

**BILINGUAL SERIES.
DANISH-ENGLISH.
BYRON IN HOMESPUN;
BYRON I VADMEL**

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Bilingual series. Danish-English. Byron in homespun; Byron i vadmøl by Holger Drachmann & Jethro Bitzell

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HOLGER DRACHMANN & JETHRO BITHELL

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Danish—English

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Tosprogs=Serie

Hovedudgiver: J. E. MANSION

BYRON I VADMEL

AF

HOLGER DRACHMANN

LONDON
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PORTSMOUTH STREET KINGSWAY

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& 27TH STREET

Bilingual Series

GENERAL EDITOR: J. E. MANSION

**BYRON
IN HOMESPUN**

BY
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INDLEDNING

HOLGER DRACHMANN (1846-1908) er Danmarks største lyriske Digter i den nyere Tid. Født i København den 9de Oktober 1846, Søn af Overlæge, Prof. A. G. Drachmann, blev han Student 1865. Efter en Rejse til Skotland, Spanien og Sicilien tog han ivrig fat paa Marinemaleriet. Hans Billeder havde Improvisationens Friskhed og Inspiration, og hans maleriske Evne var ubestridelig, men da man ikke desmindre nægtede ham en Præmie, rejste han, krænket derover, til London, i Sommeren 1870, for at bryde sig Vej som Marinemaler i England. Fra London skrev han Korrespondancer til »Dagbladet» og fulgte den fransk-tyske Krig og Kommuncopstanden i Paris.

Fra dette Tidspunkt stammer hans berømte Digt *Engelske Socialister*, der første Gang stod at læse i »Nyt dansk Maanedsskrift» (November 1871) og senere optoges i *Digte* (1872).

Kort efter vendte han tilbage til København, og sluttede Bekendtskab med Georg Brandes.

I 1872 udkom Debutbogen *Med Kul og Kridt*, en Samling Prosaskitser, og samme Aar den første Samling *Digte*, hvormed han straks fuldt og stærkt knyttede Opmærksomheden til sit Navn. Man

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INTRODUCTION

HOLGER DRACHMANN (1846-1908) is Denmark's greatest lyric poet in recent times. Born in Copenhagen on October 9, 1846, son of the eminent physician Professor A. G. Drachmann, he entered the university in 1865. After a tour in Scotland, Spain, and Sicily, he diligently set to work at marine painting. His pictures had the freshness and the inspiration of improvisations, and his capacity as a painter was incontestable, but since a scholarship was nevertheless refused him, he proceeded, feeling himself slighted, in the summer of 1870 to London to make himself a way as a marine painter in England. In London he acted as correspondent of the *Dagblad*, and followed the Franco-German War and the Communist revolution in Paris.

From this period dates his famous poem "English Socialists," which first appeared in *The New Danish Monthly Magazine* (November, 1871) and was later reprinted in *Poems* (1872).

Shortly afterward he returned to Copenhagen, and made the acquaintance of Georg Brandes.

In 1872 appeared his first book of prose, *With Charcoal and Crayon*, a series of sketches, and in the same year the first collection of his poems, with which he immediately focused deep and

INDLEDNING

møder i disse Digte første Gang de ægte Drachmannske Typer: Landsknægten, Skipperen, den frie, farende Svend, som han senere saa mangfoldige Gange varierede.

Og dermed indledes den vældige, frodige og vidtspændende Produktion, som Holger Drachmann fortsatte næsten lige til sin Død, og som, trods skiftende Standpunkter og Sympatier, vedblev at have samme Klang og Rytme, det samme Oprindelighedens og Genialitetens Særpræg, om de enkelte Arbejder end kunde være forskellige ogsaa i ren literær Værdi.

Brogede og mangfoldige er Titler og Indhold i disse Drachmannske Værker: Digte, Romaner, dramatiske Arbejder o.s.v., hvis betydeligste er: *I Storm og Stille*; *Dæmpede Melodier*; *Tannhäuser*; *Sange ved Havet*; *Gamle Guder og nye*. *Byron i Vadmæl* er en af Skitserne i *Vildt og Tæmmet*, som udkom 1881.

Holger Drachmann er en Skaber og Fornyer; han indvarsler ligesom Oehlenschläger en ny Tid i dansk Digtetekunst, og han ejer en Naturkraft, som næppe er ringere, men vel endogsaa smidigere og mangfoldigere end hans store Forgængers. Skyggerne, der stundom forstyrrede Billedet for hans egen Samtid, vil mere og mere forsvinde, og man vil kun se den straalende Digtergenius, saaledes som den er bevaret i hans ypperste Værker.

INTRODUCTION

unstinted attention on his name. In these poems for the first time the true Drachmann types are met with: the infantryman; the skipper; the apprentice, free as the wind, faring along the highway; types that as time went on he handled in infinite variety.

And this volume initiates the production—great, luxuriant, and vast in scope—which Holger Drachmann continued almost to the day of his death, and which, in spite of changing stand-points and sympathies, kept the same ring and rhythm, the same stamp of originality and genius, although individual books might vary in respect to purely literary value.

Motley and numerous are the titles and the substance of these works of Drachmann: poems, novels, dramatic works, etc., of which the most noteworthy are: *In Storm and Peace*; *Subdued Melodies*; *Tannhäuser*; *Songs by the Sea*; *Old Gods and New*. *Byron in Homespun* is one of the sketches in *Wild and Tamed*, which appeared in 1881.

Holger Drachmann is a creator and an innovator. Like Oehlenschläger, he heralds in a new epoch in Danish poetry, and he is master of an elemental force which is hardly inferior to that of Oehlenschläger, while it is even more supple and rich in variety than that of his great forerunner. The shadows which from time to time overcast the view of him which his contemporaries had will more and more disappear, and only the radiant poetic genius will be seen, preserved for all time in his best works.