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ART. I.—*The Works of Algernon Sidney, 1722.*

MILTON has well said; "A commonwealth ought to be as one huge Christian personage, one mighty growth and stature of an honest man, as big and as compact in virtue as in body." But what ought to be seldom is, and what is really good on earth is seldom in perfection. The trail of the serpent is seen everywhere. Yet this is no reason, why the best things in the highest degrees should not be earnestly sought. The school-boy may be but a blotter of paper for a long time, nevertheless he should have good copies before him all the time, lest in imitating he should incurably learn a bad hand. No man can do a better civil service to his country than to hold up before the young the best models of states and statesmen. When political virtue lives in the poor-house, political liberty goes to jail. This is ever true. Therefore he who wishes well to men, should study and adduce the bright examples of former days, for the admiration and benefit of his own and future ages, and so much the more as living instances are rare.

Very few names in the history of the past are more entitled

and his followers, as to connect the Puseyite doctrine of baptismal regeneration with all Pedobaptists. As to the purity of the Pedobaptist churches, though the New Testament teaches us that absolute purity was neither to be expected nor arrived at in the church on earth yet we are willing that the Presbyterian churches in this country, should be impartially compared with the Baptist churches as a body; and if their members are less consistent and holy in their lives, we are exceedingly mistaken. As to unconverted ministers, we believe there are such, in every communion; but we are again willing, that our ministers should be brought into a fair comparison with those of the Baptist churches, and we fear not the issue. Although we differ from the Rev. Mr. Curtis and his close-communication brethren, yet we are pleased with the friendly spirit which he manifests, and should not be at all surprised, if before many years, he should be found among the zealous advocates of free communion between all the sincere followers of the Lord Jesus Christ.

- ART.—V. 1. *Martin Luthers geistliche Lieder, mit den in seinen Lebzeiten gebräuchlichen Singweisen. Herausgegeben von Philip Wackernagel. Stuttgart. 1848, 8vo. pp. 194.*
2. *Das Deutsche Kirchenlied, von Martin Luther bis auf Nicolaus Herman and Ambrosius Blaurer. Von Dr. K. C. J. Wackernagel. Stuttgart. 1841. 4to pp. 895.*
3. *Paulus Gerhardts geistliche Lieder, getreu nach der bei seinen Lebzeiten erschienenen Ausgabe wiederabgedruckt. Stuttgart. 1843. pp. 216.*
4. *Geistliche Gedichte des Grafen v. Zinzerdorf, gesammelt und gesichtet von Albert Knapp. Stuttgart u. Tübingen. 1845. royal 8vo. pp. 368.*
5. *Evangelischer Liederschatz für Kirche and Haus. Von M. Albert Knapp. Stuttgart and Tübingen. 1837. 2 vols. 8vo. pp. 682, 912.*
6. *Stimmen aus dem Reiche Gottes. Eine auserlesene Samm-*

lung alter und neuer evangelischer Kernlieder, mit beigefügten, vierstimmig gesetzten, Chormelodien. Von Kocher und Knapp. Stuttgart. 1846. 12mo. pp. 746.

IN this formidable series of titles we have included none of the common church collections: these are in number legionary. Three of the books are edited by Dr. Wackernagel, who is noted for his learning in all that relates to the archaeology of the German language. The first contains all the extant hymns of the sixteenth century; republished with scrupulous collation of all accessible texts, and with an apparatus of critical notes, which may well surprise those who know how the corresponding department of English literature has been allowed to languish; so that we have no single repository of our early sacred poets. The second work is venerable indeed; giving us not only the incorrupt text of all Luther's hymns, but the very airs and harmonies which accompanied them during the Reformer's lifetime. The edition of Gerhardt's Hymns is complete and critical. Mr. Knapp's collection of Count Zinzendorf's poetical works, including his numerous improvisations, is as full as it is elegant, and is followed by a life of the author. To the same lover of sacred song, we are indebted for the fifth in our list; the 'Evangelical Hymn-Treasury,' a work widely known in America; containing three thousand five hundred and ninety two hymns. The same editor has part likewise in the last book named above, which has both text and music, arranged in four parts for the organ and piano-forte: the number of hymns is six hundred and ninety five. To these works, we acknowledge our obligation for a large part of what we shall now offer on the fruitful subject of German hymns. It is a topic too nearly connected with the growth of piety in the soul and its spread among mankind, to need a word of apology. These products of continental piety, in its brightest hours and heavenliest moods, are infinitely remote from the latitudinary and neological errors which are justly dreaded from German writings. Of this we need offer no surer earnest, than by beginning our sketch of German Hymnology, with the great Saxon reformer.

There is scarcely anything more familiar to the readers of Luther's life than his love of music. He was himself a per-

former on more than one instrument, and went to break forth among his friends in bursts of passionate psalmody. The passages in his works and correspondence which express the high value which he set on spiritual song, as a means of promoting knowledge, furthering grace, and driving away the evil one, are too numerous to be quoted at length; but some of them are too important and characteristic to be wholly omitted.

LUTHER led the way in providing Christian hymns for the evangelical world. The number of his metrical compositions, as now extant, is thirty-seven; of which some have acquired great celebrity. Wherever his name is known, men are acquainted with his trumpet-like version of the forty-sixth psalm, *Ein feste Burg ist unser Gott*. Besides this he versified the 12th, 14th, 67th, 124th, 128th, and 130th psalms; the decalogue, Lord's prayer, Creed, and Te Deum; also Luke ii. 30-32, Isaiah vi. 1-8, Rev. xii. 1-6, and the church hymns, *Veni Redemptor gentium*, *A solis ortus cardine*, *Veni Creator Spiritus*, *Veni sancte Spiritus*, *Media vita*, *the Sanctus*, *Da pacem*, and *O lux beata Trinitas*. This may rebuke the flippant and ignorant strictures of a Puseyite writer on Hymnology, who has lately brought it as a charge against Protestant churches, that they have retained but one of the old ecclesiastical metres in their services. It would be easy to show that not only Luther, but every poet of the reformation period, drew largely from this very source. Indeed if there was an error it was that of ascribing undue importance to some inferior Latin hymns.

Modern editors have with great pains restored the ancient text of Luther's hymns, and Wackernagel has annexed the original melodies and harmonies, with abundance of critical apparatus. The earliest edition, which contained only a small number, appeared at Wittenberg in 1523. During the Reformer's lifetime, editions containing his hymns appeared in 1524, 1525, 1526, 1528, 1529, 1531, 1533, 1535, 1537, 1538, 1539, 1541, 1542, 1544, 1545. As early as 1524, we find Luther addressing his friend Spalatin in a letter, with entreaty that he would try his hand at vernacular hymns, and laying down the principle, so remarkably exemplified by him-

self, that they should not be in learned diction but in the plain idiom of common people.*

How costly and welcome a gift these effusions were, may be learnt from the enthusiastic language of contemporaries. Michael Styfel, in a preface to one of them, calls Luther that 'Christian, angelic man.' The people rejoiced to have their mouth opened in congregational singing. Luther's first preface appears to be that of 1525, prefixed to the Wittenberg hymn-book. It is simple but pregnant. "That the singing of spiritual songs is good and pleasing to God, methinks is known to all Christians; since every man is aware of the example of prophets and kings in the Old Testament, who with voice and joyful noise, with poetry and all manner of harping, praised God, and more especially the psalms of common Christendom from the beginning. They are set for four voices, because I greatly desire that the youth, who should and must be brought up in music and other proper arts, may have something to do away the foul songs and carnal ballads, and at the same time be learning somewhat healthful, while they enter on what is good with the delight which becomes their time of life. For I am far from thinking that the gospel is to strike all Art to the earth; but I would have all arts, and especially music, taken into that service for which they were given and formed."

It appears from several of these ancient advertisements, that not a few spurious hymn books were hawked about under Luther's name. The popularity of the new art is apparent from this fact, as well as from the remarkable number of collections produced by other friends of the reformation. These prefaces dwell much on the importance of teaching children to sing God's praise. In the Strasburg hymn book of 1534, Catharina Zell earnestly exhorts mothers to this work, inviting them to use hymns at dead of night to still the waking babe, and as lullabies beside the cradle; and she commends the same to "the journeyman at his work, the servant-maid at her kitchen, the husbandman in the field." Eminent musicians, such as Hoffman and Heintzen, organists at Mentz and Magde-

* Luther's *vermischte Schriften*; v. Gerlach. Stuttgart. 1848. vol. i. p. 116.

berg were employed, to adjust the music. The perversions of worldly song and of superstition only gave an edge to reforming zeal, and so good John Walters, in the preface to the Wittenberg hymn-book of 1537, says: "But in order that the beautiful art be not altogether abolished, I have, blessed be God, in despite of the devil and all his contempt, set the spiritual songs, heretofore printed at Wittenberg, mostly with correction, and augmented with certain little pieces for five or six voices."

It would be interesting to trace the connection between the hymnology of the ancient Bohemian Brethren and that of the Lutherans. This is alluded to in a collection by John Varnier, Ulm, 1538. In the rhyming address to the reader, mention is made of the grace shown to the churches of Bohemia and Moravia.†

The excellent Mathesius of Joachimsthal, the biographer of Luther, united with the musician Herman in a volume of sacred music and poetry, which has a preface by the latter, containing many things illustrative of the popular condition in regard to this subject. "When I look back, (says the *old Cantor*, as Herman calls himself), and consider how it was in my youth, fifty years and more ago, in churches and schools, and what sort of teaching there was therein, my hair stands on end, and my flesh shudders, nor can I refrain from sighs and lamentation; and it were to be wished that the young people and scholars of our time knew but the half of what those poor school urchins endured, of toil, misery, frost, and hunger. In the common schools there were such barbarism and inaccuracy in learning, that many were twenty years old before they learned their grammar, or could speak a little Latin, which, when they got it, sounded in comparison with our Latin like an old rattle-pipe or rebeck beside the noblest and best tuned organ. The poor children [Luther had been one of them,] who went about serving as waits, were no better than martyrs. If they were tortured in school and frozen, they

† Inn Behem vnd Merrher landt,
 Wo ich Gottes sinn hab erkannt,
 Von leüten die man bisper veracht,
 Vnd verfolgt hat mit voller macht.

must then go about through streets with their wallet." He then recites the old superstitious ditties which they were taught to sing, and compares them with the sacred instructions and holy hymns introduced by the reformers.

The diction of Luther's hymns is that common, rugged, idiomatic High German, which has made itself felt in the national literature, and has contributed to form the national thinking. No one man on record has ever laid his hand with so much power on the moulding of a great language. Though some will lament the loss of a certain sweetness which still lives in the Low German, none can overlook the bone and muscle of the dialect of Luther. It yields more readily to the sublime and vehement than the beautiful, but it can be passionate and touching. The use of so familiar and homely a speech in the early hymns doubtless gave a precedent, which no one can mistake in the later compositions of Gerhardt and Schmolck. A number of these hymns are still used in German worship after the lapse of three centuries; a fact which has no parallel in British Hymnology.

It was the congregational singing of the Hussite brethren which, we are told, suggested to Luther the labours which he bestowed on this reform. His efforts succeeded in spreading a peculiarity of worship which has reached as far as the German tongue, and which we would fain emulate, if we may not envy: "By means of a single hymn of Luther, *Nun freut euch liebe Christengemein*, many hundreds were brought to the faith, who otherwise would never have heard Luther's name." And it was observed by the Cardinal Thomas a Jesu, "that the interests of Luther were furthered to an extraordinary degree, by the singing of his hymns, by people of every class, not only in schools and churches, but in dwellings and shops, in markets, streets and fields." They found entrance even among adversaries. Selnecker relates that several of the hymns having been introduced into the chapel service of the duke Henry of Wolfenbüttel, a priest made complaint. The duke asked what hymns those were against which he protested. "May it please your highness, they are such as '*O that the Lord would gracious be.*'" "Hold!" replied the duke,

“must the devil then be gracious? Whose grace are we to seek, if not that of God only?” And the hymns continued to be sung in court. In 1529 a Romish priest preached at Lubeck, and just as he ended, two boys struck up the hymn of Luther, “*O God from Heaven, now behold;*” when the whole assembly joined as with one voice; and continued to do the same as often as any preacher inveighed against the evangelical doctrine. At Heidelberg the reformation made its way by singing. The Elector Frederick, from fear of the emperor, had delayed suppressing the mass. On one occasion, a priest was about to begin the service, standing at the high altar, when a single voice led off the beginning of Paul Speratus’s famous hymn, *Es ist das Heil uns kommen her*. The vast congregation immediately joined, and the elector, taking this as a sufficient suffrage of his people, proceeded to introduce the communion in both kinds.

But these effects would not have been produced by hymns alone, however excellent. Luther’s knowledge of music led him to bestow equal care upon the tunes. “It is the notes,” said he, “which give life to the text.” It is interesting to enquire from what sources these tunes were derived. Some of them were very naturally taken from the familiar Latin melodies of the church. This is true of the versions of church-hymns, mentioned above. Others were already in use, as connected with vernacular hymns. These have been carefully traced to their origin, by musical antiquaries. A portion of these consisted of original melodies. Eminent among these is *Ein fester Burg*, which still holds its place in German churches, and was composed, as Sleidan testifies, by Luther himself.

We have spoken of Nicholas Herman, ‘the old cantor,’ of Joachimsthal in Bohemia. This quaint and genial old man died in 1560. He was the author of the tune of *Lobt Gott, ihr Christen*, which is still happily in use. John Kugelmann, *maestro di capella* of Albert of Prussia, Joachim von Burgk, Cantor at Mühlhausen, Selnecker of Leipsick, and Dr. Nicolai of Hamburg, were all noted in the same way, during the sixteenth century. In order to make sacred song universal among the people, singing in parts was encouraged by every

means. The production of new melodies continued during the whole of the seventeenth century, under such men as Praetorius, Schein, Alberti, Erstger, Winer, Neander, Rosenmüller, Severus, Ahle, and Neumark. After this there was a great stagnation.

The music of the church in Germany, at the time of Luther's reform, had become painfully elaborate, and the solemnity of the old Gregorian chant, which certainly had many excellencies, was overlaid with a burden of artificial difficulties. It was the merit of Luther to restore the ancient simplicity, without rejecting the aids of learned harmony. "When natural music," says he, "is elevated and polished by art, we first see and acknowledge with admiration the great and perfect wisdom of God in his wondrous creation of music, wherein this is especially strange and astonishing, that a single voice utters the simple air or tenor,* as musicians name it, and then three, four, or five other voices join, who as it were play and leap exultingly about this plain tenor, and marvellously deck and beautify it with manifold change, and sound as if leading a heavenly dance, meeting one another in good will, heartily and lovingly embracing; so that those who understand a little, and are hereby moved, have to marvel, as thinking there is nought in all the world rarer than such a song with many voices." The result of this is the German CHORAL, in which the congregation sing one part, while the singers of the choir, and in later times the organ, furnish a full and manifold harmony; a method which is infinitely remote from the American abuse of having a handful of singers in the gallery to act as proxies of the great congregation and praise God by committee. The musical composition of the reformation period was carried forward by Henry Fink, George Rhaw, Martin Agricola, Balthazar Resinarius, Sixt Dietrich, Benedict Ducis, and others, whose lives may be read in the histories of music.

We have dwelt long on Luther, because beyond question he was the founder of the incomparable German psalmody, in regard as well to text as music, so that no one can enter a well

* The musical reader will not mistake this for the part so called in modern scores.

appointed German service at this day, without breathing the air of the sixteenth century. But Luther though first was so far from being alone, that our difficulty now is how to make a selection. When it is considered that the mere names of German hymnists would occupy many pages, we shall not be expected to go into details. A very convenient division of evangelical hymnology is that which makes Paul Gerhardt the limit between two periods; the first of these begins of course with Luther. But he was only the leading star of a brilliant constellation.

HANS SACHS is one of the darling names of Germany. He is often called the last of the bards or master-singers. We must leave it for literary annals to record his secular achievements. Hans was born at Nuremberg, in 1494. He sang his first piece of minstrelsy at Munich, in 1514, being then on his 'wandering' as a journeyman shoemaker. His collected effusions would amount to more than six thousand. They are in the highest measure expressive of the national mind at that era of transition; abounding in humour, naïveté, strength, imagination and pathos. He is among his people at once a poetie Bunyan and a religious Burns. He threw himself into the reformation at the very earliest period, and gave an impulse which was perhaps second only to Luther's. After having been forgotten for a time during the reign of mediocrity and rationalism, Hans Sachs was restored to general admiration by the admiring eulogies of Wieland and Goethe.* Some of Hans's hymns are still in use: more than twenty may be consulted in Waekernagel. His 'Christian Ballad against the ruthless ire of Sathanas' is remarkable for its keenness and satiric strength. A 'Dialogue between the Sinner and Christ,' adapted to a popular song tune, is an admirable epitome of saving experience which probably did more for the reformation than scores of sermons. He likewise versified thirteen psalms. We observe with pleasure that his *Warum betrübst du dich mein Herz* is incorporated in Kocher's delightful collection.

PAULUS SPERATUS merits the next place. In time, he might even be earlier. He was one of the Prussian Reformers, who

* See Goethe's Poetic Mission of H. Sachs.

died in 1554. On hearing his hymn "*Es ist das Heil uns kommen her*, once sung under his window, Luther is said to have been deeply affected and to have thanked God for the wonderful diffusion of the truth. His hymns are remarkable for condensed doctrine: this was indeed strikingly true of the compositions of the day, to a degree which we regard as not to be imitated; but it was inseparable from the great religious movement, as pre-eminently a doctrinal reformation. The people sang themselves into a gospel creed.

JUSTUS JONAS, the bosom friend of Luther, imitated him in this work: his pieces are versified psalms. There were numerous contributions from Agricola, Spangenberg, Paul Eber, Mathesius, Herman the Cantor, and Deeius. But an accumulation of names is unsatisfactory, and the curious reader must be referred to the exhaustive repository of Waekernagel. A goodly number of these venerable hymns, with some alterations, is found in modern evangelical selections. They are rude but impressive, giving no uncertain sound as to protestant testimony, and contributing incalculable help to the forces of the reformation. A version of the twenty-third psalm, by Museulus, (Wackernagel 269) is an exquisite pastoral. Many of the hymns were in the soft Low German, and several are extant in both dialects.* Some had all the graces of the proper ballad, as for example No. 276, by von Wortheim. Some contained the full history of our Lord's passion. A truly poetic hymn by Henry Müller was composed in gaol. Some were quaint and ludicrous to a degree unknown among ourselves: as No. 295, by Erasmus Alberus.

Turning aside for a little to the progress of Christian poetry in the other branch of the Reformation, we naturally expect less of German nationality and less of musical enthusiasm. Zwingle was the declared opponent of all instrumental music

* We subjoin a specimen from the first psalm in Niederdeutsch:

“ Wol dem, de neene gemeinschop hat
Mit der Gottlosen Rade und dadt.
Noch up den wech der Sünders tritt,
Dar spotters sitten ock nicht sitt.
Wol dem, de thom Gesett des Herrn
Heft lust und de syn wordt hört gern,
Der sullft mit vlite und ernst betracht.”

in the worship of God; yet he was himself a religious poet. Other eminent men in the Reformed Church contributed to the treasury of German song. It will suffice to name Symphorianus Meyer who was also an organist, Leo Judae, Zwick, the Blaurers, and Waldis. In Zwick's hymn-book, 1536, he urges the importance of congregational singing. We postpone the French hymnology for another occasion. Quite an interesting chapter might be filled with notices of the Hymns of the Martyrs, which had in that age a peculiar sacredness. Such were those of Hans Schlaffer, a converted priest, beheaded at Schwartz, in 1527; of Jörg Wagner, burnt at Munich, the same year; of Hans Hut, who suffered at Augsburg, in 1528; of Schneider, beheaded there, in the same year, and of seven brothers imprisoned at Gmünd. It is scarcely necessary to observe that of the reformation hymns, a large portion can be referred with certainty to no particular authors.

To trace the stream of metrical composition in the seventeenth century would be much more difficult. The work went on during its early years with an impetus derived from the preceding period. We must content ourselves with brief notices, especially as we here miss the skilful guidance of Wackernagel. PAUL FLEMMING, who died in 1640, is the author of the favourite *In aller meinen Thaten*, which he composed on the eve of an expedition to Persia. During the horrors of the thirty-year's war, JOHN HEERMANN was a prolific hymn-writer, and of his productions about forty have had continued favour. Two or three of these are in the very first rank. HERBERGER and RINKART might here be named. SIMON DACH, professor of poetry at Königsberg, where he died in 1659, was remarkable for the contemplative serenity and literary correctness of his hymns. RIST, of Holstein wrote a large number. But in regard to these and others whom we do not find space to name, we must refer to collections like that of Knapp, in which, by a most laudable method, the authorship of every hymn is given, with the dates and biographies in a valuable appendix. Of this whole period, it may be observed that the gracious doctrines of the reformation constitute the warp and woof of the texture: among great diversities of literary and poetic merit, this character is maintained.

In rare instances, the points of angry contest between the Lutherans and the Reformed stand out* offensively; but one might peruse hundreds of hymns without ever having these differences brought to his mind. It is time however to dismiss this first period; which we do the more willingly, because the next opens with so great and venerable a name.

PAUL GERHARDT stands clearly at the head of German hymn-writers; if indeed we may not ascribe to him an influence on religious sentiment more strong and extensive than is due to any uninspired psalmist. He was born in Saxony, in 1606, and was brought up by pious parents in the good old ways of the Reformation. In 1651, we find him Probst at Mittenwalde, and in 1651, Diaconus at Berlin. The only great public event which has much connexion with his life was the Brandenburg controversy between the Lutherans and the Reformed. The Great Elector, as well from education as from long residence in Holland, was devotedly attached to the Reformed Church. In the bitter conflicts which ensued, Gerhardt fell into the party of the warm Lutherans, but escaped most of the rancours of zealotry. We can scarcely enter however into those scrupulous judgments which led this good man to endure troubles, as he apprehended, little short of persecution. These inward trials led to some of his deepest experiences and most memorable writings. He fled to the patronage of Christian, duke of Saxe-Merseburg, and, was made Archidiaconus of Lübben, at which place he died, in 1675. His last utterance was in words from one of his own hymns:

“Death no more hath power to kill,
 He but sets the spirit free
 From the weight of earthly ill,
 Though its name should legion be;
 Shuts the gate of bitter woe,
 Opens wide the heavenly way,
 That our willing feet may go
 To the realms of endless day.”

But it is as a Christian poet that we are concerned with Gerhardt. Of one hundred and twenty hymns, eighty-eight appeared from time to time in different ways, some having been first printed with his funeral sermon. The earliest com-

plete edition appeared in folio at Berlin, in 1666, 1667. The best is unquestionably that of Wackernagel, at Stuttgart, 1843.

A separate treatise would be required to point out the traits of Gerhardt's sacred metres. If we might judge by the effects, nothing of Tyrtæus was ever more awakening. For facility, vivacious sparkle, a cheerfulness almost mirthful, a pathos that melts in sighs, the purest evangelical matter, and the flame of sanctified passion, all in the most nervous, heart-reaching idiom of the market place and the hearth, we have never seen anything equal to Paul Gerhardt. Harris, the author of *Hermes*, once induced a friend to learn Spanish, solely that he might read *Don Quixote* in the original; we should think any man repaid for learning German, by reading Paul Gerhardt. The very excellencies of his verse forbid translation. The attempt to use English idioms as strong and familiar as his, results in coarseness and vulgarity; we cannot reproduce his felicitous jingle, nor the clink of his double endings.

The merit of Paul Gerhardt is akin to that of Luther, after whom and Hans Sachs he may be said to have formed himself, but with a facility, melody and fancy, altogether unreached by those great men. He deserves a place among national bards; for neither Burns in Scotland, nor Beranger in France, was ever more truly the minstrel of the people. Rich and poor, learned and simple, sung his songs. When Winckelman was in Italy, and even after his perversion to popery, his favourite hymn was one of Gerhardt's.* The mother of Schiller brought him up under the influence of these hymns, especially *Nun ruhen alle Walder*.

The traits which meet in Gerhardt's poetry might seem incompatible. To the rustic plainness of Chaucer he adds the liquid versification of Ovid or Moore. He is quaint, he is sublime. Some of his effusions are mere doctrine, and some are mere passion. Everywhere he uses the language of the people, but with a curious felicity of selection which saves him from all grossness, while it makes him untranslatable. As to the inward contents, these hymns are in the highest and

* 'Ich singe dir mit Herz und Mund.'

best sense evangelical, and under God have done much to keep alive true piety among the humble, even where the learned clergy have gone astray. Lutheran peculiarities stand out in certain hymns, but by no means offensively.

Reference to any hymn-book of German Protestants will show how largely they have been indebted to Gerhardt. In this respect he has been to all Germany what Charles Wesley was to the Methodists. The greatest hymns in the language are confessedly those of Gerhardt; his place is as indisputable as Shakspeare's among dramatists, and for reasons which make him quite inaccessible by means of any version. Of his spiritual compositions, a large number continue to be sung, in no respect obsolete after two centuries.* Nowhere do we find deeper lamentations over sin, more tender and believing and elevated addresses to Christ as dying and reigning, or a richer variety of consolations for sufferers of every class. The influence of Gerhardt was felt even till the days of rationalism, in restraining later poets from substitution of cold elegancies and rhetorical flights for the scriptural pathos and power of simple heart-speaking truth.†

After so great a name we must content ourselves with briefer notices. JOHN FRANK, a contemporary of Gerhardt, died in 1677, and was the author of more than a hundred hymns, some of which have high value. The tendency of the period was however towards a dry didactic style. Few had Gerhardt's art of conveying solid doctrine in the language of evangelical emotion. Some notion of our meaning may be derived from comparing Doddridge with Watts. And this evil grew with the prevalence of dead orthodoxy. There was however a strong reaction against this tendency, in certain writers of the mystical school, such as Scheffler, or ANGELUS SILESIVS, who became a Romanist, and HENRIETTA OF BRAN-

* Among such treasures it is hard to make selections. The following will carry all suffrages: "O Haupt voll Blut und Wunden—Wie soll ich dich empfangen—O Welt, sich hier dein Leben—Ein Lämmlein geht und trägt die Schuld—Was Gott gefällt—Gib dich zufrieden—Befehl du deine Wege—Nun ruhen alle Wälder—Geh aus mein Herz und suche Freud."

† See Wildenbahn's *Paul Gerhardt*, in English, Lond. 1847. 2 vols. 12mo. also Victor Strauss's '*Leben des P. Gerhardt*,' Bielefeld, 1844, 12mo.; with a preface by Tholuck.

DENBURG, a princess whose name is embalmed in the immortal hymn, *Jesus meine Zuversicht*. The same peculiar expression of personal love to Christ appears in the passionate verses of SCRIVER.

As might naturally be expected, the Halle School of Pietism was productive of sound and spiritual hymns. Both SPENER and FRANCKE made contributions which are still esteemed. Among the latest eminent poets of the church in the seventeenth century must be named JOHN CASPAR SCHADE, who died at Berlin, in the year 1698, and ARNOLD, who lived until 1714.

The sacred poets of Germany in the former half the eighteenth century must be treated in near connexion with what is called the pietism of that period; which indeed was nothing else than the revival of true religion after the long trance of stupid formalism. There was a breaking forth of emotion, and a corresponding utterance in spiritual songs, exactly such as took place about the same time or a little later, among the Methodists of England. The Halle school of experimental religion was spreading its influence widely. Hence arose a few hymn-writers, more warm and striking than any since Gerhardt.

The first place is undoubtedly due to BENJAMIN SCHMOLCK, born in 1672. His labours were chiefly in Silesia. Bereavements in his earlier domestic life and blindness in his old age, gave him trial of many Christian conflicts and consolations, which he loved to express in verse. The profusion of his labours was wonderful, for he wrote more than a thousand hymns. Among so many, it is enough if a small proportion are excellent; and a few of Schmolck's take the very first rank, and are cherished in the memory and worship of all pious Germans. They are after Paul's Gerhardt's model, have much of his simplicity and piety, without his genius: but with a remarkable adaptation to church-use. It is pleasing to learn from Dr. Alt, that to this day Schmolck's hymns are commonly sung in families of Silcsia.* In theological sentiment he leaned rather more to Lutheran orthodoxy than

† Noted hymns of Schmolck are 'Seele sei zufrieden'—'Weine nicht Gott lebet noch'—'Ein neuer Tag ein neues Leben'—'Hier ist Immanuel'—'Der beste Freund ist in dem Himmel.'

to the peculiarities of the Halle school; but the flow of evangelical affection was common to both. He died in 1737.

More exactly representing the Halle school was JOHN ANASTASIUS FREYLINGHAUSEN, son-in-law of Francké. The singular fact has often been mentioned that some of his best hymns were dictated during fits of severe toothache. He edited several valuable collections of hymns; his own were not very numerous, but some of them are admirable.*

CHARLES HENRY VON BOGATZKY is known to our readers, not by his hymns so much as by his 'Treasury.' He was born 1690. His father's family was Hungarian, but settled in Lower Silesia. While his father, who was an army officer, was away in the wars the boy was under the instructions of a pious mother. Dr. Hagenback remarks that it was an age in which more than in ours children of early years were favoured with heavenly communion. Bogatzky's soul was thus drawn out to devotion, praise and poetry. His youth was moulded by the writings of Arnd and Scriver. After once perusing a sermon in Scriver's 'Soul-Treasury,' he was overcome of heavenly joy so that he had to fall on his knees and pour out his heart in praise. "A true light," says he, "streamed into my soul, and I was made to see, that true Christianity is something living, powerful, blessed, and altogether different from what the world thinks. I learned the difference between a mere moral, virtuous disposition, and a work of grace by the Holy Ghost, or those divine virtues which are wrought in us by the Holy Ghost, and flow from faith and joy in the Holy Ghost." At the university of Jena, he received much advantage from the pious influence of the celebrated Buddeus. At Halle he became fully under the preaching and example of Francke. Freylinghausen was his spiritual adviser. Though he was not a professional man, but a gentleman of fortune, living on his estate, he was much in visiting the sick, doing good among the poor, and leading souls to Christ. He was eminently happy in his married relation, and records the advantage derived from the prayers he offered with his wife. Frequently also he held what we should call prayer-meetings.

* 'Wer ist wohl wie du,' 'Kommt ihr Menschen,' 'Mein Herz gib dich zu-frieden.'

O that our beloved German brethren would consent to study more closely the example of these pious, happy men, in regard to family worship, sabbath devotion, and social religion! His hymns are nearly four hundred, and are more remarkable for affectionate piety, agreeably expressed, than for extraordinary flights. Prosaic turns, and some taint of the prevalent bad taste, especially in diction, are observable. The little stanzas in his 'Treasury' have probably done more good than his regular hymns. But his memory is blessed in thousands of families, of almost every Protestant land.

GERHARD TERSTEEGEN is a beloved name among evangelical Germans. He was a Westphalian, born in 1697. Though somewhat educated, he was a man of the people, by trade a ribbon-weaver, leading a quiet humble life. The influence of his cheerful, lovely graces was felt all over his country; at length this plain, secluded Christian had visits from Holland, Switzerland and England. "From Amsterdam to Berne," says Stilling, "the adherents of Tersteegen are to be found among the people." 'Father Tersteegen' was his common appellation. He sometimes watched whole nights in prayer beside the sick and dying. He was never married, and died in 1769. The number of Tersteegen's hymns is one hundred and eleven. The new school of German hymnology is supposed to have culminated at this point. Simple tenderness with sweetness of versification are united in this gentle poet.* Of this school the Germans consider subjectivity, as contrasted with the objectivity of the ancient writers, to be characteristic: the terms, though unusual, are expressive.

The name of RAMBACH has a twofold connexion with our subject. The elder of that name, an eminent dignitary and poet, is the author of some admirable hymns. His grandson, who falls within another period, wrote a well-known work on hymnology.

ERNST GOTTLIEB WOLTERS DORF, belongs to this part of the series; a clergyman's son, born near Berlin, 1725. After studying at Halle, then the chief seat of vital religion, he became a preacher in Silesia. He was a devoted friend of youth,

* See his 'Gott ist gegenwärtig.'

and founded an orphanhouse at Bunzlau, in imitation of that at Halle. "I hope," he once wrote, "that by means of the children, we shall drive the devil out of Bunzlau: God grant it!" He died early, in 1761. According to his own saying, his verses flowed out of his heart. "Often," said he, "nothing was further from my thoughts than making verse; but something dropped suddenly into my mind, and set me on a train, so that I had to seize the pen. It was frequently like a burning in my heart, urging me to sing to the Lord and his people, on some weighty matter. If I undertook to write two or three verses, I sometimes ended with twelve, fifteen, or even thirty. There were times when the pen could not keep pace with the thought." The result was, that many of his hymns are too long for public use. They are censured as sometimes unfinished in point of art; and many of them fall far below the elevation and fire of Gerhardt and Schmolck; yet Woltersdorf has produced many noble hymns.* He deplored the substitution of secular elegance for devotion, in such writers as Günther; and used to say, "The day will come, when many an old village parson, many an old schoolmaster, or peasant, or shoemaker, who has made two or three halting stanzas from his heart, shall have the crown on Mount Zion, as a true poet, before those masters of verse." But he modestly added: "I should rejoice at heart, if as a moaning dove I could give occasion to many a nightingale, to utter so penetrating a voice, that the sacred groves might resound, and I might creep into my covert."

Both Woltersdorf and Bogatzky belong to the authors of what were called the Köthen Hymns, so named from the place of publication. Most of the other writers degenerated still more into prosaic reflection. According to Rambach, these authors produced only a feeble imitation of the old pietistic verse. Among them were ALLENDORF, LAU, and LEHR.†

At this point we are prepared to turn aside for a little to consider one of the most marked portions of German hymnol-

* For instance: 'Der für mich am Kreuz gehangen,' 'Abermals ein Jahr verflossen.'

† To whom respectively we owe 'Nun, Kindlein bleibt am Jesu kleben'—'Ach Herr, du wollst die Wehmuth stillen'—and 'Der schmale Pfad führt doch gerad ins Leben.'

ogy. If the United Brethren have any one grand peculiarity in their worship, it is their sacred music. This is characteristic, fascinating, and influential. Wherever their missions have gone they have carried this means of impression. Not by the voice merely but by a diversity of instruments, they have given a prominence to this part of worship which has sometimes threatened to encroach seriously on the rest. We have seen one of their venerable bishops, who was a distinguished organist, and we have known of well-toned instruments shipped to missionaries in Africa and New Holland. No one can read their periodical accounts without being continually reminded of the stress which they lay on hymns as a means of edification, and this is not less apparent in all their communities. This very remarkable trait is due in a great measure to ZINZENDORF. A man of fortune, a nobleman, and a scholar, he was also a poet. His published compositions in this kind amount to many hundreds; beginning with the twelfth year of his age and extending to the sixtieth. Not only was he fertile and rapid with his pen, but he possessed the singular faculty of extempore versification; so that a great number of his hymns were not merely composed but actually sung by him in public worship. As might have been expected from a consideration of the circumstances, these are not the productions which have most merit. Indeed it must be owned, that amidst all the Count's fervours, he usually fails in the highest poetic inspiration. Many of his stanzas are measured prose, with the disadvantage of an affected diction which prevailed for a time in the period of his labours. Yet there are a number of his hymns which maintain their place in good German collections. The most serious fault of his sacred poems is derived from the fondling expressions and nursery endearments employed in regard to the Lord Jesus, and his wounds and sufferings. Not content with a close and adventurous imitation of the Canticles, the Moravian hymn writers indulged in familiarities of figure and blandishments of affection, which are without parallel or approach. We should not dare to produce in English some of these passages.* In

* See Hymns 645, 646, of the ed. Gnadau, 1824. But more particularly, Bost's *Histoire des Freres*, vol. 11. p. 305 sqq.

spite of these, however, which occur only here and there, the hymns of the Brethren could have proceeded only from profound love to the Redeemer; nor can they be read without emotion.

It is important to observe that hymns alone, however attractive, would not have produced the powerful effects which we observe among the Moravians, if together with a poet, they had not also possessed a musician. It is a fact sometimes overlooked. He was, as we learn from M. Bost, the son of a Franconian peasant. His musical talent might have opened a door for every worldly temptation, but he was providentially brought to acquaintance with the Brethren in 1722, when as yet only thirteen years old. When he was eighteen he was already a wonderful organist. He was employed in various useful offices for the community; but was chiefly valuable as director of the music at Herrnhut. "His equal" said Zinzendorf, "has never been found in the church, since he departed to join the Assembly above." TOBIAS FRIEDRICH, so was he named, was probably the composer of many charming airs, breathing a passionate softness, which are still heard in the Moravian service. There was in the history of Herrnhut a strange period of hallucination, from 1741 to 1751, which the Brethren have themselves denominated the time of child's play, *Spielzeit*, "a time (says Kranz) of disorder in doctrine and practice." The sensuous mysticism which threatened them made itself apparent in the poetry of that period. All the riches of the German in diminutives was brought into request, and the child-like play did not avoid the awful names of Christ and his Spirit.* "They came at length," adds Kranz, to refine so much about the sacred pierced side of Jesus, and so to cover it with poetic figures, that the precious merits of Jesus were almost entirely sup-

* In speaking of diminutives, we must not be indiscriminate in one censure. Though we cannot say 'Jesulein,' yet it is Luther who sings sweetly,

"Merk auf, mein herz, und sih dort hin:
Was ligt doch in dem krippeln,
Was ist das schöne Kindelin?
Es ist das liebe Jesulin."

No English version can ever render the first line of that incomparable hymn,
'Ein Lämmlein geht und trägt die Schuld.'

planted." Zinzendorf justifies the child-like style, but admits that it led to serious abuses.* He retracted some of his own hymns, which, to use Spangenberg words, have long been committed to the grave.

The judgment of Knapp—a high authority on this subject—is more favourable to the Count's rank as a poet, than that of Lange and Hagenbach. One merit his effusions unquestionably have; they are alive from beginning to end with love to Christ. Almost their sole topic is communion with the crucified Redeemer, and life from his agonies, and death. Zinzendorf was assisted in the preparation of hymns by several brethren, whose names should not be omitted. FREDERIC DE WATTEVILLE died in 1777. CHRISTIAN DAVID, a remarkable missionary, made celebrated by Montgomery.† MARTIN DOBER wrote some beautiful hymns.‡ With some blemishes which might easily be removed, the German Hymn Book of the United Brethren is a collection worthy of special note. The history of the society is interwoven with their sacred song, in a very remarkable manner, as might be shown by citing hymn after hymn, in connexion with the circumstances in which these compositions had their rise; but the limits of this article forbid such details.||

The progress of free thinking in Germany, during the reign of Frederick the Great could not fail to make itself felt in hymnology. Even Klopstock, by needless and hypercritical alterations of ancient hymns, led the way to greater evils than he ever could repair by his numerous but academical effusions in this department. Bolder and less reverent spirits did not conceal their contempt for the venerable stanzas which were sung in churches. The king made himself merry with Schiller's favourite, *Nun ruhen alle Wälder*. The philosophers sneered at the ignorant declaration "all the world rests;" and their sapience showed its inconsistency with the revolution of the globe. It was to be read thus, "Now half the

* Knapp: *Leben v. Zinzendorf*.

† 'Ich will es kindlich wagen.'

‡ 'O dass ich der Sünde sterben.'

|| Of hymns thus historically connected, notices may be found, in Bost's History, at the following places: Vol. I. pp. 298, 354; Vol. II. 208, 236, 247, 249, 255, 309.

world doth rest." We have seen similar emendations among ourselves. A rhyming prose was more congenial with rationalism, than the fervours of obsolete piety; so the wine was mixed with water. This flattening and diluting process, to which the church hymns were extensively subjected, is known by a most expressive term.* The age produced, however, some poets, worthy of a better audience. Among these was GELLERT, into whose literary merits, in other respects, we are not called to enter. The spiritual songs of Klopstock and Cramer were rhythmical, correct and elegant, but in the judgment of many cold and stilted. Gellert attempted to reproduce the emotions of evangelical piety in the language of the day, but with simplicity and fitness for common use. If his hymns are far below the rapturous joy or tearful penitence of Gerhardt and Schmolck, they are expressive of genuine experience, and immeasurably above the measured dulness of his coeval. His friend and biographer, Cramer, relates, that Gellert never addressed himself to composition without a serious preparation of heart. His hymns were soon introduced into the Bremen and Leipsick collections, and formed the best part of them. But his morning hymn, 'My earliest feeling, gratitude and praise,' was altered to 'My earliest *business*, gratitude and praise.'† Gellert's hymns found favour among Roman Catholics, in Bohemia, Austria and other countries. Hagenbach admits that these productions are not always adapted to singing, or better suited to the parlour than the church; and he finds them, though free from doctrinal error, yet rather moral than evangelical; but he pronounces Gellert to be the benefactor of his generation. Many of his hymns are still sung with delight. The tone of these is in contrast with the coldblooded correctors of the old hymns, among whom were Spalding, Dicterich and Teller. The indignation of Herder at their wanton changes has already been recorded by us.‡

* 'Gesangbuchsverwässerung.'

† Thus we have known the too homely verse of Watts, 'The little ants for one poor grain, Labour and tug and strive,' amended into modern elegance, 'Exert themselves and strive;' and so printed.

‡ See antea pp. 373, 374.

There was no one who after these beginnings of decline made a more real contribution to evangelical hymnology than PHILIP FREDERICK HILLER, an excellent minister of Wurtemberg, who died in 1769. Next to the Bible, his little volume of hymns was the most common book in his native kingdom. His hymns are not at all of the Gellert school, but are coloured with the oriental imagery of scripture, and are utterances of just the feelings proper to Christian worship.* In Knapp's collection a judicious prominence is given to the hymns of Hiller.

Among the many names which arise for our consideration we must give the preference to the eccentric LAVATER. Following Dr. Hagenbach, we may place him between Tersteegen, Freylinghausen, Woltersdorf and Hiller on one side, and Gellert on the other. Fancy and feeling play their part in his verses, even though he sometimes trips for a moment into the rhetorical gait of Klopstock and Cramer. The remark has often been made, that Lavater's poetry is at times as prosaic, as his prose is poetical; but he was true to his character, verifying Buffon's saying, *Le style c'est l'homme*. Whether he wrote letters, sermons, poems, dissertations, journals, or any thing else, or communed with God, with his friends or with his own soul, Lavater always acted out himself; not without affectations, but always with a basis of naturalness, candour, and honesty, which were the charm of his character and the secret of his influence.†

Our readers scarcely need to be guarded against the thought that we make any pretence to record the names of all German poets who have adorned the sanctuary with their gifts in the last century. A glance at any German hymn-book will show how endless such a task would be. The difficulty increases as we come down to our own times. Adventitious causes have given eminence to many names, and currency to many productions. Stars have arisen which will soon disappear. To which may

* A few of Hiller's hymns may be cited: 'Ich glaube das die Heiligen'—'Gott gieb mir deinen Geist'—'Mir ist Erbarmung'—'Wie gut ists von der Sünde frei'—'Die Gnade sei mit aller'—'Herr, meine Lebenshütte sinkt'—'Was sind wir arme Menschen hier.'

† Kgschte d. 18. Jahrb II. 509.

be added the difficulty of learning the history of contemporary and living authors. We may be permitted rapidly to gather the names of a few whose compositions have given pleasure to the Christian heart, during the last period, which includes our own times.

Professor ARNDT, of Bonn, who illustrated the subject of German poetry by his works, is the writer of some good hymns. NOVALIS, a brilliant genius of fascinating enthusiasm, verging to mystical darkness, poured out some wild characteristic strains. DOERING and KRUMMACHER, both of Elberfeld, wrote in the peculiar vein of old-time piety which has never ceased to be cultivated in that happy valley. HARTMANN is known to be the author of a most striking hymn, which has appeared in English.* SCHOENER, of Nuremburg, though paralytic, and forced to use a mechanical aid in writing, has left some warm spiritual songs. HAHN, a retired and scarcely learned Christian of Wurtemberg, gave to the public several hymns which will live. Professor ESCHENBERG, of Brunswick, added sacred verse to his other learned and elegant labours. ANNA SCHLATTER, who died in 1826, produced tender religious verse, which has won general acceptance. LODER, of Gotha, deserves notice for about forty hymns. LANGBECKER, wrote on hymnology, to which he also contributed; but his eminently pious songs are thought to lack correction. MENKEN, of Bremen, a Reformed minister, was also a sacred poet. BARTH, of Calw, is still, we believe, casting popular and pious verses into the stream of publication which issues from that fountain of beneficent literature. GARVE, of Neusaltz, on the Oder, has published more than six hundred hymns. A more distinguished place is due to SPITTA, of Hameln, whose productions rise to the higher poetry; his works in this department are much admired.* Last, but not least, we ought to name one to whose labours German hymnology is as much indebted as to any man living, ALBERT KNAPP, the editor of Zinzendorf, the *Liederschatz*, and other works, but also the translator of numerous hymns from the Latin and

* 'Endlich bricht der heisse Tiegel.'

* See the new Lutheran Hymn-book, No's. 213, 225, 274, 550, 551, 636, 667.

English, and the author of many original ones which hold a respectable place among those of the modern school. Mr. Knapp was born at Tübingen, in 1798, but has occupied a distinguished clerical post at Stuttgart. And here, lest we be lost in the maze of contemporary fugitive writers, we close our recital, already lengthened, we fear, to tedium.

In order not to interrupt the progress of our sketch, we have turned aside very little from our path to speak of church-music, which nevertheless exerted an undeniable influence on the hymnology of the Germans. It would be a large and pleasing topic by itself. When we leave the stage of those early solemn masters of the reformation-period, whose type of church composition still predominates among their descendants, we arrive at periods in which powerful influences of the same kind are brought in from the advancing musical world. Not to mention Handel and Sebastian Bach, the Lutheran church possessed musical resources in a number of church-composers. Homilius, Schicht, and Berner were noted in their day. Schneider, Zumsteg, Fasch, Zetter and Klein are great musical names. Later still we arrive at Rungenhagen, Grell, Neukomm, and Mendelssohn-Bartholdy. Indirectly they modified the ecclesiastical taste, and added richness and accuracy to harmonies, even when they did not supersede the venerable melodies of public praise. More directly they produced a great, and more doubtful change, by the substantive addition of motetts, cantatas, chants, and anthems, in which they vied with the Scarlattis, Pergolesi, and Jomellis, of the Romish schools. Yet it must be owned, that the mighty impression of German hymns, as sung for three centuries, has been made by the slow, solemn, swelling, often pathetic movements of the congregational tunes, which need be heard but once, in favourable circumstances, to explain all that we mean. The people sing. They sing the same tunes to the same words. From childhood to age, the hallowed association is unbroken. Every year adds to the strength of attachment. The sacred airs, instead of being changed with the fashion of every new teacher or publisher, abide in massive dignity, little less mutable than the clustering piers and fretted arches of their stone cathedrals. Whatever aids can be derived there-

fore from imagination, memory, and reverent affection, are here combined in behalf of the national religious song. Hence the rigorous demarcation, even among a most musical people, between the music of God's house, and the music of the stage and the drawing-room. The two operate only in an indirect way on each other. The church borrows no lilting measures from the opera or the streets, and never violates the sanctity of communions or funeral rites by the intrusion of song-tunes redolent of secular or licentious remembrances.

How far the riches of German hymnology has been transferred into the Dutch and Scandinavian languages, we are unprepared to say; but many of their favourite productions have been translated into English. The deep impressions made upon John Wesley, in favour of German piety, first by his voyage to Georgia and residence there among the Salzburger, and then by his visit to Herrnhut, in 1738, may have had a more direct bearing on the musical zeal of the early Wesleyans, than is commonly thought. Of those who sing the Methodist hymns, in different parts of the globe, there are few who know that some which they most approve are early translations from the German. Thus, for example, 'Commit thou all thy griefs,' is Paul Gerhardt's famous *Befiehl du deine Wege*; and 'O God thou bottomless abyss,' is Lange's *O Gott du Tiefe sonder Grund*. It is a most interesting fact, little known by our foreign brethren, that twenty-two of the Methodist hymns were translated from the German by John Wesley.* They include some of the most touching effusions of a collection as widely used as any in the world.

With all our predilections for the poets of our own tongue, we are forced to admit that our treasury of sacred song is less ample and varied than that of our neighbours. We could single out hymns in English, which in our judgment are fully equal to the best ever produced abroad; in matter, spirit, unction and lyrical completeness. In a purely literary view, the proportion of excellence is on our side. Correctness, elegance, and a certain pomp of verse, not without fire of passion, exist in the master-pieces of Watts, Wesley and Steele. But

* These are given in detail, in Creamer's Methodist Hymnology, p. 103.

in the union of tenderness, penitent, beseeching, and lamenting love, with a simplicity equal to the childlike naïveté of the old ballad, we admit that we are surpassed. German hymns, at the time of the Reformation, were, as we have said, to a great extent doctrinal; they were religious tracts in verse, and vehicles of the revived truth in every land. At a later period, especially under Gerhardt, while there were still many didactic pieces, often of inordinate length, the church hymn took a new form, which became normal. Hence the spiritual songs of Germany are characteristically emotional; and abound in direct addresses to God, and especially to the Lord Jesus Christ, expressive of the warmest evangelical feeling, and contemplating the Redeemer in all his offices, but chiefly as dying for our sins. Some of these are touching beyond expression. Sometimes they involve the peculiar tenets of the old Lutherans, but seldom offensively. All our indignation at Gerhardt's zeal against Calvin vanishes, when we sing one of his Passion-hymns. Such strains could have issued only from a spiritual church, and hearts filled with genuine emotions of grace. Even those too familiar expressions, which severe taste would reject, are products of unfeigned attachment; and are not without parallel in the stanzas of Watts and Hart. Generally speaking, the best German hymns concerning the person and sufferings of our Lord are marked by pure and reverent and spiritual affection. If German Christianity of the old stamp lays more stress than is common in America, on personal love for the Lord Jesus Christ, and on the sorrowing contemplation of his cross, it is only because we have too deeply felt the influence of northern theology, and the balance of advantage is clearly against us.

We rapidly indicated certain derelictions of the old manner. In the progress of modern innovation and theological development, new hymn-books, as a matter of course, were made. Though the popular habits of mind would resist an entire omission of the savoury old evangelical hymns, great changes really took place, and many additions by later hands have been in a spirit utterly foreign to that of Luther, Hans Sachs, Gerhardt and Schmolck. Our commendation of German hymns must not be extended to these, which show a beautiful

moonshine, instead of day, or a corpse decked with flowers instead of rosy life. They are Blair's sermons compared with Baxter and Bunyan, or Robert Montgomery by the side of Milton. What they gain in nicety and scholarship they lose in popular effect. They forsake the dialect of the people.

In a comparison of hymns as to number, we must at once abandon the field. We should be afraid to state the number of German hymns as sometimes given. On certain topics, a little aside from the common track of public worship, they have scores where we have one or two. Not to speak of their church-year, which is celebrated even to profusion by appropriate compositions, they abound in hymns for every season of the year and day, every station of life; and a little volume might be filled with Dying Hymns. The following titles, in Knapp's Treasury, include no less than seven hundred and forty-two articles: Hymns for New Year—the Four Seasons—Morning—Trades—Table—Evening—Birth-day—Week-days—Children—Youth—School—Charity-houses—Marriage—Household—Cradle—Juvenile education—Government—Servants—Widows—Orphans—Old age—the Sick—the Traveller—the Seaman—the Soldier—Times of famine—Tempest—Pestilence—Conflagration—Harvest. Of these, the morning and evening hymns alone amount to more than three hundred.

In order to account for this extraordinary number of hymns, we must adduce a fact which, so far as our observation extends, has never been placed in the strong light which it deserves. Hymnology is almost two centuries older in Germany than in Great Britain. In the English language, original hymns are of comparatively recent date. Recurrence to our books will show how few we employ further back than Dryden and Merriek. Both in England and Scotland the Psalms of David were sung almost exclusively for a large part of two centuries; and this is true of most churches in Scotland at the present day. There were unquestionably many sacred lyrical effusions, from private Christians, in both countries; such as some of Blackmore's, the celebrated hymns of Bishop Ken, and in Scotland "Jerusalem my mother dear," and Erskine's Gospel Sonnets; but these were not heard in public worship, and so never became the common property of the people. The gen-

eral and popular use of lively gospel hymns in England does not date much further back, than the labours of Watts and Doddridge, and the great revival of religious feeling under Hervey, Whitefield and the Wesleys: and it is remarkable how large a portion of the hymns now current among ourselves is derived from these very collections. In the Anglican Church, which best represented the English mind, the prevalent psalmody was first that of Sternhold and Hopkins, and then that of Tate and Brady. There are thousands of Presbyterian worshippers who to this very day content themselves with the rough, bald and scarcely metrical prose of Rous; and some, though their number is happily decreasing, who think it a sin against God to use any praises in his worship which contain the name of Jesus.

How greatly in contrast with this has been the state of things in Germany, we have sufficiently shown. Long before the Reformation, German Christians possessed a store of spiritual songs, partly from the Latin hymns of the Breviary, and partly the product of original pious feeling; since that time, we have attempted to trace the progress. We have seen in Luther himself a prince among Christian poets; and none can tell how much the great religious movement of the sixteenth century owed to those strains of his, of which one might say, as did Sir Philip Sydney, concerning Chevy Chase, that they "stir up the soul like the sound of a trumpet." There has been no time for three hundred years, in which German Christians have not been praising God in the words of original hymns. These have passed from mouth to mouth, and from father to son, and being connected with the freshness and dearest experiences of a most vital Christianity, as yet untainted by rationalism, have become part and parcel of the national inheritance. In this respect, they possess all the traits and influence of the English or the Spanish ballad. Indeed they bear a close resemblance to those popular and soul-stirring compositions, in vigour of thought, simplicity of structure, and homely raciness of diction.*

* In addition to the works named at the head of the article, and others noted in the margin, there are two to which our debt is so great that we cannot omit their titles; viz. *Hagenbach's* 'Kirchengeschichte des 18 u. 19, Jahrh,' and *Alt's* 'Christlicher Cultus.'