

**THE CAMPANER THAL; OR,  
DISCOURSES ON THE  
IMMORTALITY OF THE  
SOUL**

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The Campaner Thal; Or, Discourses on the Immortality of the Soul by Jean Paul Fr. Richter

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BY  
JEAN PAUL FR. RICHTER.



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TRANSLATED FROM THE GERMAN,

BY  
JULIETTE BAUER.

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LONDON:  
CHARLES GILPIN, 5, BISHOPSGATE WITHOUT.

1848.

“ — Report also, we regret to say, is all that we know of the *Campaner That*, one of Richter's beloved topics, or rather the life of his whole philosophy, glimpses of which look forth on us from almost every one of his writings. He died while engaged, under recent and almost total blindness, in enlarging and remodelling this *Campaner That*. The unfinished manuscript was borne upon his coffin to the burial vault ; and Klopstock's hymn, ' Auferstehen wirst du ! Thou shalt arise my soul,' can seldom have been sung with more appropriate application than over the grave of Jean Paul.”—*From Carlyle's Miscellanies.*



## TRANSLATOR'S PREFACE.

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THE name of Jean Paul Fr. Richter, is now so well known in this country through the writings of Thomas Carlyle, and translations of several of his works by different hands, that nothing need be said of him here. His name will, it is hoped, ensure a kindly reception for this little work. Carlyle says, in an article on Jean Paul, that, "He is a phenomenon from the very surface; he presents himself with a professed and determined singularity; his language is a stone of stumbling to the critic; to critics of the grammarian species, an unpardonable, often an insuperable rock of offence." And in another page of the same essay, he says: "To translate him properly is next to impossible, nay, a dictionary of his works has actually been in part published for the use of German readers." With these acknowledged diffi-

culties, the translator would apologize for the imperfections in the translation of which she is fully conscious. It would not have been published now, had there been another English version of the same work, but in the absence of any such, the translator could not refrain, when the opportunity presented itself, from giving to the lovers of Richter a new, and, in the original at least, most beautiful composition.

The translation has been made as literal as possible, and the style of the original adhered to as closely as was consistent with giving the sense and sentiment ; only one or two passages have been omitted, which turned on untranslatable comparisons. With these few remarks, the translator, whose aim was to apologize for and explain the defects of her work, solicits the indulgence of her readers.

*London, February, 1848.*

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