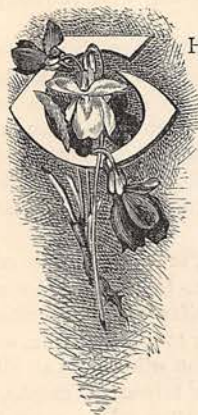


THE NATIONAL HYMNS OF EUROPE.



THE words "national hymn" are generally used to designate the song which is performed in honour of the reigning sovereign, or in commemoration of some political event in a country's history. The term "hymn" is not a strictly appropriate one, as applied to some of the European national tunes; neither is the use of the word "anthem," in connection with our own air, justifiable, from a musical point of view. Both terms have, however, been so widely adopted,

that it would be pedantic not to use them, and in heading our article we have selected the one most generally chosen, our "God Save the Queen" being the only national tune called by the name of "anthem."

Of all the airs which deserve to be termed national, that of the French "Marseillaise" is, without doubt, the most lively and exciting. "The sound of it," says Carlyle, "will make the blood tingle in men's veins, and whole armies and assemblages will sing it with eyes weeping and burning, with hearts defiant of death, despot, and devil." Even in times of peace and quietness, it is impossible to listen to its animating strains without experiencing a certain thrill, and its effects on an impetuous people in the troublous times of the past may be easily imagined. Such was its power upon the French that it was at one time forbidden to be played or sung, and the prohibition extended until 1879, when the Minister of War issued a circular authorising bands to play the tune at reviews and official ceremonies.

Considering the extraordinary part which the "Marseillaise" has played in the affairs of France, we might not unreasonably expect that the words and air had emanated from some genius who had bestowed much labour and care on their production. And yet, as the story goes, both words and music were written in one night, without any previous sketching out or after-elaboration. The author and composer was Rouget de Lisle, an officer of engineers, who had formerly been a teacher of music. He was greatly admired among his acquaintances for his poetical and musical gifts, and was especially intimate with Baron Dietrich, the Mayor of Strasburg. One evening during the spring of 1792, De Lisle was the guest at the table of this family. The baron's resources had been so greatly reduced by the necessities and calamities of war, that nothing better than garrison bread and a few slices of ham could be provided for dinner. Dietrich smiled sadly at his friend, and, lamenting the scantiness of his fare, declared that he would bring forth the last remaining bottle of Rhine wine in his cellar if he thought it would help to inspire De Lisle in the composition of a patriotic song. The ladies signified their approval, and sent

for the last bottle of wine the house could boast of. After dinner De Lisle returned to his solitary chamber, and in a fit of enthusiasm (with which the wine must have had little enough to do) composed the words and music of the song which has immortalised his name. The following morning he hastened with it to his friend Dietrich, in whose house it was sung for the first time, exciting great enthusiasm. A few days afterwards it was publicly performed in Strasburg, and on June 25th it was sung at a banquet at Marseilles with so much effect, that it was printed at once and distributed among the troops just starting for Paris. They entered the capital singing their new hymn, which they had called "Chant des Marseillais," and soon the tune was known throughout every part of France.

De Lisle's claim to the authorship was at one time disputed, but the truth of the story which we have given regarding the origin of the air has long since been proved beyond a doubt. It should be mentioned that the French have another national tune, "Partant pour la Syrie," which is, however, not very popular and not very meritorious. All that we need say of it is that it was composed by Hortense, the mother of Napoleon III.

Mild indeed, and in keeping with the more even and peaceable course of events which has marked public affairs in England for over two centuries past, is the tune which does duty with us for a national hymn. Whatever may be its defects, we never had a better, and probably never will have. In a popular magazine article like the present, we have some hesitation in introducing the subject of the origin of "God Save the Queen," so much has the question been debated, and with such unsatisfactory results. We have, on the one hand, the positive statement that in 1794 a gentleman named Townsend was able to report that, in 1740, his father, when present at a banquet in celebration of the taking of Portobello by Admiral Vernon, heard Henry Carey—the composer of "Sally in our Alley"—sing "God Save the King," as a song of his own writing and composition. This is supported by the evidence of Dr. Harrington, the famous physician of Bath, who affirms that Carey wrote both the words and music of our National Anthem, but that at his (Dr. Harrington's) request, the bass was re-written by J. Christopher Smith, Handel's amanuensis. On the other hand, in the "Memorials of the Guild of Merchant Taylors," the claims of Ben Jonson to have written the words, and Dr. John Bull to have composed the music, are tersely and temperately stated; and the tune is said to have been first sung before the Merchant Taylors, when King James I. and the Prince of Wales dined in their hall. Into the much-debated question as between Carey and Bull it would be unwise to enter here. Suffice it to say that, while it is now impossible to decide the matter with perfect certainty, the balance of testimony is greatly in favour of Carey.

In 1745 "God Save the King" became publicly known by being sung at public entertainments, as a

"loyal song or anthem," during the Scottish Rebellion. James III.—the Pretender—was proclaimed at Edinburgh on September 16th, and the first public hearing of what has now become our National Anthem was at Drury Lane twelve days later.

The tune of "God Save the King" was a favourite with several of the great composers. Weber introduced it in one or two of his works, and Beethoven, besides writing seven variations on it for piano, used

words. Haydn at once set about composing the music, and the hymn was sung for the first time at the celebration of the birthday of the Emperor Franz, on the 12th February, 1797. Subsequently, in the reign of the Emperor Ferdinand, a fresh set of words by Baron Zedlitz was substituted for Hauschka's version. The beautiful air at once found an immediate and ready acceptance in the hearts of the people for whom it had been composed. Simple in form, and



ROUGET DE LISLE SINGING THE "MARSEILLAISE" FOR THE FIRST TIME.
(From a Painting in the possession of the French Minister of the Interior.)

it in his Battle Symphony, *à propos* of which he said in one of his letters, "I must show the English what a blessing they have in 'God Save the King.'"

But still more important was its influence upon Haydn. During his visits to London, the composer of the "Creation" had many opportunities of witnessing the effect of the English National Anthem, and the war with France having heightened his desire to provide the people with a fitting expression of their loyalty to the throne, he resolved, after his return to Vienna, to write a similar composition for Austria. Hence arose "God Preserve the Emperor," the most popular of all his songs, and which is now generally known as the Austrian National Hymn. Haydn's most influential patron, Baron Swieten, suggested the idea to the Prime Minister, Count Saurau, and the poet Leopold Hauschka was commissioned to write the

full of devotional feeling, it has for many years been used as a hymn-tune. It was the favourite work of its composer, and towards the close of his life he frequently consoled himself by playing it with much expression.

The Russian National Hymn, a simple but noble strain, well known in England, was composed by General Alexis Lwoff. The melody, without possessing any of the characteristics peculiar to Russian popular music, is eminently fitted for its purpose, and has, like the Austrian National Air, been frequently used as a hymn-tune. In his "Memoirs," General Lwoff thus relates the history of its composition:—

"In 1833 I accompanied the Emperor Nicholas to Prussia and Austria. On our return to Russia, I was informed by Count de Benkendorff that our sovereign, regretting that we Russians had no national hymn, re-

quested me to try and write such a composition. The problem struck me as extremely difficult and serious. Recollecting the imposing British hymn, "God Save the King;" the French hymn, so full of originality; and the Austrian hymn, with its touching music, I felt and comprehended the necessity of producing something vigorous, grand, moving, and national, fit to be heard in a church, in the ranks of the army, or in the midst of a popular gathering, and within the reach of every one, from the scholar to the person of no education at all. One evening, on returning home very late, I composed and wrote down the melody of the hymn. The next day I called on Jouvosky to ask him for the words, but he was not a musician, and could not adapt them to the *finale* in the minor key of the first cadence of the melody. I informed Benkendorff that the hymn was ready. The emperor said he would hear it, and on the 23rd November, 1833, came to the Chapel of the Imperial Choristers. I had summoned the whole body of the latter, and backed them up with two full bands. The Emperor had the hymn repeated several times, then sung without accompaniment, and then performed by all the executants combined. He said to me in French, 'It is superb!' and there and then ordered the Minister of War to have the hymn adopted for the whole army. The decree was promulgated on

the 4th December, and the hymn was heard publicly for the first time on the 11th December, 1833, at Moscow."

The emperor presented the composer with a gold snuff-box set with diamonds, as a testimony of his satisfaction, and ordered that the words, "God Protect the Czar," should be introduced in the armorial bearings of the Lwoff family. Lwoff died in 1870, having suffered for many years from a very distressing affliction of his organs of hearing.

The remaining national hymns of Europe are not of such importance as to call for detailed notice. Mention may be made of the patriotic song of the Danes, which was composed by Hartmann, a German, who resided at Copenhagen, where he died in 1791. The first verse commemorates the bravery of Christian IV., the favourite king of the Danes, and the following verses tell of the heroic deeds of other Danes who distinguished themselves in naval battles. As pointed out by Carl-Engel, the air is not of particular interest, and the composer has too closely imitated "Rule, Britannia" to produce a work distinguished by originality.

The "Sicilian Mariner's Hymn," though not a national tune in the same sense as those of which we have been speaking, is a favourite air with the people. It is well known in England from its frequent use as a hymn-tune.

JAMES C. HADDEN.

LYNDON OF HIGH CLIFFE.

AN OLD SOLDIER'S LOVE-STORY.

By C. DESPARD, Author of "When the Tide was High," "The Artist and the Man," &c.

CHAPTER THE SEVENTH. THE VISIT TO DEEP DEANE.



THE rambling old farm-house in the moorland valley of Deep Deane, to which Mildred and her governess had been invited that afternoon, was a perfect paradise to children. There was so much to be seen: the horses in their stables; the stall-fed cattle in their long feeding-sheds, looking sleek and sleepy

as they waited for their next meal or meditated over the last; the piggeries, with little pigs and big pigs, ugly, but delightfully amusing; the fields that were being meadowed and the fields that were being cut; and the large water-meadow in the heart of the valley, where the little herd of Alderneys, General Mackenzie's pride and pleasure, looked up at you gravely out of their deer-like eyes.

All this was familiar to Milly. On the delightful afternoon when her dear Colonel Lyndon had begged a holiday for her, she tasted a new pleasure in seeing her paradise through the eyes of Letty, who, on her side, was as pleased as a child with her new experiences.

All the kind people at the farm made much of her. Janet led the way, showing her everything, and the general pulled them up now and then to listen to his explanations; and Colonel Lyndon, who looked as genuinely happy as any of them, brought up the rear with Milly and Veronica, making various ignorant suggestions about new methods of farming—suggestions that provoked the general's deep-chested laughter, and soon Letty's blue eyes were sparkling, and her cheeks had grown rosy again.

Rapidly did the hours of the afternoon and the long tranquil evening slip away.

Tea was sent at half-past four into the meadow, and supper was spread out in the verandah at eight, when kind Mrs. Mackenzie, who took a motherly interest in Letty, made her sit by her side, and asked her one or two questions about herself: asked them so kindly and tenderly, that the young girl had no difficulty in answering.

It was certainly perverse of the colonel. Veronica Browne on one side of him, and General Mackenzie