste and fancy. He'll not dance
to every tune of every minister."  
59,1,10.

"Mich unter
Den Schranzen stehen lassen stundenlang etc."  
P.170 1,1.
"And left me by the hour
To kick my heels among a crowd of simpering
Feast-fatten'd slaves etc". 50,1.25.

"Die sich vom Raube der vertriebenen Bürgermästen". P.154
"Those minions of court favor, those court harpies
Who fatten on the wrecks of citizens." 50,1.8.

Coleridge paints farther than Schiller the noise and
 tumult in the soldier's camp.

"In Hast und Eile baut der Soldat,
Von Leinwand seine leichte Stadt, da wird
Ein augenblicklick Brausen und Bewegen,
Der Markt belebt sich, Strassen, Flüsse sind
Bedeckt mit Fracht, es ruhrt sich das Gewerbe." P. 490

"Lo there! the soldier, rapid architect!
Builds his light house of canvas, and at once
The whole scene moves and bustles momently,
With arms and neighing steeds and mirth and quarrel
The motly market fills; the roads, the streams,
Are crowded with new freights; trade stirs and hurrys". 61,1.35.

Again when Max is telling his father about the journey
when he went to escort Thekla to the camp, Coleridge lets him run
on in his ecstacy.

"Ich hab' den Frieden nie gesehen? Ich hab' ihn
Gesehen, alter Vater, eben komm' ich-"
Jetzt eben davon her —

"Peace have I ne'er beheld? I have beheld it.
From thence am I come hither: O! that sight,
It glimmers still before me like some landscape
Left in the distance, some delicious landscape". 62,1.15.

And so again when Thelkla enters the Astrological tower.

"Denn eine dustre Nacht umgab mich plötzlich
Von seltsamer Beleuchtung schwach erheilt"

"And now
The narrowing line of daylight that ran after
The closing door was gone; and all about me
'Twas pale and dusky night with many shadows
Fantastically cast."

"Ich kann mich manchmal gar nicht in ihn finden." P. 1335.

"His policy is such a labyrinth,
That many a time when I have thought myself
Close at his side he is gone at once and left me
Ignorant of the ground where I was standing." 94,1.35.

At times he added a whole sentence to more clearly
express a thought suggested by a single word as in the following
illustration by "reisst".

"Denn handelt er nur erst
Mit seinem Ernst, als ob er sie schon hatte,
So hat er sie, und reisst sie mit sich fort." P. 1332
"Let him but act

In his determined mood as if he had them
And he will have them. Where he plunges in
He makes a whirlpool and all stream down to it." 94,1.23

For clearness he sometimes uses a figure where one is not employed in German.

"Indess der junge Weimarusche Held
In's Frankenland unaufgehalten drang
Bis an die Donau reissend. Bahn sich machte". P. 1068.

"While the young Weimar hero forced his way
Into Franconia, to the Danube, like
Some delving winter-stream, which, where it rushes
Makes it's own channel." 84,1.19.

There are numerous other expansions but I will cite only a few more of the most important without special comment.

"Doch muss ich bitten, ein'ge Blicke noch
Auf diese ganz g'maine Welt zu werfen,
Wo eben jetzt viel Wichtiges geschieht." P. 1445.

"But gentle friend!
I must entreat it of your condescension,
You would be pleased to sink your eye and favor
With one sort glance or two this poor stale world
Where even now much and of much moment
Is on the eve of its completion." 99,1.19.
"Was war das Fräulein Nichte? Mi! Ihr werft Euch Ihm an den Kopf. Ihr solltet Euch doch dacht' ich, Mit Eurer Person ein wenig theurer machen."

"Fi, lady niece: To throw yourself upon him Like a poor gift to one who cares not for it, And so must be flung after him! For you Duke Friedland's only child, I should have thought It had been more becomimg to have shown yourself More chary of your person."

"Was' t möglich? Vater? Hattest du's Mit Vorbedacht bis dahin treiben wollen? "

"Was' t possible? Had' st thou the heart, my father, Had' st thou the heart to drive it to such lengths With cold premeditated purpose? Thou-

Had' st thou the heart to wish to see him guilty Rather than saved? "

"Da rufen sie den Geist an in der Noth, Und grauet ihnen gleich, wenn er sich zeigt."

"In their fear

They call a spirit up, and when he comes

Straight their flesh creeps and quivers and they dread him

More than the ills for which they called him up." 60,1.21

"Denn immer war die Willkür fürchterlich." 467.

For always formidable, was the league
And partnership of free power with free will." 61,1.10.

"Beweise

Dass du des Ausserordentlichen Tochter bist." P. I822

" Give thou proof

Thou’rt the daughter of the Mighty—his
Who, where he moves, creates the wonderful." 114,1,16

"Die setzte dich

In dieses Amt, und schrieb dir die Bestallung." T. 381

" She, this Necessity, it was that placed thee
In this high office: it was she that gave thee
Thy letters patent of inauguration." I75,1,7

"Jetzt, hor’ ich, soll der Kriegsheld fertig sein." P.30

" I hear

He has made good the promise of his youth,
And the full hero now is finished in him." 44,1.27

"Es wurde mir zu eng, ich musste fort.” P.I458

" I gasp for air —

I could not breath — I was constrained to fly." 100,1,1.

"Mit Sageskraft der Wahrheit stehen Sie auf,
Die Lügner, die Verleumder zu beschamen... P.7II.

" Stand you up

Shielded and helm'd and weapon'd with the truth,
And drive before you into uttermost shame
These slanderous liars.

"Will man zum Dank uns aus dem Lande werfen." P. I29.

"To be swept out of it is all our thanks
The sole reward of all our hard won victories." 49, 1, I2.

Other instances might be cited but I think I have mentioned the important ones.

There are several places where Coleridge, to use his own expression, did not dare to affront the delicacy of his age by a literal translation. The rough and forcible German is rendered into more refined English.

"Heisst man dich morden, mit verfluetem Stahl
Den Schoos der dich getragen hat, durchboren?
Das ware wider die Natur und werth
Die Eingeweide schaudern aufzuregen." Note to T. 541.

"Art thou bid
To murder? With abhorr'd accursed poniard
To violate the breast that nourished thee?
That were against our nature, that might aptly
Make thy flesh shudder and thy whole heart sicken." I73, 1, I8.

"Wer das Vertraun vergiftet 0 der mord,
Das werdende Geschlecht im Leib der Mutter." T. 2128.

"Who poisons confidence he murders
The future generations." 208, 1, I7.
"Verdam̈m' ihn Gott"

"Perdition seize him"

"Ja! Höre! Wen du sonst willst!"

Dem eignen Sohn, wenn's Kaisers Dienst verlangt,
Will ich das Schwert ins Eingeweide bohren."

"Wertet my own father,

And the Emperor's service should demand it of me
It might be done perhaps."

In Coleridge's estimation God was too strong a word in a woman's mouth, except in times of greatest excitement, and at all other times he translates "Gott" into Heaven or some such milder exclamation.

"Grosser Gott" (Duchess)

"Gracious Heaven"

"Gott." (Duchess)

"Heaven."

"Um Gotteswillen." (Countess)

"For Heaven's sake"

"Gott im Himmel." (Countess)

"Merciful Heaven"

Only where the Duke is about to expose his life to the rage of the mutinous soldiers does he translate "Gott", when spoken by women, literally.
"Um Gotteswillen nicht" (Countess and Duchess)  T. 2254.
"For God's sake, No!"
When men use it, it is translated, God.

Coleridge frequently translates into idiomatic and proverbial English and does not hesitate to depart from a literal rendering when he thinks he can in this way express the meaning better.

"Doch ich hoffe
Der Herzog wird in keinem Stücke weichen."

"But I hope
The Duke will not draw back an inch."

"Es that mir wehe."
"It stung me to the quick."

"Das will ich, Zweifle nicht."
"I will as sure as this heart beats."

"O die Zeit ist ein wunderthät'ger Gott."
"O time works miracles."

"Wenn ich wollte,
Ich könnt' ihm recht viel Böses dafür thun."

"And if I would
I could repay him with usurious interest
For the evil he hath done me."

"Mag sie
Des bösen Dienstes böser Lohn ereilen."
"May they receive their earnests to the uttermost mite."

"Wo möglich eh' sie von dem Schlage sich
In Wien besinnen und zuvor dir kommen."

"Now - now e'er they can ward and parry it."

"Nun - Und wie war die Aufnahm' sonst am Hofe?"

"Well then -

And in all else of what kind and complection

Was your reception at the court?"

The matter of the translation of titles, in itself, could be made a very interesting study but we will just touch upon it here. Coleridge did not feel bound to try to render every title into English but took much liberty in this respect. Numerous titles for which there are no good English equivalents he entirely disregarded or changed into others roughly corresponding, and if his meter required a change he did not hesitate to make it. A few examples will suffice to illustrate these points.

"Herr Minister." = Lord Envoy

"Herr Minister" = Noble Minister.

"Herr General." = Bold general

"Herr Kriegsrath." = My noble friend.

"Herr Fürst." = My Lord Duke

"Herr Generalfeldzeugmeister" = General

"Seine Würden" = Untranslated or called Chancellor.
"Base Terzky" = Lady T. 2055

"Schöner Freund" = Young friend P. 1422

"Vetter." = Young friend P. 1677

"Der Bayern stolzer Herzog." = The Bavarian

"Hochselige" = Our great King, now in Heaven T. 241

"Schwager." and "Schwägerin" are continually translated as brother and sister, probably because their literal equivalents do not go so well in poetry.

Coleridge makes the meaning clear in many cases. For instance he translates "beide" referring to the Piccolomini as father and son or some such equivalent expression. The literal rendition would not be tolerated and would be hardly understood, but such a use is perfectly good German. The same may be said of "Alter", referring to Octavio. At times for the sake of clearness he changes an expression that would appeal to the German to another which he thinks would perhaps appeal more directly to the English.

"Weissagte mir's das bange Vorgefühl
Dass über mir die Unglückssterne stünden." T. 1348

"An heavy ominous presentiment
Reveal'd to me that spirits of death were hovering
Over my happy fortune."

"Ziemt solche Sprache mir
Mit dir, der wie der feste Stern des Pols,
Mir als die Lebensregel vorgeschienen?" T. 755
"Beseems it me to offer such persuasion
To thee, who like the fix'd star of the pole
Wert all I gazed at on life's trackless ocean?" 180.1.26

Coleridge often secures clearness by translating abstract sentences into concrete.

"O! mein Gemahl - Es ist nicht alles mehr
Wie sonst - Es ist ein Wandel vorgegangen." 650

"O! My dear Lord, all is not what it was
A canker-worm, my Lord, a canker-worm
Has stolen into the bud."

"Her Herzog ist denn eben auch
Der neuen Menschen einer, die der Krieg
Emporgebracht: ein übernächtiges
Geschöpf der Hofgunst, die mit gleichem Aufwand
Freiherrn und Fürsten macht."

"Luke Friedland is as others
A fire-new Noble whom the war hath raised
To price and currency, a Jonah's gourd,
An over night creation of court favor,
Which with an undistinguishable ease
Makes Baron, or makes Prince."

"Mit schnell verbüschtten Zügen schreiben sich
Des Lebens Bilder auf die glatte Stirne." 68.1.6 172.1.20 1.680
"Like shadows on a stream, the forms of life
impress their characters on the smooth forehead."

"Es ist der Krieg ein roh gewaltsam Handwerk,
Man' kommt nicht aus mit sanften Mitteln, alles
lässt sich nicht schonen."

"War is a violent trade: one cannot always
finish one's work by soft means; every trifle
must not be blackened into sacrilege."

"Nöthwendigkeit ist, der Zweifel flieht,
jetzt fecht ich für mein Haupt und für mein Leben."

"The murderous knife
is lifted from my heart! Doubt disappears!
I fight now for my head and for my life."

"Warum die Weigerung
mit dieser krankenden Verachtung schärfen?"

"But wherefore barb
and venom a refusal with contempt?"

"Schwer lenken sich die heftigen Gemüther."

"These fierce spirits
champ the curb angrily."

Coleridge's efforts to be concrete are not always
fortunate as the following example will show.

"Ihr seid von Menschen menschlich nicht gezeugt."

"Thou hadst a mother, yet no human feeling."
Here are some other illustrations of clearer translation

"Sorge nur dass du ihm
Den kopf recht warm machst, was zu denken gibst
Wenn er zu Tische kommt, dass er sich nicht lange
Bedenke bei der Unterschrift." P.1402

"Take care you heat his fancies and affections,
Possess him with a reverie, and send him
Absent and dreaming to the banquet; that
He may not boggle at the signature." 97,1,15

"Ihr habt die Last auch gar zu gross gemacht." P. 2164

"Poor legs! How should they! Such an unmerciful load!" (Prose) 128, 4

"Gebt Acht! Es fehlt an diesem steinernen Gast
Der uns den ganzen Abend nichts ge taugt." P.2198

"Look! That is your man, that statue there, who has had neither
eye, ear, nor tongue for us, the whole evening." (Prose) 101,1,5

At times Coleridge carries out a figure merely suggested by Schiller.

"Gefangen haben wir sie immer - Lasst sie
Denn über Arglist schrein so viel sie mögen." P. 1621

We shall have caged and caught them. Let them then,
Beat their wings bare against the wires and rave
Loud as they may against our treachery." . 94,1,15
The Duke was ever a great calculator; His fellow men were figures on his chess board, To move and station as his game required, Other men's honor, dignity, good name Did he shift like pawns and made no conscience of Still calculating, calculating still; And yet at last his calculation proves Erroneous; the whole game is lost; and lo! His own life will be found among the forfeits.
Sometimes, either from failure to understand the meaning, or from mere carelessness, Coleridge translates obscurely.

"Der alten Ehrfurcht eingewachsenen Trieb,
Und des Gehorsams heilige Gewohnheit
Soll ich versagen lernen deinem Namen?" T.737

"The ingrained instinct of old reverence,
The holy habit of obedience
Must I pluck live asunder from thy name?" I80.1.31

"Ich kann mich nicht
Wie so ein Wortheld, so ein Tugendschwätzer
An meinem Willen wärmen und Gedanken" T.523

"I
Am no tongue hero, no fine virtue prattler;
I Cannot warm by thinking" I70.11.

"Der Jugend glückliches Gefühl ergreift
Das Rechte leicht, und eine Freude ist's
Das eigne Urtheil prüfend auszuüben
Wo das Exempel rein zu lösen ist" T.693

"Youth's fortunate feeling doth seize easily
The absolute right, yea, and a joy it is
To exercise a single apprehension
Where the sums square in proof."

There are other times when his work must be characterized as decidedly slovenly. The repetition in the following rendition
can hardly be excused.

"Ich muss gehorchen Fraulein. Leben sie wohl.
Was sagen Sie? "

"Lady I must obey. Farewell dear lady.
What say you then, dear lady."  

Nor does it seem to me that Coleridge has by any means done his best in this case.

"Die Menschen in der Regel, Verstehen sich aufs Flicken und aufs Stuckeln, Und finden sich in ein verhasstes Mussen Weit besser, als in einebittere Wahl."  

"'Tis man's nature
To make the best of a bad thing, once passed.
A bitter and perplex'd "what shall I do?"
Is worse to man than worst necessity."  

Again the bombastic style of the following rendition does not appeal to me as poetical.

"Wohl weiss ich dass die irdich'en Dinge wechseln."  

"I know well that all sublunary things
Are still the vessels of vicissitude."  

To make the play conform more to English ideas and customs, he changes embraces into handshakes, and kisses into embraces.
The best example of this is where Illo, beside himself with drinking, greets Octavio with repeated embraces and kisses. This method
of salutation, among men, seemed unnatural to Coleridge, so he changed the embraces to handshakes and the kisses to embraces.

Coleridge while adhering quite closely to the sentence form and sentence division of the German did not feel obliged to bind himself slavishly to them. Whenever he thought the English needed a change, he did not hesitate to make it, so he often divided one sentence into two or more, thus:

"Es füllen sich mir alle Räume dieses Hauses mit bleichen, höhlen, Geisterbildern an -
Ich habe keinen Platz mehr - "

"What pale and hollow forms are these! They fill they crowd the place! I have no longer room here! Mercy! Still more! More still! "

At times he took from one sentence and added to another.

"Auch wir,
Ich und dein Vater, sahen schöne Tage,
Der ersten Jahre denk' ich noch mit Lust,
Da war er noch der fröhlich Strebende,
Sein Ehrgeliz, etc. "

"We, too,
I, and thy father, witnessed happy days,
Still think I with delight of those first years
When he was making progress with glad effort,
When his ambition, etc. 207,1,20

Coleridge frequently changed interrogative sentences into declarative, and vice versa.

"Zahlt der Pilger Meilen Wenn er zum fernen Gnadenbilde wallt?" T.3113

"The pilgrim, travelling to a distant shrine, Of hope and healing, doth not count the leagues" 278,1,3

"Das thaten Die rohen Herzen, und ich sollte leben!" T.3158

"They died for him, and shall I live?" 279,1,27

"Zum Teufel, Herr! Ich folgte deinem Beispiel, Kann der ein Schelm sein, dachte ich, kannst du's auch." T.3232

"The Devil! I but followed your example, If you can prove vilen, why not we?" 283,1,7

It is a quite common thing for Coleridge to translate a sentence into its converse.

"Dies Haar muss aufgebunden werden." T.1416

"This hair must not hang so dishevel'd." 208,1,8

"Friedland wird sein Lager um sich füllen." T.1814

"Friedland's camp will not remain unfilled." 223,1,20

"Ich mag es gleichviel sein, wie Ihr mich habt." P.1985

"My real motives, they concern not you." I21,1,9

"Das sind wir gern." T.3241

"We wish no other." 283,1
The question of comparative metrical merits is one we can touch in but a general way, as we cannot be absolutely sure of the text Coleridge worked upon. However, the text of the "Historisch-kritis-chene Ausgabe", on which we must rely is the final form of the drama, and Schiller, at least, should not suffer unjustly, by the comparison of it with Coleridge's translation. The meter is the same in both cases, iambic pentameter, and neither the original nor the translation can be taken as one of the best specimens of its use. Great liberties are introduced by both authors and short lines are frequent. Substitutions are freely allowed. Where Coleridge was unable with reasonable literal faithfulness to translate into the same form, as by Thekla's song, he called attention to the fact in a footnote. The fifth, sixth, and seventh scenes of the Fourth Act of the Piccolomini, and scene fourteen and part of fifteen, Third Act of the Tod are translated into prose, and the probability is, that they were likewise in prose in the manuscript he used, but were re-written in meter by Schiller, before the publication in Germany. Everything considered, as far as poetical form is concerned Coleridge's translation is at least the equal, if not the superior, of the original.

Coleridge does not as one might think from a comparison of his translation with the present current German text omit a great many lines. In fact in only one place, the soliloquy of Thekla in the Fourth Act of the Tod, does he venture to do so to any extent, and then he acknowledges it.
states his reasons for so doing, in a footnote.

To sum up, then, we may say that Coleridge made occasional mistakes in translation but nearly all of them were mere slips, and as such were excusable; that his poetic fancy frequently led him to add a few of his own poetic thoughts; that he took into consideration the English manner of thinking, and added verses of contempt concerning the court harpies, etc.; that he expanded in various places for the sake of clearness, and sometimes used a figure where one was not employed in the German; that he softened down rough and coarse passages, and refused to translate oaths and exclamations literally; that he endeavored to translate, where possible, into idiomatic and proverbial English; that he took much freedom with titles; that for clearness he often changed abstract expressions into concrete; that he carried out figures merely suggested by Schiller; that at times his translation is obscure; that because of English customs he changed the mode of salutation; that he took liberties with sentence form and structure, changing declarative sentences into interrogative, and vice versa; that he often translated a sentence into its converse; and lastly that in mechanical poetic form, his translation is at least the equal of the original.

What then is the conclusion to which we are finally led? Is the translation, as has been claimed for it superior to the original? I think that such a claim is absurd. No translation
so far as my limited knowledge goes, has ever been made superior to the original. A translator is too much handicapped from the simple fact that he is a translator. Yet I think that Coleridge deserves a high place among translators. He did not aim at a mere literal rendition. His aspirations were far higher than that. He strove to make the Wallenstein a part of English literature. True he made mistakes, but he should not be censured too harshly for them. On the other hand there can be no doubt but that he improved upon the original in many instances. After all has been said, pro and con, it seems to me that Mr. Coleridge's Wallenstein must be placed in the very small class of really successful translations and that it may yet be safely used as a model for future work in this line.