

told, their author or authors must have flourished. Had these books been the product of the times of Jeremiah and Ezra and Nehemiah, some trace, yes, abundant traces, must have been introduced into them of truths which had grown by that day to be the very life of the religious in Israel.

J. RAWSON LUMBY.

### THE LATE PROFESSOR DELITZSCH.<sup>1</sup>

THE following article, written nearly a year ago, was read by the master who has since gone from us. On May 22nd, 1889, he wrote to me with reference to it: "You may consider it as a poem written in my honour, while I shall look upon it as a mirror, held up before me by a friendly hand. These twelve pages of yours are not merely a reflection of my image, but of your own—in describing me you have described yourself. I set great value on what you have written; to me it is like the fair sunset of our old friendship; I shall read it once and again, and while conscious of my own deficiencies, shall be conscious also of the unwearied affection which has drawn such a panegyric from you. When I am dead, then you of all others shall have the right to characterize me." And on July 6th he wrote: "I cannot see my way to alter my original decision, that such an article as this should not be published till after my death."

I now place the manuscript in the printer's hands, without improving upon it, or changing it to an obituary notice. It remains as Delitzsch read it, a picture of my master in his lifetime. I wish for this once to preserve it as it is. Later on, and in another place, I may be able to tell what he was and what he was to me.

MARBURG,  
12th March, 1890.

HE who wishes to know the true character of the extraordinary man who, in his position, not only as a teacher of students, both of

<sup>1</sup> Translated from the *Theologische Literaturzeitung*.

Germany and of foreign lands, but also as a writer of ceaseless activity in many departments of theological science, has exercised for a generation and a half a personal influence which cannot be measured by the extent of his known productions, will do well to study, along with his *Biblical Psychology*, the work which we are now considering.<sup>1</sup> "The subjects of these essays," says the author, "have long been pet children of my thoughts and feelings" (p. 3). Any one who has only heard Delitzsch in the professor's chair, or has merely read one of his commentaries,—perhaps not without surprise at many singular features and much that is foreign to the subject,—can form no idea of the fascination, the charm, the indescribable attraction, the winning and elevating influence, which his conversation in a little circle of friends, or in the yet more familiar *tête-à-tête*, have had for the many young men who have been honoured with his acquaintance during generations of students which it would now almost be impossible to count. Everything about these conversations was peculiar and remarkable. Even their outward surroundings had a character of their own; for the great scholar used, after his fashion, to forsake the quiet of his study for the noise of much-frequented places, that through the tumult round him he might concentrate his thoughts for these deeply earnest talks. Curious also was the nature of the intercourse. Delitzsch was a white-haired old man two-and-twenty years ago when I first knew him; since then he has not grown older in appearance, and at least seven generations of students have known and revered the same venerable figure. And this reverend old man condescends to converse with his young students as if they were his equals. The equalization is not indeed without its risks. It may be shaken by sharp and straightforward reproof, such as the free student will endure from none but so loved a master. The present writer—with all respect be it said—was perhaps somewhat spoiled in this way, and many a sharp word which Delitzsch published—on other subjects than his students—will be judged differently by those who got to know him in these confidential dialogues. I have read many criticisms of his books and also of his lectures; of these conversations with him I have heard but one opinion, in spite of all risks run by those who had to receive, and also sometimes to endure, only one word of love and

<sup>1</sup> Delitzsch, Franz: *Iris: Colour Studies and Flower Pieces*. (Leipzig, 1888.)

gratitude. This is all the more remarkable since the personal judgment of my revered master is always distinguished by subjective accuracy, but not always by objective correctness, which would raise his opinions above those of the rest of erring humanity.

There are few departments of human knowledge in which Delitzsch does not feel an intelligent interest. His sphere is not only theology, but philology and natural science. But vast circles of human life remain incomprehensible, if not indeed unknown to him; he passed through many, yet they remained unfamiliar. This very deficiency of comprehension—which is not unknown to the master himself, and of which the psychological explanation is easy—strengthens and deepens his understanding and his need of communication and sympathy in those departments in which, thinking and feeling with others, he gives forth with generous hand, without searching whither his kindness flows! Hence the incomparable energy both of mutual intercourse and of his personal influence in these more familiar circles.

It may appear somewhat bold in the writer of these lines, who entered the school of Delitzsch as a youth of nineteen, to write as he has done in a review of his master's book. But it was the author himself who accustomed him to this boldness and confidence in his dealings with him. It is, besides, allowable to point out deficiencies in our everywhere imperfect humanity, in cases where high qualities appear all the more clearly from the contrast. What I have said is entirely to the point. The pages of the book before us present a picture of the author's conversations—a picture which gives indeed a very incomplete idea of their rich material, and only an approximate idea of their sustained earnestness of tone. The author himself suggests the thought of connecting these essays with his conversations with the young men of his university, when, referring especially to the last two pieces in this collection, he remarks in the preface: "The sight of young men has a renewing influence upon me, even in my old age. I have always loved to bask in the reflection of everlasting life—fleeting though it be—which appears upon their faces; and from early youth the love of friendship has been my greatest pleasure" (p. 3).

A number of lectures and essays on very various subjects have been collected to form this volume. All have already been printed

in different places, the oldest piece in the year 1859, the others in the sixties and seventies. Most of them are "Colour Pictures" ("Sky-Blue," "Black and White," "Purple and Scarlet," "Academical Costume and its Colours," "The Talmud and Colours"). Others are "Flower Pieces" ("A Chat about Flowers and their Scents," "A Questionable Nosegay," "The Flower Riddle of the Queen of Sheba"). Along with these, and probably intended to be classed symbolically with the flower pieces, we find two studies of a different nature; one called, "The Bible and Wine," and the other bearing the original title, "Mutual Relationship between Dancing and the Criticism of the Pentateuch." Last of all come two studies in which the flower pieces pass over into the region of ethics: "Love and Beauty," "Eternal Life and Eternal Youth."

A varied collection, truly, which well deserves the name of "Iris." "Iris is the prismatic colour-picture of the rainbow; Iris the brilliant-hued sword-lily; Iris that wonderful portion of the eye which gives it its colour. Iris is also the messenger of the gods, radiant with joy, youth, beauty, and love. The varied contents of my book harmonize in all respects with the rich variety of ideas which we associate with the name of Iris" (p. 3). A marvellous wealth of knowledge in very varied departments is here set before us in brilliant and playful style. As a result of original research, the essay on the "Talmud and Colours" is perhaps the most important in the volume. As showing the inner life of the author, the most characteristic is the lecture on "Love and Beauty," originally delivered in a students' union. No one but Delitzsch would have thought of speaking about Pentateuch criticism at a Leipzig "Professorium" and dancing party; no one else would have thought of discovering a "mutual relationship" between dancing and Pentateuch criticism, such as we find in the tenth of these pieces. "In ancient times people danced, and in later times they have danced; they danced much long ago, and in later times no less; they danced at feasts in the old days, and in modern times feasts have not been less cheerful—we offer this suggestion to the new school of Pentateuch critics" (p. 145).

The subject-matter of *Iris* is so varied that it is impossible to throw out a sketch of the whole; we can only characterize the author's mode of observation and perception.

Not only has the writer dealt with various subjects in his book,

there is something variegated and restless in his train of thought. For him restless surroundings produce inward recollection better than outward calm; in observing the changeful multitude of things around him he gains unity and quiet of thought. Another man would need to accustom himself by thought and experience to this method; but Delitzsch has lived in the writings of the rabbis, whose way it is to guess at the general conclusion by placing side by side a million cases of the particular without ever summarizing. Delitzsch even sees the particular in its separate form differently from other men, who have not succeeded, as he has, in making the oriental mode of thought a part of their life. What he sees becomes to him the image of something different; he does not think of things as they are, but as in a picture. The flower with which he plays while lecturing is to him not a hyacinth or a rose; it signifies something else, from the image of which he inhales the scent of the original flower. Fact and symbol melt one into the other. His prorectorial address on academic costume and its colours, *i.e.* on dress, is justified as not unworthy of a theologian by a reference to Scripture, where we read that "Isaiah saw the Lord high and lifted up, and His train filled the temple"—the robe there appearing as part of the divinity (p. 60). The typology of the Erlangen school has with Delitzsch grown out of his own peculiar mode of thinking and living. The whole history of humanity, not less than his own life and the life of those he loves, is to him type and antitype. It is not everything, however, that serves him as a type; there are certain features only which he particularly observes. Delitzsch has a mind which appreciates colours and scents, and thus in nature he loves flowers and in humanity the rosy flower-freshness of youth. But he does not see the forms of the figures. He describes the Bride in the Song of Solomon as "a childlike soul in a tender body woven as it were out of the scent of flowers" (p. 102). He can give the colouring; he cannot draw the shape. He gives us kaleidoscopic pictures; the outline is wanting. So it is in his theological typology. A character is not the image of a personality, but certain features of the type correspond to those of the antitype. Everywhere we see his tendency to spend his strength on the manifold features of the particular, without blending the many into a unity. If we look upon the author as an artist and a poet—which unquestionably he is—then we miss in him

the antique simplicity. If we understand Romanticism otherwise than in its historical sense as applied to the distinct school with its catholicizing tendencies, then Delitzsch, more than any theologian of our day, belongs to the Romantic school. Judaism has its Romanticism in the *Cabbala*. There is a certain indistinct relationship between Delitzsch and the Cabbalists.

Among these sketches, there is only one on a historical subject, that, namely, which deals with the "questionable nosegay" of Luther at the Leipzig disputation. The subject is of trifling importance. The historical matter which we find in the prorectorial address on the colours of the faculties is not of great importance. Another inquirer would have given up the subject because of the insufficient historical material; but with Delitzsch the description is at its best when the history ends, and the play of colours and ideas is witty and beautiful. The examination of the flower-riddle of the Queen of Sheba is full of happy ingenuity and clever arrangement. It does not deal with historical developments, but only with connexions. The author has often already shown his strength in finding and proving these. (Think only of his *Studies on the Complutensian Polyglot*.) Delitzsch is not however a true historian. He wants power to comprehend human society as an organism, *i.e.* as the State. Although it is characteristic of him that the depths as well as the heights of human society attract his attention, still he is just as little of a democrat as of a courtier. He feels only a slight interest, moreover, in the development of society. But the history of the human mind, that of the theological idea not excepted, can be thoroughly understood only on the page of State and national history. The Erlangen "history of salvation" is no true history. According to it, a piece of machinery, prepared beforehand in heaven, is gradually and in its several parts let down to earth. From the peculiar nature of the subject-matter arises the corresponding mode of presentation. Here also Delitzsch deals much in contrasts. Jest and earnest meet us side by side; the sublime and—not indeed the trivial, but a certain contrasting something, which I hardly know how to characterize; something which in itself is ordinary, but which, by the manner of its introduction, becomes more than ordinary. No human mind can walk continually among the starry heights; and with Delitzsch the middle regions are wanting. But it is remarkable that the contrasts rarely jar upon us. Above all, no

disturbing impression arises as regards ethical or religious elevation—a proof how pure and strong that elevation is. This is true of his writings, and even more true of his lectures. To follow nature in these matters is also the only artistic means of maintaining the ideal height. Sometimes of his accord descending from that height, Delitzsch writes in a style which we may describe as quaint; but he consistently avoids the well-known dangerous step which leads from the sublime into a hostile and yet adjacent region.

My sketch looks almost as if it were meant to be a silhouette of the author. It is not intended to be such, and if it were, could not resemble him. The book before us is of such a kind that we cannot speak of it without speaking also of the author's peculiar mode of *seeing*. That is all I spoke of. In order to sketch in shadowy outline the person of this great scholar and noble-minded man, I should have had to draw lines which I purposely avoided. Our mode of seeing is indeed a part of ourselves, but only a part. If I have treated this part somewhat frankly, the frankness itself, I trust, is evidently such as was possible only along with reverential love; and along with that love it was unavoidable. I did not know how otherwise to write of this book, and it was the author himself who bade me write. This request must also be the justification of an exception, as for some years I have declined the request of the editors of this journal and of other authors to resume my former work as a reviewer in these pages.

I wish to add one word in conclusion with reference to the sketch of the writer's personality. In Delitzsch's treatment of biblical science it has been more than once remarked, that there is a contradiction between frank exercise and anxious rejection of criticism. It is a contrast which may appear to others as a contradiction, but which appears quite otherwise to Delitzsch. His conclusions about the sacred history are almost entirely independent of his conclusions about the sources. The latter rest on ordinary criticism, the former on original intuition. As the two are in a certain sense independent, and are concerned with different spheres of thought, they do not come into conflict for one who judges them so. On the result of the source-criticism, not on that criticism itself, falls the illumination of the historical image which has been independently gained. Delitzsch understands how to blend together contrasts into a subjective unity; and we have here

one of the most attractive features of his personality, although not perhaps one which should be directly imitated. To this entirely original personality, whom no one could with impunity undertake to imitate, these words may in a special sense be applied :

“ Nicht alles ist an eins gebunden,  
Seid nur nicht mit euch selbst in Streit  
Mit Liebe endigt man, was man erfunden,  
Was man gelernt, mit Sicherheit.”

W. BAUDISSIN.