

**LEONORA**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649318896

Leonora by Gottfried Augustus Bürger

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**GOTTFRIED AUGUSTUS BÜRGER**

**LEONORA**



1

Leonora.

# Leonora.

Translated by

Julia M. Cameron.

With

Illustrations by D. MacIise, R. A.

Engraved by John Thompson.



London:

Longman, Brown, Green, and Longmans.

1847.

## Preface.

---



The following translation of Bürger's *Leonora* was made before the Author had seen any other version of this justly celebrated ballad. As she does not profess to have added any thing to the original, the sole merit of her version (if it have any) must consist in accurately and vividly representing the German poem; for she has endeavoured not only to exhibit the spirit, but to follow where it was possible the very words, of Bürger; and, in consequence of the common origin of the two languages, this can frequently be done in translating from German into English, or from English into German, as has been well exemplified in their translation of our *Shakspeare*.

The version had been lying upwards of a year in a port-

folio, when the Author became acquainted with the celebrated translations of William Taylor of Norwich and Walter Scott. These distinguished men have infused their own genius into their translations; and Bürger is forgotten, whilst Scott and Taylor arrest the attention, and dwell upon the memory as for ever associated with his popular ballad. In this instance the case will be found to be far different. Bürger must here be felt throughout. The deep pathos and the simplicity of the dialogue, and the mystery, the terror, and the supernatural rapidity of the ride and its conclusion, if they are found here at all, are his. Deep feeling finds its vent in the simplest words, and thus it is that Bürger excels Scott and Taylor in describing the broken-heartedness of the afflicted maiden. The twenty-second stanza is, in this translation, quite literal; and, in the whole circle of our English poetry, never was the passion of love more faithfully painted. Scott's translation is incomplete; and, like Taylor's, its effect, whatever else it may be, is not that of the German poem. Masters of their own art, they could not be tied down to copy a portrait which



another master had painted. They could not strike their lyre to sing without variation the song of a brother bard. An humbler disciple of the art can best do this; and the present Translator, not aspiring to create, has studied only to catch the likeness of a beautiful picture, and to copy faithfully each feature and expression of the original. One only deviation must be acknowledged, viz. the changing of the metre where the spectral career begins. It was thought that the rapidity of the action would be better represented by rhymed couplets of equal length, than by the stanza which had been previously adopted.

The lines,

“Tramp tramp across the land they rode,  
Splash splash across the sea,”

which have attracted so much attention to the poem, do not appear in this translation. They are Taylor's own; and Scott, fascinated with their vivid reality, embodied them in his own version with confession and apology. Not being Bürger's, they are not in this translation, which may at

first prove a disappointment to the reader: but the Author does not fear the sacrifice of them; for Bürger in his own strength can stand alone, and, as he has laid the scene of his poem in the interior of Germany, the introduction of the sea would have been incongruous. Neither is the epoch changed, as in the versions in question, which make the hero a victim of the crusade of Frederick Barbarossa, instead of one of the slain in a war between "the Empress and the King." In a word, it has been the aim of this translation to let Bürger speak to the English reader as nearly as possible in his own phrase, and to tell his own tale.

**Leonora.**