



Don Karlos: Infant von Spanien

Friedrich Schiller

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Friedrich Schillers "dramatisches Gedicht" Don Karlos, Infant von Spanien hat eine ungewöhnliche lange Entstehungszeit und eine komplizierte Entstehungsgeschichte. Die ersten Entwürfe stammen aus dem Jahr 1783, die letzten Änderungen reichen bis ins Jahr 1805. Erstmals publiziert und uraufgeführt wurde das Drama in Blankversen im Jahr 1787 – in Schillers Werk markiert es den Übergang vom Sturm-und-Drang-Drama zur Klassik. Vertrauen und Verrat sind die Leit motive dieses höfischen Intrigenstücks, das Schiller zu einem politischen Kriminalfall gestaltet hat. Die Freundschaft zwischen dem Kronprinzen Don Karlos und dem Malteserritter Marquis Posa und ihre Sehnsucht nach politischer und persönlicher Freiheit im Weltreich Spanien Mitte des 16. Jahrhunderts scheitern an den Machtgelüsten ihrer Gegner, die selbst nur Marionetten einer allmächtigen Inquisition sind.

Don Karlos: Infant von Spanien Details

Date : Published 1986 by Philipp Reclam (first published 1787)

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Albert says

Similar to Hamlet in a way.

But more realistic.

The dialogue is stronger and more shocking and there seems to be more of a domestic drama feel.

Overall, there was some slow moments, but it was still enjoyable to watch

Alejandro Teruel says

This is a hard play to render justice to in translation. Mike Poulton's translation is easier to understand but I found it flat very prosaic; in the BBC radio play based on this translation and directed by Michael Grandage and Andy Jordan in which Derek Jacobi plays King Philip II and Richard Coyle the crown prince, the melodramatic, overblown *sturm und drang* aspects of the play swamp its far more interesting political dimension. The language may be more flowery and high flown, but overall I found the older (1905) translation by R. D. Boylan (available for free at The Gutenberg Project) much more satisfactory.

For a better understanding of the play and its importance to German drama, I highly recommend Brian Johnston's lecture notes on the play, available at <http://www.coursesindrama.com/index.p...>

Bogdan Liviu says

CARLOS: Tell him! I want to die. The scaffold doesn't scare me. Death is not too high a price for this—This taste of heaven—

QUEEN: And I? You want my death as well?

CARLOS:(rising to his feet)

Good heavens, no! I didn't think. I'll go—

You see what influence you have on me:
one wink, one glance, one syllable from you
puts me at your command. What do you want,
what can I do for you? Name it, and to the
farthest point on earth I'll go to get it.

Reni says

There's a post going round on tumblr comparing the character constellation of Don Karlos to Star Wars. You

know, I can see it, somewhat, although this version has slightly less incest. Oh, and in this play the Empire wins, of course. Schiller certainly didn't set out to portray the events going down at King Philip's court historically accurately, but he sticks to the tragic facts.

Apart from that dramatic licence has taken over and distorted everything else to fit the enlightenment ideals of the play and it's underlying message: a cry for reformed, enlightened rulers instead of the tyranny of absolutism. Therefore, in the name of art, in the play Don Carlos is just a poor, lovelorn youth with the heart in the right place instead of a scheming courtier and the Duke of Medina Sidonia loses the Spanish Armada a couple of decades early. But what does it matter as long as the play tells a good story?

If you're not repulsed by fiction tampering with historical for the sake of drama, you will find it very easy - and pleasant - to be swept along by the play: The court intrigue will keep you entertained, while characters and their motives are clearly defined and easy to get behind. Yes, you'll encounter a couple of Schiller's favourite archetypes (here in the guise of good, upstanding but doomed Posa, and the youth crushed by love and duty, Carlos), but let's be honest, they're very entertaining, good archetypes.

Additionally, the play is simply very quotable. If you like Schiller's language that is. Which I do, and very much so.

Reihaneh Saremi says

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Thom Dunn says

Chose this for Listopia "I will die with this in my hand". 9-30-2010, alongside Hesse's Siddhartha (I have two hands).

Manybooks says

Friedrich Schiller's 1787 historical tragedy Don Karlos: Infant von Spanien was actually the very very first piece of classical German literature I ever read (in the fall of 1986 at Mount Allison University, for a fourth year German literature course on Goethe and Schiller that I was kind of coerced into taking during my second undergraduate year, which really was a bit like being thrown into the deep end of a massive swimming pool with only a very rudimentary life jacket, as I had NEVER before read any German classics, was the ONLY STUDENT enrolled in that course, and we had the lectures and discussions in my professor's office, one on one).

Now being at best used to reading simple German children's literature fare (mostly the books we had taken

with us from Germany when my family immigrated to Canada in 1976, when I was ten), I was of course and really, truly in no way even remotely prepared for a classical and intricately nuanced, at times even rather majorly convoluted late 18th century German drama and thus found much of Schiller's writing style as well as the general themes presented more than a bit daunting to put it mildly and thus quite difficult to peruse, let alone comprehend with any kind of ease (actually and in fact, so extremely frustrating this perusal was for me at the onset, that I had to purchase a second copy of Don Karlos: Infant von Spanien for in-class use, as I had in my initial annoyance at and frustration with the play and especially at how difficult it was proving to read, written/drawn some rather weird, even inappropriate slogans and pictures inside the book that I really did not want the professor to see, as I do not think she would have appreciated me calling Friedrich von Schiller "ein arschloch"). And finally, although I have for a while now been seriously toying with the idea of giving Don Karlos: Infant von Spanien a second chance, of actually meticulously and intensely rereading in order to post a more academic (a more analytical, thematic) and not so personally anecdotal a review, I do have to admit that I just do not much feel like it (as even whilst I do appreciate and generally greatly admire, even love Friedrich Schiller as an author, I without a doubt would and do with much more joy and strength of conviction recommend his poetry and plays such as Die Räuber, Maria Stuart and Wilhelm Tell, and the latter two especially).

Jostein Saxegaard says

Også dette verket vokste betraktelig i løpet av to års fordypning. I motsetning til Goethe, er Schiller en "handlingens" mann - dette er et fengslende historisk drama med handling basert på virkelige hendelser ved det spanske hoffet på 1500-tallet. Her er både ulykkelig kjærlighet, hoffintriger og idealistisk frihetskamp. Anbefales!

Hannah says

Ich mochte das religiöse Thema der Invasion in Don Karlos sehr. Außerdem faszinieren mich Königshöfe (ich bin eben manchmal doch ein kleines Mädchen - manchmal).

Abgesehen davon lese ich ungern Dramen, da ich immer wieder vergesse, den Namen der Person, die als nächstes spricht, mitzulesen, und so aus dem Lesefluss gerate, weil ich verwirrt bin.

Anica says

I dunno what it is with these dramas lately. I really liked the first three acts but then it kinda starts to get boring. And really, REALLY confusing. LOL
Still, a decent read which I so did not expect. :)

Szasza says

Hm, I reaaaally liked The Robbers much better. There was a lot of babbling going on in this book, without any point being made, and it was just plain boring, seriously. Not even the plot was very exciting and the

Alejandro Teruel says

Jan-Maat says

Was the play about Don Karlos or about King Phillip? Phillip emerges as the more interesting character I thought, something dreamlike about his emergence towards the end of the third act when he congratulates his grantees for their service. The Grand Inquisitor comes across as the moral counterweight to Posa's more modern, popular enthusiasm. Although the Inquisitor's views are clearly destructive - leading the death of Karlos and war in the Netherlands, the character is impressive and striking and indeed when I saw it in the theatre the actor projected a domineering presence that put the King in the shade, again rather like Elizabeth in *Maria Stuart* the monarch is not shown to be the commanding political figure in the state but hedged about by duty, traditions and conventions and like on the chessboard curious vulnerable.

[illegible]

Claudiu D. says

O combinatie (interesanta? - nu sunt convins ca este cuvantul cel mai potrivit! sau hai sa ii spun eclctica - mai stiu si neologisme) de romantism si clasicism.

