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# The Revision of the Hymns of the Roman Breviary under Urban VIII

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*Loyola University Chicago*

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THE REVISION OF THE HYMNS OF  
THE ROMAN BREVIARY  
UNDER URBAN VIII

A thesis submitted to the faculty of the Graduate  
School of Loyola University in partial fulfillment  
of the requirements for the degree Master of Arts  
(Honors).

Spring, 1939  
George Warren McGrath

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## VITA AUCTORIS

George Warren McGrath was born in Chicago and received his elementary education at St. Sylvester's and St. Bartholomew's parochial schools. He attended St. Ignatius High School, from which institution he was graduated in 1932. Having matriculated at Loyola University upon his graduation from high school, he was, in 1936 awarded the degree Bachelor of Arts Magna cum Laude. Since 1936 he has been on the staff of the University, first as a teaching Graduate Assistant, and then as a teaching Fellow in Classics. In addition to this he has taught at St. Philip High School, and the De La Salle Institute.

CHAPTER I  
INTRODUCTION

The Divine Office constitutes, together with the Holy Sacrifice of the Mass, the official daily worship of the Church. The manner in which this worship is conducted, the prayers which are said, the ceremonies and other such details differ somewhat in various parts of the Latin Church. Thus the manner in which the various branches of the Benedictine Order, the Order of Preachers and some other religious communities celebrate the Divine Office is not quite the same as the manner in which it is celebrated among the majority of the Roman Church. For this majority the portions of Sacred Scripture, lessons, homilies, prayers and hymns set to be sung or recited each day in the Divine Office are collected together and arranged for convenient use in the Roman Breviary.<sup>1.</sup>

Under ideal circumstances the Divine Office ought to be celebrated publicly and in common by groups of the clergy or communities of religious,<sup>2.</sup> but, unfortunately, for the majority of those who in this day are bound to celebrate the Office daily, the nature of their work and their circumstances makes this impossible and they are obliged to fulfill their obligation by reciting it privately. Even if the Office is ideally celebrated nowadays only by way of exception, however, the form which it has acquired and which it retains clearly reveals its origin and development as a choral celebration. Thus, the various parts of the Office, as we have it, have such names as Ad Primam, Ad Tertiam, and so forth, all referring to the hour of the day when that part of the Office was formerly celebrated. The Office of the present day is divided into Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline. Matins is the night office, originally celebrated during the night.<sup>3.</sup>

In the more important offices it is divided into three Nocturnes or 'watches', thus indicating its origin as a celebration of the vigils<sup>4.</sup> of festivals. Lauds, the office of praise, was formerly celebrated at dawn.<sup>5.</sup> The next four 'hours' are the so-called 'little hours', because they are the shortest portions of the Office. The names given to them indicate that they were to be celebrated at the first, third, sixth, and ninth hour of the day.<sup>6.</sup> This corresponds roughly in our chronology to six and nine o'clock in the morning, noon, and three o'clock in the afternoon. Vespers is in many respects the most familiar part of the Office, since it is most often celebrated in public. The fine old English term for it is Evensong, the prayer at twilight. The day closes with Compline, the Church's prayer before retiring.<sup>8.</sup>

Each of the parts of the Office consists of certain Psalms, other portions of Scripture, prayers, and a hymn. In addition, at Matins, 'lessons' from the Scriptures, the writings of the Fathers or other ecclesiastical writers are read. All the texts which constitute each 'hour' are selected with a view to their appropriateness to the mystery or festival commemorated on that day and to the time of day for which the 'hour' is appointed.

The evolutionary process by which the Office assumed the form which it now has extends over many centuries. Father Hoornaert, S.J., in his little book Le Bréviaire<sup>9.</sup> marks five stages in its evolution:

- I. The Office at Jerusalem, at the end of the fourth century. An interesting description of this Office is to be found in the Peregrinatio Aetheriae.<sup>10.</sup> It is interesting to compare her account with the actual present structure of the Breviary.
- II. The Office of Monte Cassino under the direction of St. Benedict. In the Holy Rule we read: "As the Prophet saith: 'Seven times a day I have given praise to Thee,' this sacred sevenfold number will be fulfilled by us in this wise if we perform the duties of our service at the time of Lauds, Prime, Terce, Sext, None, Vespers, and Compline; because it was of these day hours that he hath said: 'Seven times a day I have given praise to Thee.' For the same Prophet saith of the night watches:

'At midnight I arose to confess to Thee.' At these times, therefore, let us offer praise to our Creator 'for the judgements of His justice;' namely, at Lauds, Prime, Terce, Sext, None, Vespers, and Compline; and let us rise at night to praise Him.<sup>11</sup> The Benedictine Office, then, consists of the same parts as the modern Roman Office.

- III. The Office at Rome up to the eighth century. The most ancient Office at Rome was that of the vigils preceding Sundays, and, somewhat later, certain saints' days.
- IV. The Roman-Gallican Office during the age of Charlemagne. Under the Emperor's direction the Office was systematized, organized, and imposed on the clergy throughout the Empire.
- V. The transformation of the Office into the Breviary. Gradually, the various books<sup>12</sup> in which the Office was contained were gathered together into one book and somewhat shortened. The result, therefore, was called the Breviary, or 'abridgement'. Gradually the Office assumed a definite set form for the whole Roman Church, which form was crystallized by the Council of Trent. Certain Popes subsequently reformed certain portions of the Breviary:

St. Pius V, by the Bull Quod a Nobis (1568), restored the Temporale, which had been encroached upon by the Sanctorale. Clement VIII, in the Bull Cum in Ecclesia (1602), continued the reform of St. Pius. Urban VIII, in the Bull Divinam Psalmodyam (1631), promulgated a revision of the hymns of the Breviary.

Benedict XIV and Leo XIII instituted further projects for the reform of the Sanctorale and the Lectionary, but they were never carried out.

Pius X, in the Bull Divino Afflatu (1911), announced reforms affecting the Temporale, the Psalter, and the Sanctorale. With the addition of the Offices since granted by the Sacred Congregation of Rites, the Breviary of Pius X is the one in use today.

The reform with which we are here concerned is that effected under the direction of Urban VIII in the hymns, which gives rise to the question of the time of the introduction of hymns into the Office. It is generally admitted  
13.  
that hymns were first included in the Office by St. Benedict. Whether or not he was the first, however, it is quite certain that the Office as he arranged it regularly included hymns, since there are several unmistakable re-  
14.  
ferences to hymns in the Holy Rule. It seems to have been quite a long time, however, before hymns were included in the Roman Office. Batiffol finds the first reference to the inclusion of hymns in the Roman Office in the work of  
15.  
a certain John Belet, about 1165. He speaks of it as a novelty in the Roman

Office, and makes several clear references to the use of hymns in other Offices.

But the comparatively late introduction of hymns into the Roman Office must not lead us to the false conclusion that hymns were not used at all. Very probably they were used in many parts of the Christian world as vernacular hymns are now used or as the hymns of St. Ambrose were used at Milan during the Saint's episcopacy, according to the testimony of St. Augustine.<sup>16.</sup>

From the very beginning the most popular hymns for liturgical or even non-liturgical use were those of St. Ambrose or his imitators. These Ambrosiani are the only hymns which St. Benedict specifically mentions, and even today the great majority of all the hymns in the Breviary are 'Ambrosian' or, at least, in the Ambrosian iambic dimeter quatrain. Particularly suitable for liturgical use are some of the earliest Ambrosian hymns with their felicitous references to the various hours of the day. Possibly the best example of this peculiar felicity is the beautiful hymn of St. Ambrose himself for Lauds on Sunday, Aeterne Rerum Conditor (9).<sup>17.</sup>  
<sup>18.</sup>

As time went on and the Office became more involved new hymns were added for various occasions, especially feast days. Sometimes, when a festival was added to the calendar an Office would be composed for it and hymns written expressly for inclusion in the Breviary. The most famous such occasion was the institution of the Feast of Corpus Christi by Pope Urban IV in 1264 when St. Thomas Aquinas was commissioned to prepare the Office. For this office he wrote his four magnificent Eucharistic hymns, Lauda Sion Salvatorem, Pange Lingua Gloriosi, Sacris Solemnis, and Verbum Supernum Prodiens.<sup>20.</sup>

As the Breviary grew and acquired more hymns it came to include works of widely divergent merits. It included the beautiful and touching hymns of the



Passion by Venantius Fortunatus and the mediocre effusions of St. Paulinus of Aquileia, the great but simple poetry of St. Ambrose and the ordinary verse of several anonymous poets whose piety was far superior to their ability.

None of the reforms of the Breviary up until the time of Urban VIII had done anything about the texts of the hymns. They were preserved in the forms in which they were first included in the Breviary, with all their imperfections.

Urban VIII, whose pontificate lasted from 1623 to 1644, has been called 'the last of the Renaissance Popes'. The Renaissance in Italy was beginning to lose its influence over arts and letters there, but it was by no means dead. There were still men to be found whose all-consuming life's ambition was to develop a Latin style to rival that of Livy or Cicero, or to write lyrics that might earn for them the name of the 'modern Horace.' 'Gothic' was still a term of contempt, much as the term 'mediaeval' is among ignorant people of our own day.

Many of the hymns as they were then in the Breviary struck 'scholars' of the day as examples of barbarous Latin, too full of false quantities and grammatical solecisms. Their cultured ears were offended by 'atrocities' like

Vox clara ecce intonat  
Obscura quaequae increpat:  
Pellant eminus somnia, 24.  
Ab aethere Christus promicat.

with its hiatuses and false quantities. They shuddered at 'solecisms' like  
24. famine or potentialiter. 25.

Many of the Lessons in the Breviary had been changed, made more credible, and put into better Latin before Urban's time, so he felt that he had some precedent for 'civilizing' the hymns and 'recalling them to the laws of prosody and latinity.' He decided to do it.

## NOTES TO CHAPTER I

1. The Regulars who do not use the Roman Breviary have their own, such as the Monastic Breviary, the Dominican Breviary, the Cistercian Breviary, etc. Moreover the Roman Breviary itself is published in many different editions for the use of particular dioceses, religious Orders and Congregations, etc., to whom the right to celebrate certain proper festivals has been conceded. Finally, there are certain portions of the Church which are subject to the Roman Patriarch (this is, of course, the Pope, who, in addition to his sovereignty over the whole Church, exercises a special jurisdiction as Latin Patriarch over the Latin Church) which do not use the Roman Rite ~~in~~ in their liturgy, but their own. The best known of these non-Roman Latin rites are the Mozarabic, which is used in certain parts of Spain, and the Ambrosian, which is used at Milan.
2. Cf. Hoornaert, Le Bréviaire, p.24, & alibi passim; or any standard work on the Breviary.
3. Cf. St. Benedict, Holy Rule, chap. VIII, or any treatise on the Breviary.
4. Cf. Hoornaert, op.cit., p. 13.
5. Ibid., p. 14.
6. Ibid.
7. Ibid.
8. Ibid., p. 15.
9. Ibid., p. 15, ff. This whole matter is treated at much greater length in Batiffol, A History of the Roman Breviary, q.v.
10. This interesting document of the fourth century, written by a nun of no great learning is noteworthy from a philological as well as a liturgical standpoint. As regards editions of the work, the following is from Harrington, Mediaeval Latin, p. 2: "The text edition of Wilhelm Heraeus (Heidelberg, 1908) contains a valuable bibliography. E.A.Bechtel (Chicago, 1907) has published an edition (in Vol. 4 of the Chicago Studies in Classical Philology) with an exhaustive analysis of the language and style."
11. Holy Rule, chap. XVI.
12. Such as the Psalter, the Lectionary, the Hymnal, etc.
13. "A word yet remains to be said as to when hymns were first made an integral part of the Divine Office. It seems fairly certain that St. Benedict who wrote his Rule some ten or fifteen years before his death in 543, was the first to make hymns an integral part of the canonical hours." Britt, The Hymns of the Breviary and Missal, p. 25.

14. Holy Rule, chaps, IX, XI, XII, XIII, XVII.
15. "There is a third characteristic of this Modern Office, and that the most important. John Beleth, faithful as he is to Roman use, is obliged, in deference to the customs of Churches outside Italy, to allow the introduction of metrical hymns into the Canonical Office of the secular clergy. He does it with a bad grace. 'At Vespers,' says he, 'when the five Psalms have been sung, a short lesson, the capitulum, is said, without Iube Domne and without Tu autem; and after the Capitulum comes a respond.' (This is a Roman custom, mentioned in the Micrologus, and by Amalarius.) 'Or, instead of the respond, a hymn is sung. After that comes the versicle and response, and the Magnificat preceded by its antiphon. But as a general rule, the Magnificat, which is the hymn of the Blessed Virgin Mary, is reckoned as the hymn, and no other than that is sung.' Thus John Beleth, about 1165, bears witness that metrical hymns have found their way into the secular canonical Office, though he flatters himself that this feature, borrowed from the monastic liturgy, has not acquired the authority of an indispensable rule. John Beleth is ultra-conservative. Abelard, who belongs to the opposite party, in his letter to St. Bernard, about 1140, gives us clearly to understand that in the secular Office of the countries north of the Alps, hymns held a much more important position than that which John Beleth would wish to assign to them, and that the entire monastic hymnal has been received into the office used by clerks: 'Ecclesia pro diversitate feriarum veꝛ festivitatum diversis utitur hymnis.' And in the term 'the Church', he means to include the churches of the secular clergy -- 'omnibus ecclesiis,' as he says expressly -- as well as conventual churches. It is even possible that in the eleventh century metrical hymns had been introduced into the Office as it was actually recited in some churches at Rome, but no rigorous proof of this has yet been given." Op.Cit., p. 180-2.
16. ". . . Justine, mother to the Emperor Valentinian, a child, persecuted Thy servant Ambrose, in favor of her heresy, to which she was seduced by the Arians. The devout people kept watch in the church, ready to die with their Bishop Thy servant. There my mother, Thy handmaid, bearing a chief part of those anxieties and watchings, lived for prayer. We, yet unwarmed by the heat of Thy Spirit, still were stirred up by the sight of the amazed and disquieted city. Then it was first instituted that after the manner of the Eastern Churches, Hymns and Psalms should be sung, lest the people should wax faint through the tediousness of sorrow; and from that day to this the custom is retained, divers (yea, almost all) Thy congregations, throughout other parts of the world, following herein." Confessions, IX, 7 (Edward B. Pusey's translation).
17. Holy Rule, Chaps. XII, XIII, XVII.
18. Cf. Britt, op.cit., p. 21, 22.
19. Here and elsewhere throughout this work, the various hymns are referred to for purpose of convenience, by numbers. These numbers are those which Britt (op.cit.) gives to them, and the numbers which we have given to them in the Appendix in order to facilitate reference to Britt.

20. This first hymn is not in the Breviary. It is the Sequence for the Mass of Corpus Christi.
21. Leo X, Gregory XIV, and Clement VIII initiated reforms which were in part connected with the correction of the hymns, but nothing permanent came of these attempts, at least as far as the hymns are concerned. Cf. Batiffol, op.cit., pp. 231, 251, 271, 275; cf. also note 5 to Chap. VII below.
22. James Balde, S.J. (1604-1668) actually achieved this distinction for the elegance and purity of his Latin lyrics. Cf. Harrington, op.cit., p. 634 for a fine example of his work. We might also remark that some critics have regarded the poetry of Casimir Sarbiewski, one of Urban VIII's revisers, as superior, in some respects, to that of Horace.
23. Hymn 37, 1-4.
24. Hymn 114, 4.
25. Hymn 21, 3.
26. Under St. Pius V. Cf. Batiffol, op.cit., p. 266-7.

CHAPTER II  
THE REVISION OF THE HYMNS OF THE BREVIARY

Particularly in ancient times the word 'hymn' was used quite loosely.

Even today the Gloria in Excelsis, and the Te Deum are sometimes, even in the liturgical books themselves, referred to as hymns. In this discussion, however, we are using the term in a narrower sense, as explained by Van der Stapen:

A hymn is a solemn song written to the praise of God which is to be sung according to regular musical laws proper to the day or the feast which is being celebrated.

Its characteristics St. Augustine explains thus: "Do you know what a hymn is? It is a song joined with praise of God. If you praise God, and do not sing, you are not voicing a hymn. If you sing and do not praise God, you are not voicing a hymn. If you praise anything which does not pertain to the praise of God, even if you praise in song, you are not voicing a hymn." (Sermo in Psal. 148)<sup>1</sup>.

The Psalms and Canticles of Holy Scripture do, of course, fit St. Augustine's definition, since they were composed to be sung, but the poetic scheme according to which they are constructed is not native or even usual in the Latin language. The hymns with which we are here concerned were intended to fit into some regular Latin scheme of verse. There are two recognized systems according to which verse may be constructed in Latin. The first is that of Greek verse, which was universally adopted by the poets of the classical period of Latin and, to a very large extent, by their successors in every subsequent period in which Latin letters flourished. The basis of this metrical structure is the systematic arrangement of long and short syllables.<sup>2</sup> It is founded, at least partially, on the assumption, not entirely established as fact, that in Latin the stress element in the accent is of definitely minor<sup>3</sup> importance compared with the pitch element. The second system of prosody is that of English verse. It was not certainly adopted in Latin for literary uses until well after the close of the classical period. Its basis is the systematic

4.  
arrangement of accented and unaccented syllables.

From a comparatively early period in the Italian Renaissance, many humanists in Italy and other parts of Europe began to express concern about various portions of the liturgical books of the Church. This concern extended itself to many of the metrical compositions used in divine worship on the grounds that they transgressed the laws of latinity and prosody. After an unsuccessful attempt or two to do something about it, Urban VIII finally determined to give his official approval to the humanistic criticism of the imperfections of the metrical hymns of the Breviary. He himself was a Latin scholar of not inconsiderable attainments and undertook to direct the work of the correction of the hymns personally. It was a task of some magnitude, however, and it was out of the question for one man, especially the Pope with his multifarious duties, to attempt to accomplish it in any reasonable length of time. Accordingly, Urban appointed a commission of four prominent Jesuit scholars to the work. "They were Famiano Strada, famous as a Latin stylist, Tarquinio Galuzzi, Girolamo Petrucci, and the Pole Matthias Sarbiewski then staying at Rome."

8.  
With the merits of the changes introduced by this commission (and the Pope himself) we are not here concerned. For the most part we leave that to the reader, after he has examined with us, in the next four chapters, some of the individual changes in the hymns, and a few of the hymns which were subjected to extensive alteration. Let it be understood, moreover, here at the outset, that any opinions or criticisms herein expressed, unless they are explicitly supported by citations from authorities, are ours alone, based on the facts which the next four chapters will present.

9.  
In the commission which appointed them, the board of revision was instructed to change as little as possible in the hymns, only enough to correct un-

questionable faults in meter or latinity. They were, whenever it was possible, to preserve not only the meter, but the sense of each verse. Apparently they did not find it possible always to do this. In some portions of the Breviary, where the hymns were more ancient and composed with most regard for the rules of classical prosody, they found it necessary to make but few changes. In the twenty-eight metrical hymns in the Psalter, they altered only fifty-eight syllables.

The extent of the changes effected in this revision is really surprising. Including duplications there were about a hundred hymns in the Breviary in Urban's time. These contained, all told, about eighteen hundred lines. The new Hymnal was separately published in 1629. In the preface the revisers announced that they had 'corrected' a total of 952 syllables. These are divided as follows: 58 in the Psalter, 359 in the Proper of the Season, 283 in the Proper of the Saints, and 252 in the Common of the Saints. 10.

The corrections made in the hymns present a wide variety both in kind and extent. In some hymns but a single word was changed, to eliminate a hiatus, perhaps, or to substitute a correct for an incorrect quantity. In other cases a whole hymns might be completely rewritten, even in a different meter. 11.  
12.  
13.

The revisers exhibited considerable restraint with regard to the hymns of some of the better poets:

The hymns composed by Ambrose, Gregory, Prudentius, Sedulius, Fortunatus, and other poets of renown, remain either wholly unaltered and untouched, or are corrected according to good ancient manuscripts, or completed with words taken from some other hymns of the same authors; and where there seems to be an error of latinity or meter, the mistake is corrected in conformity with the rules of prosody by the slightest change possible in the syllable.<sup>14</sup>

Twelve hymns were left untouched either because the revisers could find no errors or because, as in the case of the Corpus Christi Hymns, they respected

12.  
15.  
the esteem in which the hymns were held by the Church and the faithful.

16.  
Some hymns, on the other hand, have changes in every line.

Whether or not the revisers exceeded their commission we shall not discuss here. Certain it is that the Pope was pleased with their work, for he incorporated it in the Breviary. The revised hymns were first included in the Breviary in the edition printed at Rome in 1632, to which the Bull, Divinam Psalmodiam, dated 25 January, 1631, was prefixed.  
17.

This document announces the new texts of the hymns and tells why they were changed. It tells us that where the hymns were irreconcilable with the laws of prosody or latinity, first an attempt was made to correct them by recourse to readings of ancient manuscripts, or by the alteration of a word or two. If neither of these things could be done, and only after they were tried, then the hymns or passages were recast from the beginning, with the preservation, however, as far as possible, of the same idea and mode of expression.

18.  
It was the intention of Urban VIII, expressed in this Bull, to make his Breviary the 'vulgate'. To a large extent his purpose was achieved, for none of his successors has made any alteration in the actual text of the Breviary (except, of course, by the addition of new offices), but only in its arrangement. The new Breviary was intended to be used throughout the Roman Church, but it has never been universally imposed. Most of the Religious Orders which had their own Breviaries, like the Dominicans and the Benedictines, retained the old texts of the hymns, and even certain portions of the secular clergy, notably in Rome itself and in parts of France, did the same.

20.  
The change was never popular and its popularity has diminished rather than increased. As Britt remarks, the revision of the hymns was nothing more than a disciplinary move on the part of Rome, and there is no reason to suppose



that it cannot be rescinded at any time. Some prominent liturgists expect this momentarily.

## NOTES TO CHAPTER II

1. Hymnus dicitur solemne carmen ad Dei laudem compositum, atque ad leges musicas decantandum proprium diei, vel festo quod celebratur. Eius conditiones ita exprimit S. Augustinus: "Hymnus scitis quid est? Cantus est cum laude Dei. Si laudas Deum, et non cantas, non dicis Hymnum. Si cantas et non laudas Deum, non dicis Hymnum. Si laudas aliquid, quod non pertinet ad laudem Dei, etsi cantando laudes, non dicis Hymnum." (Sermo in Psal. 148) Sacra Liturgia, vol. I, pp. 54-5.
2. There are many excellent treatises on classical prosody. Several of the more readily accessible are listed in the bibliography below. In addition, many school editions of the classic poets, and many Latin and Greek grammars contain matter on prosody.
3. "Whether the Latin accent of the classical period was one of stress or of pitch is a question upon which the evidence is apparently conflicting and modern scholars disagree. It was unquestionably a stress accent in late Latin, as shown by the treatment of unaccented vowels in the Romance languages." Buck, Comparative Grammar of Greek and Latin, p. 166. After weighing the evidence, Buck concludes: "We may conclude that the historical Latin accent comprised both pitch and stress and that the dominance of one element was not nearly so marked as was that of pitch accent in ancient Greek or that of stress accent in present English." Ibid., p. 167. Cf. also ibid., pp. 161-7; Lindsay, The Latin Language, p. 148, ff.; Hardie, Res Metrica, p. 261; etc.
4. Raby, Christian Latin Poetry, passim, discusses the rise and development of accentual Latin verse and many others note its nature briefly, but apparently nobody, at least in English, has yet attempted anything like a comprehensive treatise on it. Such a work would fill a real need.
5. This matter is discussed at greater length in Chapter VII below.
6. Cf. Chap. I above, and note 21.
7. Pastor, History of the Popes, vol. XXIX, p. 16. The whole process is there described. In connection with the personnel of the commission, Pastor refers to Stimmen aus Maria Laach, IV (1873), p. 352. The names of the revisers are given in many other places, such as Britt, op.cit., p. 24; and Batiffol, op.cit., p. 283.
8. This is the subject matter of the last chapter below.
9. Cf. Batiffol, op.cit., p. 284.
10. Britt, op.cit., p. 24.
11. Cf. hymn 3, v. 3.
12. Cf. hymn 12, v. 24.

13. Like the Hymns for the Dedication of a Church, nos. 166-7.
14. From the memorandum presented by the revisers to the Pope with the revised hymns, quoted in Pastor, loc. cit.
15. Of the famous hymns by St. Thomas on the Holy Eucharist the memorandum says that they have been preserved unaltered inasmuch as words that may lack elegance are enhanced by the loftiness of the content and because the Church cherishes them and the ear has become accustomed to them. Ibid.
16. The following table of the percentage of verses (exclusive of doxologies) altered in particular hymns is presented to show in a graphic way the extent of the change:
- |     |  |
|-----|--|
| 0%  | Nos. 1,2,13,17,41,42,76,77,78,113,149,150. |
| 6%  | 11,15,16,47.                               |
| 8%  | 70.  |
| 10% | 19.  |
| 12% | 3,4,9,18,23,24,46,114,129.                 |
| 16% | 49.  |
| 17% | 157.                                       |
| 18% | 39.  |
| 19% | 25,26,155,158,161.                         |
| 20% | 52.  |
| 21% | 68.  |
| 25% | 5,7,27,154.                                |
| 28% | 69.  |
| 29% | 12.  |
| 30% | 20.  |
| 33% | 22,156.                                    |
| 36% | 66.  |
| 38% | 28.  |
| 39% | 162.                                       |
| 40% | 53.  |
| 41% | 48, 115, 163.                              |
| 42% | 151.                                       |
| 43% | 6.   |
| 50% | 51, 159.                                   |
| 56% | 21.  |
| 63% | 37,72,152.                                 |
| 67% | 153.                                       |
| 69% | 164.                                       |
| 75% | 36,130.                                    |
| 79% | 38.  |
| 81% | 160.                                       |
| 83% | 64.  |
| 85% | 148.                                       |
| 88% | 10,29,50.                                  |
| 89% | 60.  |
| 90% | 135.                                       |
| 92% | 116.                                       |
| 94% | 65,127.                                    |

95%	35,61,63,147.
100%	62,89,90,125,126,128,134,166,167.

In these 91 hymns we have counted (exclusive of doxologies) 1660 verses, of which 655, or 39.45% were altered in some respect.

17. The complete text of this Bull is included in the Appendix.
18. Cf. Batiffol, loc. cit.
19. Cf. Batiffol and Pastor, loc. cit.
20. Op. cit., p. 25.

CHAPTER III  
METRICAL CHANGES

1.

As we have already noted, the changes which were effected in the hymns were made for a variety of reasons. These can be conveniently grouped into three classes. By far the largest number of changes are those which were made to correct metrical faults in the original. Roughly, almost two thirds of the changes fall into this classification. Secondly, there are the changes which were made to improve the latinity of the original. This is the smallest group. Into the last group, which we may, for lack of a better name, call 'artistic' changes, fall all those for which no reason other than a desire to improve the artistic form of the poem can be found. Finally, we shall have to say a word about a few hymns which were completely rewritten, meter and all.

2.

Since the metrical changes are the most numerous, we might do well to consider them first.

All the hymns which come within the scope of this discussion are, in their revised form, with seven exceptions, constructed according to the canons of classical Latin prosody. The best known of these exceptions are the three hymns for the Feast of Corpus Christi written by St. Thomas Aquinas, and the hymns Ave Maris Stella, which was at one time ascribed to Venantius Fortunatus. These four hymns retain their original form intact. Before the revision there were several other hymns which, like these four, were written in accentual rather than quantitative verse, but most of them were altered, some of them at the cost of a complete change of metrical form, to make them fit into the classical canons.

4.

In a sense, the history of hymnody in the Western Church begins with St. Ambrose of Milan (340-397) because it was with him that the singing of extra-

scriptural and metrical hymns first achieved any widespread use. Partially for this reason, and partially because the form is eminently suited to the purpose to which liturgical hymns are put, the iambic dimeter quatrain, in which St. Ambrose wrote his hymns, early became and has always remained the favorite metrical form for such compositions. Of the ninety-one hymns in the Roman Breviary when Urban VIII began his revision, seventy-three are in this meter. Of the remaining eighteen, eight are in the Sapphic strophe, three are in trochaic tetrameter catalectic, two are in Asclepiadic and Glyconic quatrains, four are in iambic trimeter, and one, Ave Maris Stella, is in a meter we might call trochaic dimeter dicatalectic. Before the revision there were three more hymns in trochaic tetrameter catalectic, but these were changed to iambic dimeters.

The iambic dimeter verse consists of a pair of iambic dipodies. It is not used by Horace except in combination with other meters, the iambic trimeter, or the dactylic hexameter. The scheme of the line as found in Horace, and as adopted, apparently, by the revisers of the Breviary Hymns, permits a spondee in the first and third feet, and a tribrach in the second. No caesure is required.

Hiatus

One of the more prominent metrical faults which the revisers tried to correct was the frequent occurrence of hiatus. Often we find hiatus combined with other metrical faults in the same verse, but in the iambic dimeter hymns there are forty-two verses which, in the original text, contain hiatuses, but which are otherwise metrically correct. Two of these verses contain two hiatuses each. We can divide the hiatuses into five classes and take them up in turn. They are:

- type 1: Splendore mane illuminas (3,3)  
 type 2: Per quam averni ignibus (6,23)  
 type 3: Omnisque actus noxius (6,20)  
 type 4: Flagransque in laudem Dei (20,7)  
 type 5: Deo Patri, et Filio (35,22)

In the second example above note that only the second hiatus in the line is here considered. In each case the syllable that should be elided is underlined.

From a perusal of the examples cited above it will be seen that the classes of hiatus here cited are distinguished according to the position of the syllable preceding the hiatus. In the first two types this is the first syllable, in the third and fourth it is the third syllable, and in the fifth it is the fourth syllable of the dipody. The only difference between the first and second type, or the third and fourth is that the second and fourth occur in dipodies of which the first foot is a spondee. But the second type will, as we shall see in a moment, require special treatment. Note that there is no case of a hiatus between the second and third syllable of the dipody.

A hiatus of the first class occurs three times in the first dipody of the verse. The first of these (61,14) is in a hymn which was all but rewritten, and the second (66,17) is removed by a simple verbal change which does not materially affect either the sense or the effectiveness of the poem. The third, however, which is found in the line, Dum hora cunctis tertia (69,9), is deserving of more particular notice, because it illustrates, as well as any individual example, the painstaking strictness with which the revisers observed the nicest rules of classic prosody. Postgate quotes a line from Lucretius (III,1082) where this same syllable in the same word is not elided in the fall of a foot. Indeed, the classic poets in several places omit the elision of final syllables ending in -m, as witness: Quam laudas pluma? Cocto num adest honor idem (Hor., Ser., II, 2, 28), and Semina seque simul cum eo

commiscuit igni (Lucr., VI, 276). In the line from Horace there is a hiatus like that in 69,9 after num and in the line from Lucretius after cum. It is hard to see, therefore, how a hiatus such as this could be regarded as an inadmissible license.

Both the other cases of the first type of hiatus occur in the second dipody of the verse. In 3,3 the difficulty is easily overcome by substituting the word illuminas for instruis and eliding the preceding final short e of mane; and in 37,1 the syllable which should be elided being the second e in ecce, the problem is solved by changing the order of words, substituting en for ecce, and redarguit for intonat.

What we have listed above as the second type of hiatus may, at least in some cases, be accounted semi-hiatus, which is certainly not without classical precedent to support it. It is by no means unusual to find the classical poets shortening a final long syllable, especially if the syllable be a pronominal form, as are all but four of the thirteen cases we find in the Breviary hymns. Of the four cases wherein the shortened syllable is not a form of a pronoun, the first, in 6,23, is in a verse containing another hiatus, which will not properly scan even if the two hiatuses are allowed. The second (36,11) is in a hymn which was very extensively changed, the third is eliminated by means of a simple verbal change; and the fourth (162,21) is in a verse which contains another hiatus. In five of the remaining nine cases the shortened syllable is qui (25,2; 27,2; 60,14; 65,18; 156,1). A few classical examples of the shortening of this syllable are to be found in Lucr. V, 74; Ter., Adel. 216; and Ver., Ec. VIII, 108. With such precedent to support it, then, the shortening of this syllable does not seem to be unduly 'free'. It is possible, of course, especially in hymns 60 and 65, which were very much changed, that the elimina-



tion of the semi-hiatus was not primarily intended in the particular revision. In two of the remaining cases the shortened syllable is quae, and in the other two it is a form of tu. Three of these are eliminated by a simple verbal change, and the other (65,17) is in a stanza which was entirely recast. As in the case of qui, however, there is classical precedent for the shortening of these syllables also. If it was because they were unwilling to admit the semi-hiatus after these syllables that the revisers made the changes which include their elimination, then it is not too much to say that their ideal of what is and what is not admissible in Latin verse was unreasonably strict. That the occurrence of semi-hiatus was the only reason for at least some of the changes is, I think, obvious. In 19,2 the plural quae is changed to the singular quod, in 68,23 -que is added to the initial te, in 25,2 qui eruens becomes qui separans, and in 56,1 Martyr Dei qui unicum becomes Invicte Martyr unicum.

With sixteen examples, the third class of hiatus is the most frequent. Moreover, since the syllable that should be elided is the third of the dipody and the only difference between the third and fourth class is the quantity of the first syllable, we might include here the fourth class, which has seven examples. All told, then, there are twenty-three occurrences of hiatus after the third syllable of the iambic dipody. Here again we see much of the same thing that we have seen in the case of other hiatuses. Some of these, of course, are in hymns which were quite extensively altered (36,13; 38,19; 65,19; 147,16), and others were eliminated by a verbal substitution, by rearranging or rewriting the line. In two cases the hiatus is eliminated by changing a -que to et (6,20; 20,7). In another place (39,17) the hiatus is disposed of by changing the perfect enixa est to the present enititur, with no loss, I

think, of poetic feeling. 37,1, which contains two hiatuses, as does 162,21, has already been noted. None of the other hiatuses of this class deserves special mention. All the hiatuses of this type are dissolved by a simple verbal change like Serasque verho solvitis for Serasque eius solvitis (153,10), or by recasting the line, like Ad regias Agnâ dapes for Ad cenam Agni providi (60,1).

There are four examples of the fifth class of hiatus. The first of these (35,22) might be excused on the ground that it coincides with a pause in the sense which might be called a caesura, but it is eliminated so easily and simply by the substitution of a cum for et that there seems no good reason for leaving it once we grant the fundamental premise of the revisers that the hymns must be purged of every slightest blemish. The second two hiatuses of this class, both of them in 68, are both eliminated very simply, the first (v.6) by changing the order of words, and the second (v.26) by changing Natoque to Et Filio, thus adding a syllable so that the i of qui can be elided before the next word. The last (61,8) is in a hymn which was partially rewritten.

The strictness with which the revisers dealt with hiatus may be more easily understood when we realize that all these hymns are meant to be sung, and the juxtaposition of open syllables might very easily work to interrupt the musical rhythm of the sung hymns, especially if one is accustomed to elide a vowel sound in such a case. But, in a way, the force of this argument is somewhat vitiated by the fact that several of the more numerous religious Orders have not adopted the revised texts of the hymns, preferring to retain the traditional texts. The fact that some of these, like the Benedictines and Dominicans, are very prominent among those few in the Church of the present

day who make a constant practice of celebrating the Office in choir makes this objection doubly forceful. But, even so, the refusal of these Orders to accept the revision could hardly have been foreseen by the revisers, and their intention is certainly clear enough.

In addition to these forty-four hiatuses mentioned above which occur in verses which are otherwise metrically correct, there are numerous additional hiatuses in verses which contain other metrical faults as well. It is not because a hiatus is a less considerable metrical imperfection than a false quantity that we do not here consider these in detail, but because it seems that we have already seen sufficient of the matter of hiatus and the manner in which the revisers dealt with it. For the sake of convenience, then, we shall treat those quantitatively imperfect verses which contain hiatuses as though they were correct except for the false quantities.

#### False Quantity in Iambic Verse

In the original hymns in iambic dimeter, with the exception of Lauda Mater Ecclesia, the Vespers hymn for the Feast of St. Mary Magdalene (125), for which another hymn by St. Robert Bellarmine was substituted, there are almost three hundred verses with one or more false quantities. When we add the forty-two verses containing hiatuses to this total we find that almost one fourth of the total number (excluding duplications) of iambic dimeter verses contain metrical faults. The proportion is approximately maintained in the hymns in other meters. So it is clear that the revisers assumed quite a task when they undertook to correct the metrical faults in the Breviary hymns and 'restore' them ad carminis  
 11.  
leges.

It will be recalled that in the iambic dimeter in Horace the substitution of a spondee for an iambus is permissible only in the first foot of each dipody.

12.

Horace also allows a dactyl in the first foot but this need not concern us, because such a substitution is almost never made, either in the old or new text of the Breviary hymns.

13.

Just as we divided the cases of hiatus into various types, so may we divide the cases of false quantities into types, as follows:

type 1: Ut <u>solita</u> clementia (5,3)	- u u -   - - u -
Praesta Pater <u>omnipotens</u> (5,9)	- - u u   - u u -
type 2: <u>Aurora</u> totus prodeat (12,30)	- - - -   - - u -
Quem poena mortis <u>crudeli</u> (63,3)	- - - -   - - - -
type 3: <u>Pede</u> <u>conculcans</u> tartara (62,7)	u u - -   - - u -
<u>Omnique</u> sine <u>diei</u> (20,15)	- - u -   u u - -
type 4: Diversa <u>rapiant</u> loca (27,8)	u - u u   u - u -
type 5: Plasmator <u>hominis</u> Deus (28,1)	- - u u   u - u -
type 6: <u>Exaudi</u> <u>preces</u> supplicum (35,4)	- - - u   - - u -
type 7: <u>Uti</u> <u>sponsus</u> de thalamo (35,10)	- u - -   - - u -
<u>Memento</u> salutis <u>Auctor</u> (38,9)	u - u -   - u - -
type 8: <u>Sacra</u> canunt sollemnia (153,4)	u u u -   - - u -
<u>Donans</u> reis <u>remedium</u> (35,8)	- - u -   u u u -
type 9: Cuius <u>forti</u> potentiae (35,13)	u - - -   u - u -
type 10: <u>Videntes</u> eum vivere (63,11)	u - - u   - - u -
type 11: <u>Pharaonis</u> imperio (60,12)	u u - u   - - u -
type 12: <u>Gloria</u> <u>tibi</u> Domine (38,25)	- u u u   u - u -

As in the case of hiatus these types of false quantities are listed according to which of the four syllables of the dipody is wrong quantitatively. As we shall see some dipodies have more than one false quantity. Some of the types listed above are accompanied by two examples. In each of these cases the first example contains the false quantity in the first dipody, the second in the second dipody. In every case the false quantities are underlined. To

these types of metrically faulty verses we might add Ab aethere Christus promicat (37,4) which contains in the second foot of the first dipody an anapest.  
14.

We can call this a resolved spondee and include it under type nine. On the other hand, Et resultat terra gaudiis (153,2) is unique. It can, apparently, be included under none of the types above. The first dipody consists of a cretic and a spondee, which arrangement would be permissible not even under the widest possible interpretation of the laws of Latin prosody. We shall have more to say about hymns like this when we come to speak of the matter of accentual poetry.

It would be impossible, and no good purpose would be served to do it even were it possible, to consider all the hundreds of false quantities and their correction individually. We shall, however, examine each of the types outlined above, taking our examples, wherever possible, from hymns which were subjected to a minimum of revision.

It might be well first of all to divide the classes of mistakes in some systematic way. First we might list those in which only one foot of the dipody is wrong. Into this group will fall type one (a choriambus), types two and nine (where the second foot is a spondee), types four and five (where the second foot is a pyrrhic), types six and ten (where the second foot is a trochee), and type eight (where the first foot is a pyrrhic). Into the second group we can put those types wherein both feet of the dipody do not properly fit into the iambic rhythm. In this group will be included type three (a pyrrhic followed by a spondee), type seven (a trochee followed by a spondee), type eleven (a pyrrhic followed by a trochee), and type twelve (a trochee followed by a pyrrhic).

Of all these twelve types of incorrect quantities, by far the most numerous

in occurrence is the first. Whether or not this 'choriambic substitution' is permissible in Latin iambic verse or is to be totally excluded is still to some extent a subject of dispute. Hardie discusses the question, <sup>15.</sup> but can cite no examples of it from classical Latin verse, and all the examples cited from Greek tragedy contain proper names. At any rate we can be almost certain that Urban's revisers, who, after all, were men of extensive classical erudition, were quite unwilling to permit it under any circumstances in quantitative iambic verse. It is not uncommon, of course, to find a trochee at the beginning of an English iambic verse, which phenomenon is easily explained in the light of the accentual structure of English verse. Likewise, in Latin accentual verse, this 'choriambic substitution' is not uncommon. In Verbum supernum prodiens, for example, we read (v.15) Se moriens in pretium, which scans (quantitatively) as two choriambi. If the verse is scanned accentually, of course, it has a more iambic rhythm, but still, I think, one must in any case (if the sense is taken into account) read at least the first dipody as a choriambus.

If they are scanned quantitatively, the revised hymns contain scores of cases of 'choriambic substitution'. Many of these are in hymns which were almost completely rewritten. In 50, for instance, there are seven cases. Frequently, as we have already seen in the case of hiatus, it was possible to eliminate the choriambus by means of a simple verbal change. Such is the case with both occurrences of this fault in 5. Verse 3 was changed from Ut solita clementia to Ut pro tua clementia, and in verse 9 the choriambic termination omnipotens was simply changed to piissime, which scans as two iambs. A similar change takes place in 12,24 where ebrietatem becomes profusionem. The necessity of this particular change might be regretted because the word in the

old text seems much more forceful and meaningful than its counterpart in the new text. It seems to be a very felicitous reference to Acts II,13: "But others mocking, said: These men are full of new wine." <sup>16.</sup> This is by no means the only place where a really happy turn of expression was sacrificed to metrical exigency. Again, in 24,13, we find the choriambic inveniat changed to the more correct adaugeat. Here, as a sort of counterweight to the change in 12,24, we have, I think, in the new text a better word. It seems more poetic to speak of Faith increasing the Light, than to speak of it finding it. In 26,6, also, we have a quite successful, from a poetic standpoint, change. Solis rotam constituens becomes, by a slight alteration, Dum solis accendis rotam. This mention of the enkindling of the sphere of the sun presents a fine picture, much more forceful than does the quite colorless word constituens.  
17.

In other cases, however, where the original text has a choriambus instead of an iambic dipody, the revisers found it necessary to change the expression quite considerably. Sometimes this method of alteration results very happily also, as again in 26, where Illumina cor hominum becomes Expelle noctem cordium (v.13). 68,10 shows us how the revisers corrected metrical faults by recasting a verse. Dexteræ Dei tu digitus becomes Digitus paternæ dexteræ. To fit the first dipody of the old text into iambic rhythm we must read, as elsewhere in the hymns, dexteræ as a spondee, but the classical poets frequently make the word a dissyllable. The correction is effected even more simply in 157,9, where Tu vincis inter Martyres is substituted for Tu vincis in martyribus, which change has the additional advantage, if such it can be called, of being a more usual Latin construction. In 161,4 we find another verse which the revisers found it necessary to recast entirely: Nostris faveto  
18.

precibus becomes Indulgeas precantibus. In this case, if the poetic quality of the verse was not noticeably improved, at least it is not spoiled.

Since the first foot of the iambic dimeter may indifferently become a spondee, we may consider together types two and nine, in which the second foot is a spondee. We may remark, however, with reference to type two, that when this type of false quantity occurs in the first dipody we may have six long syllables in a row, or even eight, as in the second example cited in the table above. Even granting that the subject matter of the verse is quite solemn, the effect of so many long syllables in sequence is far too heavy in iambic verse. Even in heroic verse among the better poets lines like Vergil's

19.

Illi inter sese magna vi bracchia tollunt

are not at all common. The reason why the second foot of an iambic dipody may not be a spondee is the the principal ictus ought to fall on the second syllable of the second foot, which necessarily means, inasmuch as the iambic rhythm is twofold, that the third syllable must occupy a subordinate position, must, under any circumstances, be short. As in the case of choriambic substitution, the correction of a spondee in the second foot of the dipody is accomplished by various means and the results are attended by various degrees of artistic felicity. In 23,13, for instance, the change of Caelorum pulset intimum to Caeleste pulset intimum results in a figure which, while it is somewhat different from the original, is no less vivid and apt. A similar change is to be seen in 39,16. Even if it is metrically unsatisfactory, Verbo concept Filium is a fine poetic touch. In a word it states the mystery of the Incarnation. The line substituted for it, Concept alvo Filium, is correct verse, of course, but it is, I think, a bit too commonplace to be called poetry. 46,1-2 shows us a case where the revisers corrected a metrical



fault and found it necessary, for the sake of appropriateness of expression, to extend the alteration to the following verse. The two texts are here placed side by side, the old text on the right:

Crudelis Herodes, Deum	Hostis Herodes impie,
Regem venire quid times?	Christum venire quid times?

The only fault in the old text is the spondee in the second foot of the first dipody of the first verse. But when the revisers substituted the somewhat flat crudelis for the more forceful hostis it became necessary to substitute an iambic dissyllable for the trissyllabic impie. One cannot deny that here, as in most instances, ~~that~~ the revisers worked with fine skill, but it would be too much, I think, to say that the result is better poetry than that with which they began.

The iambic rhythm, as we have seen, demands a principal ictus on the fourth syllable of the dipody, but even granting the necessity of this principal ictus in the second foot, we must still be careful to remember that the iambic rhythm is twofold and as such demands a strong syllable in each even numbered place. Certainly the whole nature of the rhythm is destroyed if the second foot is a phrrhic (a pair of short syllables). Types four and five are of this sort. This error does not occur in the second dipody of the verse, because the last syllable of an iambic line is a syllaba anceps, i.e., by reason of its position, it may be reckoned long even if it is by nature short. In 27,8 we see a good example of how this error was dealt with. Diversa rapiant loca becomes Diversa repleant loca. Some might object that repleant is not as poetic a word as rapiant, but it does have the merit of being the same verb as occurs in the Vulgate version of the story of creation to which the hymn obviously refers.<sup>21</sup> 28,1 may be an example of a case in which the revisers wanted to kill two birds with one stone. They found

the verse Plasmator hominis Deus. Besides the fact that the first dipody consists of a spondee and a pyrrhic, it is possible that they may have objected to the use of plasmator. It is not a 'classical' word. It was, apparently, not used before Tertullian, who may even have coined it for a use strikingly similar to this. At any rate, the revisers solved the metrical difficulty (and the etymological, if they found any) by changing the line to Hominis superne Conditor, correcting, at one stroke, St. Gregory's shaky verse, and his 'decadent' Latin. In 51,20, this mistake of a pyrrhic in the second foot of the dipody is easily corrected by changing Praedamque tulit to Tulitque praedam.

But if the substitution of a pyrrhic in the second foot of the dipody completely interrupts the rhythm of iambic verse, how much more so will the occurrence of such a foot in the first half of the hipody destroy the rhythm. This type of error we have called number eight above. Occurrences of this error in the first dipody of the verse are very rare, a fairly careful check having failed to uncover any except in 153, where there are two (in vv. 4 and 20) and of these the first is doubtful, because the first syllable in sacra may be long. At any rate, it will not profit us to consider the alterations of these particularly infrequent changes individually, since this hymn was greatly changed by the revisers, only four lines having retained their old form. Its occurrence in the second dipody is somewhat more common, but here also its occurrences are, for the most part, in hymns which were almost entirely, or at least very greatly changed. Consequently, it will be enough to say that the manner in which this mistake was corrected does not greatly differ from that in which the corrections we have noted above were made.

The types of metrical error which we have numbered six and ten above ~~show~~

show us the substitution of a trochee for an iambus in the second foot of the dipody. The substitution of a pyrrhic destroys the iambic rhythm by removing the strong syllable which should carry the ictus of the foot, this type of substitution destroys the rhythm by displacing the strong foot, and with it the ictus. Because of the nature of the final syllable, as we have noted

25.

above, this error is not found in the second dipody of the verse. Hymn 35 was extensively altered, except for the first stanza. In v. 4 we find (in the old text) Exaudi preces supplicum. The second foot is a trochee. The revisers changed the verse to read Intende votis supplicum, which scans correctly. A similar mistake in 48,11, Ad laudem tui nominis, is corrected by merely rearranging the words: Ad nominis laudem tui. To anyone who might object that the word order is a bit strange, perhaps even clumsy, we must answer that at any rate the verse scans.

In the eight types of metrical faults in iambic dimeter which we have already noted, the fault is confined to one foot of the dipody. But, in the table above, we see that there are four other types in which neither foot of the dipody fits into the proper iambic rhythm. The first of these is type three, where the iambic dipody becomes a pyrrhic and a spondee. We have seen, in our consideration of type eight, how a pyrrhic in the first foot is inconsistent with the iambic rhythm; and in types two and nine, how the same is true of a spondee in the second foot. Even in this case, where the metrical error extends itself to both feet of the dipody, occasionally the revisers found it possible to correct the fault by altering a single word. Thus, in 20,15, where the old text has Omni que sine diei, the revisers corrected the meter by changing the last word to temporis. It can hardly be denied, I think, that the revised line is much smoother than the old one. The succession of

three vowels in diei is a bit harsh. Temporis tolls off the tongue much more easily. Errors of this type and of those which follow are not uncommon, but, as might be expected, they occur usually in those hymns which were changed most.<sup>27.</sup> Consequently, it would be of little profit to cite individual examples of their occurrence, because, as often as not, the revisers, in the cases of hymns which contained a large number of errors, rather than attempt the all but hopeless task of rectifying each one individually, decided to recast the whole poem, keeping from the original only the theme and something of the mode of expression.

Type seven in the table above shows us a trochee in the first foot, and a spondee in the second. The result of this kind of substitution, of course, is precisely to reverse the iambic rhythm and make it trochaic. As we shall see later, in dealing with trochaic meters, the trochaic dipody is exactly the reverse of the iambic, allowing a spondee in the even numbered feet, as the iambic dipody allows a spondee in the odd numbered feet. This type seven is, therefore, a trochaic dipody. It does not occur, except in hymns which were extensively altered, so it will be necessary to examine no individual cases, except, perhaps, 38,9, where Memento salutis auctor becomes Memento rerum conditor. If the old text be read quantitatively, the distinctly un-iambic rhythm will be noticed. The line does not scan even if it is read accentually.

Type eleven in the table is a pyrrhic and a trochee. We have already seen something of the effect of these two different substitutions separately in our consideration of types number eight, and six and ten. An attempt to justify its occurrence in 60,12 (Pharaonis imperio) might be made on the ground that it is in a proper name, were it not for the fact that the use of this

particular name in the genitive case here makes both feet of the dipody wrong. Here again the verse will not scan, even if read accentually, and, if is read quantitatively, the result is even farther from the iambic norm, because the second dipody is a choriambus.

The twelfth and last type of metrical fault in iambic dimeter which we have noted in our table above is a trochee and a pyrrhic. The example quoted in the table is the first line of the doxology in eighteen hymns. From Gloria tibi Domine it is in each case changed to Iesu, tibi sit gloria. It occurs elsewhere, but not with any degree of frequency. In 63,2, for example, we find De nece sui Domini. This line scans satisfactorily if read accentually, but if it is read quantitatively the result is a trochee, a pyrrhic and a choriambus. The revisers changed every line of this hymn but the first. This second line they changed to De Christi acerbo funere.

The same metrical criteria which we have noted in iambic dimeter will apply with equal force to iambic trimeter. There are four hymns covered by our discussion in this meter: 89, 90, 116, and 128. Excepting the doxologies (which are the same in 89 and 128, and in 90 and 116) these four hymns contain all together but one line which was not changed. The only metrical error found in these hymns which is not found in the iambic dimeter hymns is the proceleusmatic in the second dipody of 89,7: Sit tibi Nate decus et imperium.

#### Trochaic Hymns

The reverse of the iambic rhythm is trochaic. In Latin verse trochees, like iambs, are counted in pairs, and the substitutions allowed are precisely the reverse of those allowed in iambic verse. In the hymns with which we are concerned there are seven in trochaic rhythm. One of these is the Ave Maris Stella, which is in a meter which we have called above trochaic dimeter dica-

talectic. The verse contains six syllables. This hymn does not concern us here, because it was not changed at all. Six hymns are in trochaic tetrameter catalectic. Three of these (134, 166, and 167) were changed by the revisers to iambic dimeters, and another, St. Thomas' Pange lingua gloriosi, remains unchanged. As a result, the only trochaic hymns which we have here to consider are the two on the Holy Cross written by Venantius Fortunatus. In 52 there are two cases of hiatus (both in the doxology). In v. 31 we have Gloria et honor Deo.<sup>28</sup> Here we might excuse the hiatus when we consider the fact that there is a pause in the sense after the first word. The second hiatus is in the next line: Usquequo altissimo. This is quite possibly a faulty reading, since the Monastic Breviary has Usquequaque altissimo. What the new text has for these lines is of no moment here because the doxology was completely rewritten. In these two hymns there are ten verses which were corrected because of false quantities. The quantitatively incorrect dipodies are of four types. The first is represented by 52, 29: Et manus, pedesque, et crura. The first foot of the second dipody is a spondee. This would correspond to type number two or nine of the incorrect iambic dipodies we have noted. The revisers altered the line to read Et Dei manus pedesque. Another case, 53, 15, was corrected by changing the order of words: Nulla silva talem profert to Silva talem nulla profert. The new order of words is not un-artistic, but Fortunatus' is more natural. The second type of incorrect trochaic dipody is represented by 52, 35: Cui laus est et potestas, with an iambus in the first foot, it corresponds to six or ten of the iambic false quantities, which have a trochee in the second foot. The third class here is, like the first type among the iambic hymns, choriambic substitution. We find it in 53, 3: Se vo-lente natus ad hoc. The revisers completely recast the line: Sponte libera

Redemptor. The last type of incorrect trochaic dipodies shows us a pyrrhic in the first foot: Agnus in cruce levatur (53,5). The revisers made this Agnus in cracis levatur. The genitive crucis thus becomes descriptive of the stipite at the end of the next line. Fortunatus' appositive cruce is a more usual Latin construction.  
29.

### Sapphic Hymns

Among the hymns which we are considering, there are eight in the so-called Sapphic strophe, so familiar from Horace. It might be well to examine one of Horace's Sapphic stanzas:

Conciones maiore poeta plectro  
Caesarem, quandoque trahet ferocis  
Per sacrum clivom merita decorus  
Fronde Sygambros.<sup>30.</sup>

In a way, this is not quite a typical Horatian Sapphic stanza, because of the feminine caesura in each of the first two verses. But it is cited here to show that Horace allowed such a caesura. Regularly, however, the caesura is after the long syllable of the dactyl, as in the third verse above. Horace does not allow a trochee in the second foot, but Catullus, and others, do:  
31.

Seu Sacas sagitti ferosque Parthos  
32.

Sappho herself also allows a trochee in this place. The revisers, however, seem to have followed Horace in not permitting anything but a spondee in the second foot. In two places in the old text this foot is a trochee, and in both the verse is changed so that it becomes a spondee. In two other places (113,17 and 113,19) this second foot is an iambus. This, of course, is also changed to a spondee. Of the other metrical faults in hymns written in this meter, there are four in the first foot of a Sapphic line and one of these (160,14),<sup>34.</sup> is found in conjunction with an iambus in the second foot: Ipsius

hymnum canit hunc libenter. A faulty third foot occurs with some frequency. In four places there is a tribrach instead of a dactyl, and in four places there is a cretic. One of the former, in 10,2, is altered by a simple interchange of words: Lucis aurora rutilans coruscat becomes Lux et aurorae rutilans coruscat. The older text is, I think, a bit more striking in its phraseology. One of the latter is eliminated by changing a single word. Nemorum is substituted for eremi in the line: Praepotens martyr eremique cultor.

Britt defines nemus as "a grove, forest, a place of solitude." <sup>35.</sup> Even granting this last meaning, it is hard to see how we are to reconcile it with Matt.

III, 1: In diebus autem illis venit Joannes Baptista praedicans in deserto  
<sup>36.</sup>  
Judaeae. Nemus may mean, of course, a place to which one retires for the sake of solitude and meditation, but, I think, it is stretching it too much to make it mean desert, and if there is anything clear in the New Testament it is that the Baptist prepared for his ministry in the desert. Here is one case where the revisers have corrected a metrical fault, but in so doing they have introduced another and graver fault. The fourth foot of a Sapphic line is a trochee. No substitutions are allowed. In three places in the old text we find a spondee here and in five places a pyrrhic. Two of the former have other errors in the same line (115,14 and 160,3). The other is in 135,7: Nobis ut crebro venienti crescant. This is in a hymn which was almost completely rewritten. All the cases of a pyrrhic in the fourth foot occur in this same hymn or in 160 or 164, all of which were subjected to extensive revision. In all eight of these Sapphic hymns there is only one case of a faulty quantity in the fourth verse of the strophe, and this is doubtful, on account of the difficulty of ascertaining the quantity of the first syllable. In the old text 114,4 reads Famine posses. The new text is Crimine Linguae,



the posses having been removed to the line above.

### Asclepiadic Hymns

The two hymns which remain (77 and 159) are in what Postgate calls the Biform Asclepiad Quartet. Horace uses it in nine odes. It consists of three lesser Asclepiads (a spondee, a dactyl, a long syllable followed by the caesura, another dactyl, a trochee, and a final free syllable) and a glyconic (a spondee, a dactyl, a trochee, and a final long syllable). The only substitution allowed is in the first foot of the glyconic, where a trochee may take the place of the spondee. Since one of these hymns is St. Thomas' Sacris Solemniis, which remains unchanged, we have here to consider only 159. There are seven false quantities in the Asclepiadic verses, and four of these (in vv. 3,7,15,21) are tribrachs in place of the first dactyl. One of these (v. 15) is eliminated by changing Sed corde tacito to Sed corde impavido, thus making it possible to elide the third short syllable. A like solution to the problem is found in v. 21. By placing the interjection o before Deitas in Te summa Deitas, the elision of the third short syllable is made possible. Besides tribrachs in the first dactyl, we find, in v. 22, the substitution of two long and one short syllable for the dactyl: Ut culpas abluas. The revisers changed the verb to abigas. The quantity of the first syllable of abluas cannot be fitted here into this meter, because it must be long by position, the word being a compound. Besides incorrect quantities in the second foot of the Asclepiadic line, there are two others. The first of these is a trochee in the first foot: cessit hic. The revisers made this His cessit. The other is in verse seven, where the fifth foot is a spondee. This line was completely recast. In the glyconic lines of this hymn, in two places the dactyl is replaced by a tribrach (vv. 8 and 24). Both these lines were re-

written, the former in conjunction with almost the whole stanza in which it stands.

### Accentual Hymns

Of the hymns in the present Roman Breviary with which we are concerned, Britt calls seven 'accentual,'<sup>42.</sup> which means that the basis of the rhythm is not the regular recurrence of long and short syllables, as in classical Latin verse, but the regular recurrence of accented and unaccented syllables. In addition to these, there are several others which scan accentually in their old forms, but which were changed to conform to classical canons of prosody by the revisers. Four of the seven remain unchanged. They are the Corpus Christi hymns and Ave Maris Stella.

Accentual verse, according to most authorities, is not a phenomenon that was new to Latin in the Middle Ages. Some think that the ancient 'Saturnian' verse, about which there is so much uncertainty and controversy, was of this sort.<sup>43.</sup> It is unknown in the standard classical poets,<sup>44.</sup> who modelled their verse on that of the Greeks. The earliest Christian poets follow the great classic masters, but very early in the history of Christian Latin poetry the accentual element begins to make itself felt, along with its concomitant of rime, until, in the High Middle Ages, it is the normal form, at least for sacred poetry.<sup>45.</sup> To those who may say that accentual Latin verse is monotonous and sing-song, we have only to offer the magnificent poetry of Thomas of Celano, Jacopone da Todi, Adam of St. Victor, and St. Thomas Aquinas. It is the growth of accentual poetry and its gradual adoption by hymnographers which goes far to explain many of the metric faults which we have noted in the body of this chapter.<sup>45.</sup> First of all, in the matter of hiatus, we may note that even the best of the poets who wrote in accentual meters freely per-

mitted it. Adam of St. Victor, in a hymn for Pentecost, has the line: Par  
<sup>47.</sup>  
amborum et utrique. In the second line of Dies irae we see Solvat saeculum  
in favilla; and in v.37: Qui Mariam absolvisti. St Thomas permits the same  
 sort of Hiatus in Tantum ergo Sacramentum.

Generally speaking, although, of course, the criterion is at best an approximation, we can say that the later a hymn is the more likely is it to be accentual. For the most part, however, the revisers were unwilling, apparently, to permit any hymn to retain its exclusively accentual form. The fact that they refrained from altering the hymns of St. Thomas or the Ave Maris Stella is to be laid more to the esteem in which these hymns were held, whether by reason of their authorship or their intrinsic excellence, than to the willingness of the revisers to approve of Latin accentual poetry. This contention is born out, I think, by their thoroughgoing revision of the hymns for the Dedication of a Church,<sup>48.</sup> which, in their original form, are by no means the meanest specimens of poetry in the Breviary.

## NOTES TO CHAPTER III

1. In the preceding chapter.
2. A large number of changes were made because, in order to correct a metrical or grammatical fault, the revisers found it necessary to recast an entire passage in a hymn.
3. According to Britt, op.cit., if 53 is to be called an accentual hymn, then it is clearly a mistake to call 52 a quantitative hymns, because they are two halves of the same poem. At any rate, cf. below for the difficulty of determining whether a given hymn is to be called quantitative or accentual. Germing, Latin Hymns, calls these hymns quantitative.
4. Numbers 134,166,167.
5. Cf. Britt, op.cit., p. 355; Germing, op.cit., p.9; and the article in the Catholic Encyclopedia.
6. Cf. note 4.
7. This iambic trimeter-iambic dimeter couplet is used in the first ten Epodes.
8. The dactylic hexameter-iambic dimeter couplet is used in Epodes 14 and 15.
9. Postgate, Prosodia Latina, p. 94. The scheme is:  $\begin{array}{c} \cup \text{'} / \cup \text{''} / \cup \text{'}/ \cup \text{''} \\ \text{--} / \cup \cup \cup / \text{--} \\ \text{--} \cup \cup / \text{--} \cup \cup / \end{array}$
10. Sed dum abest quod avemus, id exsuperare videtur. Cf. Postgate, op. cit., p.40.
11. Cf. Divinam Psalmodiam.
12. Cf. Harkness, Latin Grammar, p. 384.
13. The old text of 61,9 has Quem diabolus deceperat, and the new text of 90, 5 has Egregie Doctor Paule ... In each case the first foot of the verse is a dactyl.
14. Note that Horace does not admit the anapest at all. Cf. Harkness, loc.cit.
15. Res Metrica, p. 86. He says:

"Recent writers on metre have made much of the supposition that could readily take the place of a diambus or . This idea is applied to the explanation of various metres, and the occurrence of in the (iambic) trimeter is appealed to in support of it. 'By anaclasis the two short syllables of the iambic dipody' ('Viersilbner') may come together in the interior of the foot.' But the instances producible are extremely few. In three of the passages of tragedy there is a proper name:

Ἰππομέδοντος σχῆμα καὶ μέγας τύπος (S.c.Th.,488)

Παρθενοπαῖος Ἀρκάς· ὁ δὲ τοιοῦδ' ἀνὴρ (ibid., 547)  
 Ἀλφεισίβοιον, ἦν ὁ γεννήσας πατὴρ (Soph. Fr. 785)

An example in Herondas's scazons is also a proper name:

τῆς Ὑγιῆς

Apart from these there seem to be only

φαισχίτῳνες καὶ πεπλεκτανημένα (Cho. 1049)

and in Comedy:

εἶεν· ἀκούω (Ar. Pax, 663)

and two instances found by Willamowitz in Simonides, one with the choriambus in the middle of the line:

ἀ δὴ βοτὰ | ζώομεν οὐ | δὲν εἰδότες

(1.4 in the passage beginning ὦ παῖ, τέλος μὲν Ζεὺς: Sappho und Simonides, p. 271 and p. 153).

These passages form a rather slender basis for the view that choriambic substitution was an important and characteristic feature of the metrical art of the Ionians. Milton may have had the passage of Aeschylus in view when he freely admitted a choriambic effect in English:

Purples the East--

Better to reign in Hell--

It is fairly common in English verse:

Dangerous secrets, for he tempts our powers. (Shelley)

Ready to spring; waiting a chance for this. (Tennyson)

Is it that in a language in which accent comes into play it matters less which of two syllables has the ictus or stress, so that a trochee can take the place of an iambus? Such a possibility would perhaps account for some of the perplexing varieties of the Saturnian measure in Italy, when, for example, 'Hercoli' takes the place of 'Metelli' ('donum danunt Herculi -- dabunt malum Metelli')."

16. The occasion is the first Pentecost after the Ascension. The poet takes the Holy Ghost to be the 'new wine.'
17. Cf. Gen. I, 14-18: Dixit autem Deus: fiant luminaria in firmamento caeli, et dividant diem ac noctem, et sint in signa, et tempora, et dies et annos, ut luceant in firmamento caeli, et illuminent terram. Et factum est ita. Fecitque Deus duo luminaria magna: luminare majus, ut praeeset diei, et luminare minus, ut praeeset nocti, et stellas. Et posuit eas in firmamento caeli, ut lucerent super terram, et praeesent diei ac nocti, et dividerent lucem ac tenebras.
18. But this use of in in the sense of 'among' is by no means foreign to classical Latin. Cicero says, Esse in clarissimis civibus.
19. Geo. IV, 174; Aen., VIII, 452.
20. Syllaba anceps. A syllable which is in the peculiar position of standing at the end of a line is regarded as outside ordinary principles of quantity, it is dubious (anceps), and if short may count metrically as long (e.g. 'submovere litora; reducet in sedem viceſ, at the end of a colon), or if long as short. Cic. Orator, 217: 'Postrema syllaba brevis an longa sit, ne in versu quidem refert' ('ne in versu quidem,' i.e. still less in

a closing cadence in prose). A short counting as long is very common, and Terentianus describes it clearly:

omnibus in metris hoc iam retinere memento:

in fine non obesse pro longa brevem.

Reckoning a long as short is a more difficult and obscure matter. - Hardie, *op.cit.*, p.269.

21. Benedixitque eis (the fishes and birds), dicens: Crescite et multiplicamini, et replete aquas maris; avesque multiplicentur super terram. (Gen., I, 22).
22. Deus hominis plasmator. (Ter., Adv. Jud., 2).
23. A pyrrhic in the first foot of an iambic dipody interrupts the flow of the iambic rhythm, because, by thus interposing three short syllables before the final long of the second foot, it destroys its two-fold nature, and makes of it a more complicated metrical form.
24. As in Horace: Ibam forte via Sacra, sicut meus est mos (Sat. I, 9).
25. 5l, 4 provides a case in a hymn which was not extensively changed: Suspensus est patibulo.
26. Cf. note 20, above.
27. The reason for this is clear. The hymns which were subjected to a minimum of revision are those written, for the most part, by the more careful versifiers, like St. Ambrose, Prudentius, St. Gregory the Great, and Fortunatus. On the other hand, the hymns which were most changed are likely to have been written by less scholarly and less careful poets. Nine hymns do not retain a single line of their original text. To none of these does Britt assign a definite author.
28. Note that if we are to call the meter in which these hymns are written trochaic tetrameter catalectic, then we must also remark that they are here printed, as elsewhere in the Liturgical Books, with each verse divided at the caesura. This means that in this doxology there are hiatuses at the ends of what we call verses 31, and 33. Even so, they might be excused on the ground that the pause of the caesura makes the hiatus permissible, but, as a matter of fact, the revisers, in rewriting the stanza, removed these hiatuses also.
29. This appositional, or defining genitive, as Harkness (*op. cit.*) calls it, is not strange to classical Latin. He quotes several examples: Nomen carendi; Cic. Tusc. I, 36. Vox voluptatis; Cic. Fin., 2, 2, 6. But a Vergilian use is, perhaps, closer to what we have here: fontem ... Timavi; Aen., I, 244.
30. IV, 2, 33-6.
31. Cat., XI, 6.

32. In the second verse of her Hymn to Aphrodite (I), for instance, she has:  
 παρ Δίος, δολόπλοκε, λίσσομαί σε  
 A trochee in this place in Sappho's extant poems does not often occur, of course, but it does often enough to make it certain that she does permit it.
33. In 160,9 and 14.
34. 160,3 has hodie at the beginning of the line. This is changed to hac die. The other two cases are both examples of the occurrence of nobis at the beginning of the verse (135, 3 and 7). This hymn was greatly changed.
35. Hymns of the Breviary and Missal, p. 261. The line is in 115 (v.3).
36. Cf. also Mark I,3; Luke III,2; Is. XL, 3.
37. Cf. below in the next chapter for a consideration of the form famine.
38. Op.cit.,p.117.
39. I. 6,15,24,33; II.12; III.10,16; IV. 5,12.
40. Cf. Postgate, op.cit., p.117. An example of this substitution is found in Hor. I,15,24: Teucer et Sthenelus sciens. This is, apparently, the only clear example of this form of substitution in Horace, and it is a recognized principle of classical prosody that proper names may be treated with a bit more freedom than other words. The question is of no moment here, however, since each of the glyconics in both versions of 159 begins with a spondee.
41. Cf. the treatment of position in Lindsay, The Latin Language, p. 129, f.
42. Cf. Note 3 above.
43. Cf. Lindsay, op.cit., p. 159.
44. This is exclusive of Roman Comedy, of course, in the verse of which there seem to be some accentual elements.
45. "The meters of the hymns are not those of the Odes of Horace. The quantitative verse schemes of Latin poetry, borrowed as they were from Greece, never became perfectly naturalized in Italy except among the educated. We do not find that even one of the many lyrics based on quantity ever found its way among the people as a popular song. Popular tradition probably maintained the older system of versification that was native to the soil. The precise character of these early verse forms, usually called Saturnian, is a matter of dispute among scholars; but there are reasons for thinking that the basic principle was accent rather than quantity, as is the case with English versification. Had this early system of versifying been allowed to develop and grow to maturity, Latin literature might not have become, both in content and form, the engrafted thing that history had

handed down to us. But it was banished from literary circles by the introduction of the literature of Greece. . . . when Christian writers began to feel the need of a poetic medium of expression more popular and more elastic than the existing meters, they turned to the accentual principle, naturally popular; and the manner which they adopted may justly be called a return to the old rather than the introduction of anything new. As the hymns were meant for the people, and, from the first, were written to be sung by all the faithful assembled in Church, it must have been clear to those who composed them that they ought to be guided by a principle of harmony that would appeal to the popular ear, that should be at once simple and intelligible to every one, whether trained in classical meters or not. Under these circumstances, the principle of quantity could not hold its place for any length of time. Writers turned to accent, though the change came very gradually." Gerding, op.cit., p. 5-6.

46. Note, for example, the frequency with which h is allowed to make for position, and the occurrence of the ictus on the first syllables of such words as deus, cui, dies, etc.
47. Printed in Gerding, op.cit., p. 52.
48. These hymns are treated in more detail below in chap. VI.



CHAPTER IV  
GRAMMATICAL CHANGES

A perusal of the Bull Divinam Psalmodiam would naturally lead us to expect to find some errors in latinity in the original texts of the hymns. Most of the individual changes made, of course, were designed to correct metrical faults, and a large number of other changes were apparently made on the ground of style or artistic finish. In addition to these, however, there are about thirty-five places in the old hymns where the latinity is at least open to discussion, if it is not unquestionably wrong.

The usual division of grammar into phonology, morphology, syntax, and etymology will admirably suit our purpose here in dealing with the 'grammatical' changes the revisers effected in the hymns. We shall have no changes to consider under the head of phonology, of course, because no violence was done to Latin phonetics in the old hymns, but each of the other divisions of grammar will be represented in the alterations which we have here to consider.

Morphology

Of all the changes which may be ascribed to grammatical reasons, we can find only three that come under the head of morphology. The first two of these, the use of the adverbs potentialiter and personaliter in 21,3-4, might, according to some, be included under the heading of etymology, but that is an unimportant detail. The important thing here is that neither of these adverbs seems to be 'classical.' Harper's Dictionary lists both of them. The earliest use of the former, however, is quoted from Apollinarius Sidonius (ob.488).  
1.  
The second is traced back as far as Aulus Gellius (ob.175), but he uses it in a grammatical sense. The latter word is used by St. Augustine and others also. The unknown author of this hymn can hardly be accused, therefore, of

having invented these words; but even if he had, one might, I think, argue very plausibly for their retention in this place. Compare the two versions of this first quatrain:

Summae Parens clementiae,	Summae Deus clementiae
Mundi regis qui machinam,	Mundique factor machinae,
Unius et substantiae,	Unus potentialiter,
Trinusque personis Deus.	Trinusque personaliter.

Note, first of all, that the old version scans perfectly as it stands, so there is no call to alter it on that account. Note how much more powerful and expressive is the old version. Without any doubt, it seems to me, even if the poet had invented the two adverbs which we are here discussing, his beautifully felicitous use of them more than justifies his coinage. Economy of words is one of the marks of good poetry. Note, then, that the original says (and more forcefully, too) in ten words what it takes the revision thirteen words to say.

Exclusive of the doxology there is but one line of hymn 35 which remains intact in the revised version from the original. Most of the lines of the original have metrical faults in them, and this is, without a doubt, the basis of the thoroughgoing revision. In v. 16, however, we find a curious form, nutu. The whole stanza is:

Cuius forti potentiae  
Genu curvantur omnia,  
Caelestia, terrestria,  
Nutu fatentur subdita.

As the passage stands it is possible to construe genu as an ablative of specification, and nutu as an ablative of means, taking forti potentiae as a dative after subdita as well as curvantur; but it would be more natural to regard nutu as a dative governed by subdita. All of which gives rise to the question could nutu be a dative? All the grammars which we have consulted note the

2.

occurrence of a dative form in  $\alpha$  in the fourth declension. Indeed, this form is generalized in the neuter nouns of this declension. The fact, however, that the hymn was apparently written in the seventh century does, to a certain extent, militate against the possibility of the poet having been well enough acquainted with historical Latin morphology to have known about the fourth declension dative singular in  $\alpha$ . We should, in any event, be better prepared to discuss this question if we knew for certain the name of the author of the poem. The extent of his classical erudition is indicated to some extent, however, by the large number of metrical faults in this short poem. In the first twenty lines there are thirteen with one or more metrical faults.

#### Syntax

We find twelve cases where it seems that the revisers made alterations on syntactical grounds. For most of these classical precedents can be found; hence, we must say merely that they are at worst 'unusual' constructions. Eight of these cases we might, by stretching a point in one or two cases, call faulty syntax of the noun. The first is in 10,5, where we find the genitive object nostri after miseratus. The usual construction after miseror is the accusative, but possibly through the analogical influence of misereor, the genitive is rarely (almost never in the classical period) found also.<sup>3.</sup>

The second example in this group is in 37,9. It is the expression e sursum. The ordinary meaning of sursum is 'upwards,' but, according to Harper's Dictionary, it may also mean, occasionally, 'on high, high up.' Nevertheless, no examples with any prepositions are quoted. The meaning here is quite clear, but there seems to be no clear classical precedent for such a use of the word. Moreover, the fact that the line contains a hiatus may quite possibly have decided the revisers to change it, even if they had been inclined to admit the

construction.

In 39, 23 we read Parvoque lacte pastus est, which the revisers changed to Et lacte modico pastus est. It might be remarked that the second foot of the revised line must be read as a tribrach, but this, as we have seen, is a permissible substitution. Apparently, the revisers' objection was to the phrase parvo lacte. Which is not surprising, seeing that parvus is ordinarily followed by the genitive, for, as Ernout says:

After words which express an idea of quantity, the genitive indicates what the thing is of which such and such a quantity exists (génétif de l'espèce). This genitive is used . . . after neuter adjectives or pronouns in the nominative or the accusative. (N. In Livy, also after immensum, parvum, exiguum.)<sup>4</sup>.

Parvus does not mean 'little' in the sense in which we say 'a little milk,' but rather in the sense in which we say 'a little of milk.' Modicus does not have the latter, but rather the former meaning.

The construction in 50, 15-16, the dative tuae...gratiae, is one for which we have classical precedent. Again we refer to Ernout:

The poets frequently employ the dative in place of ad or in (with the accusative) to mark the terminus or end of movement. Verg. Aen. VI, 177-8, aramque sepulchri/ congerere arboribus caeloque (ad caelum) educere certant; II, 553, lateri (in latus) capulo tenuis abdidit ensem. This construction was not unknown in vulgar Latin: cf. De Bello Hisp., 16, multis vulneribus affectos oppido (in oppidum) represserunt.<sup>5</sup>.

It will be noted that in the first example quoted above from Vergil, this dative of the end of motion occurs after the same verb as it does in the hymn we are here considering. In the hymn, moreover, the 'end of motion' idea is only figurative, and the ordinary dative of indirect object is not hard to discern in this sense. The line, however, as it stands in the old text, does not scan, and it is difficult to see how it could be corrected metrically except by rewriting it somewhat after the fashion in which it was rewritten.

The old text of 51, 11 has in nationibus, where the new has nationibus.

6.  
The latter is a dative indirect object of dicendo. This use of in with the ablative instead of the dative is apparently not to be found in the classical authors. We must, I think, construe it as 'among the gentiles,' instead of 'to the gentiles.' Thus the change becomes not so much one of syntax as of meaning.

In 52,3, we have super meaning de. This use of the word is sanctioned by classical precedent, when it is followed by the ablative. But here we find it followed by the accusative, <sup>7.</sup> for which there is no precedent. The new text has the ablative.

Hymn 159 has two peculiar case usages. The first, in v. 9 is an apparent use of the simple ablative instead of the ablative after pro. We might understand the use of the dative of advantage here, but hardly the simple ablative to express 'in behalf of.' The revisers were compelled to rewrite the line, because it has a metrical fault besides. The second wrong case usage is in v. 23, where we find the verb des followed by two accusatives. The use of two accusatives after such verbs as doceo, creo, eligo, etc., is, of course, familiar to everyone, but this usage does not extend to verbs like do. This mistake is particularly noteworthy if we look at the whole line: Des pacem famulis, nos quoque gloriam. It appears that the poet intends the accusative nos to be parallel with the properly dative famulis. The whole construction after the comma, including the next line, which has a metrical fault, was recast by the revisers.

There are four instances where changes were made apparently on the basis of the syntax of the verb. Of these uses in the old hymns, there is not one that cannot be justified by classical precedent. The first is in 135,12, where we find the infinitive visere expressing purpose after veniens. Hark-

ness quotes a remarkably similar passage from Plautus (Bac. 900): Illa abiit aedem visere Minervae. Horace uses the same verb: Pecus egit altos visere montes (Odes, I, 2, 7). The construction is quite common in ecclesiastical Latin, of course, as in the Creed: inde venturus est cum gloria iudicare vivos et mortuos, but that it was not unknown, even to the best classical writers, the examples above will show.

The second instance of the corrected<sup>ion</sup> of *very* syntax is in 154,12, where, in the old text, the verb triumphat takes an accusative object. Ordinarily this verb is intransitive, but occasional uses of it, usually in the passive, however, as a transitive verb can be found in Vergil, Pliny, and other classical writers.

Ordinarily the gerund does not, as in 156,2, take an accusative object. But when the gerund is in the genitive or ablative case (without a preposition) it may and often does take a direct object, as in Cicero's sum cupidus te audiendi (Or.2,4,16). The change of sequendo to secutus, however, is accomplished with so little trouble, and so little, if any, loss of artistry, that one can hardly object to it.

Final clauses are introduced, if affirmative, by ut. If the final clause contains a comparative adjective or adverb it may be introduced by quo. In 164,15 we find a final clause introduced by quo which does not contain a relative, or even a relative notion. Bennett, however, notes that occasional examples of such clauses are found, and he quotes one: Hanc simulant parere quo Chremetem absterreant.<sup>8</sup> Here also, however, the change of quo to ut is such a slight one that no one except a man who stood for absolute integrity of the text would object.

## Etymology

Finally, in this treatment of grammatical changes, we come to the matter of etymology. In the old texts of the hymns there are twenty-two words which are not to be found in classical Latin, which are used in a sense which is not usual in classical Latin, or which are not Latin at all. Alphabetically listed, they are as follows (with the place where they occur):<sup>9.</sup>

1. agie (35,17)
2. baratro (60,22)
3. caelibes (36,16)
4. caelitus (159,8)
5. captivata (60,19)
6. corruit (52,10)
7. culpat (66,15)
8. cunctipotentem (10,4)
9. diescant (50,2)
10. eoi (16,15)
11. famine (114,4)
12. inhorruit (159,5)
13. insuper (51,5)
14. livione (135,14)
15. obtentu (162,6; 164,13)
16. plasmator (21,1)
17. praeditum (66,18)
18. purgat (66,15)
19. radicet (20,18)
20. regitavit (160,7)
21. saecli (53,26)
22. sputa (53,8)

Taking them in order, we see that the first two and the tenth go together, for they are all Greek words. On the use of Greek words in Latin, Berger says, "The use of Greek words is to be avoided with the exception of those which were really adopted by the Romans."<sup>10.</sup> Applying this criterion to the first two words, we can say that were it not for the fact that the use of both of them results in metrical faults in each case, we might admit the use of baratro, but not of agie, for the former is certainly common enough in Latin,<sup>11.</sup> and in this signification of 'hell', too; but the Romans apparently

12.

found no need for adopting the word agios into their language, since it was already well supplied with words meaning 'holy.' The third 'Greek' word is common enough in classical Latin, at least with the meaning of 'eastern', and, moreover, its use here does not result in a metrical error. Consequently, why the revisers seemed to object to it is difficult to discern.

The third word is possibly the most interesting on the list. It is, of course, a familiar Latin word, meaning 'bachelor,' but in the context where we find it here it is obviously intended to mean 'a heavenly being.' This is certainly a clear case of mistaken etymology. <sup>13.</sup>

Number four on our list shows us a non-classical word built on the stem of caelum. The classical word meaning 'a heavenly being' is caeles, -itis. This is an example of the familiar tendency of the first and second declensions to gain words at the expense of the other declensions. <sup>14.</sup> The change of this word was neatly effected by substituting the genitive plural of caeles for the nominative singular caelitus, thus slightly altering, but hardly doing violence to the sense.

Captivata, our fifth word, is the perfect participle of a late Latin verb captivare. The line in which it occurs does not scan, and the hymn was greatly altered. At any rate, the Thesaurus lists but one use of the word outside of Christian literature. <sup>15.</sup>

Our sixth word, corruit, presents the first example we have of a classical word used in a slightly altered sense. Its usual sense is illustrated in Vergil: corruit in vulnus, which means 'he falls forward on the wound.' <sup>16.</sup> In this hymn the meaning is almost the same, so little altered, in fact, that it hardly deserves mention except, since the verse scans perfectly, that it was apparently for the use of this word that the revisers changed the verse,



because the ablative morte of attendant circumstance seems perfectly natural.

Verse 15 of hymn 66 was changed from Culpat caro, purgat caro to Peccat caro, mundat caro. This involves numbers 7 and 18 on our list of words. The use of culpat in this intransitive sense seems not to be supported by any classical authority, whereas the use of peccat in the sense of 'sin' has abundant classical precedent to support it. The change of the other verb in the line is, however, not so clearly justified. The words are synonymous. It may be that the revisers wished to avoid the alliteration which the retention of purgat would effect, but some might regard this as a fine poetic touch. Mundat, on the other hand, may have been substituted because of its biblical associations, as in 2 Cor. 7, 1: . . . mundemus nos ab omni inquinamento carnis et spiritus. Finally there remains the possibility that the revisers took exception to the absolute use of purgat without a direct object. Harper's Dictionary cites no such examples. It is interesting to note, moreover, that mundo is apparently a post-Augustan word. It is used, however, as early as Pliny, so the revisers may have taken that as sufficient evidence of its acceptable latinity.

Cunctipotentem, our eighth example, is not a classical word. It appears not to have been used before Prudentius. Its meaning, however, is quite clear. We cannot, moreover, be certain that it failed to meet with the approval of the revisers, because they recast the last two lines of the strophe completely.

Of diescant, the next on the list, the Thesaurus says: Diesco, a dieo id est incipit esse dies Gloss. Gloss. -it patescit (ad dehiscit?). V. 596, 45, 46 diet nunc dies fit, -it dies fit. Clearly, then, it is not a classical word, but it is, I think, a useful word, and certainly here the poet has put

it to good use.

Number ten on our list, famine, is the ablative of a late Latin word famen, which means 'a word.' It is listed, at least in the later editions of the Glossarium of Du Cange, but no use that is certainly earlier than the tenth century is listed. It is really remarkable that this use by Paul the Deacon (720-799), which is earlier than any use listed by Du Cange, is not included. At any rate, as far as our present purpose is concerned, it is enough to remark that the word is certainly post-classical.

Whether inhorruit, the twelfth word, is used improperly or not is, it seems, open to discussion. The line in which it is found is Hi sunt, quos retinens mundus inhorruit. The verb inhorreo means 'to stand on end, stand erect, bristle,' hence 'to be horrified, to be up in arms.' It does not take an object, as abhorreo,<sup>19.</sup> the verb which was substituted for it, does. The quos in the original is easily explained as the object of retinens, and then inhorruit can be construed as a not unusual figurative use of the intransitive verb. If this line was altered for grammatical reasons, it is possible that the revisers thought that the poet intended quos to be construed as the object of inhorruit. In any event, they certainly made quos the object of their abhorruit, because they substituted the adverb fatue for the participle retinens to remove any possible doubt as to the function of the accusative quos.

The ordinary meaning of insuper, number 13, is 'above' or 'from above' which meaning it apparently cannot have in the place where we have noted it above. But the stanza in which it occurs makes perfectly good sense if we construe insuper as 'besides, in addition.' That this meaning is justified by classical usage is illustrated from Vergil: roseoque haec insuper addidit<sup>20.</sup>  
ore.

Livione, number 14, is not even listed in Harper's Dictionary. Apparently it is connected with the verb liveo, and means 'a stain, blemish.' It may have been formed on the analogy of nouns like regio or legio, both of which are formed on verb stems. In a way it is unfortunate that it is not an admissible word (or at least was not so considered by the revisers), because the ablative absolute pulsa livinne seems much better than culpae sine late.

Number fifteen on our list occurs twice. In the first place it is replaced by rogatu and in the second by oratu. The meanings given in Harper's for obtentus are 'a drawing, spreading,' or (post-class.) 'a covering, veil.' None of these meanings is applicable to either of the cases in which it occurs in the hymns. There it seems to mean something like 'intercession.' The word is derived from obtendo, which may figuratively have the meaning of 'plead, offer as an excuse or defense.' The authors of these two hymns may possibly have had this idea in mind in using the word, but there seems to be no clear precedent for such a use.

Plasmator, number 16, which we might call a Latin word built on a Greek base, we have already had occasion to note.

Praeditum, number 17, is a post-Augustan word meaning 'set over,' in which meaning it makes perfectly good sense in the context in which we find it. The only objection to it, therefore, seems to be that it is post-Augustan.

Harper's Dictionary does not note any use of radicare, number 19, earlier than the Vulgate. Its use in Eccli. 24,16 is not unlike its use in the hymn where we find it: Et radicavi in populo honorificato. The absence of the preposition in Radicet altis sensibus is not hard to explain.

The Vulgate, however, is apparently not sufficient authority for the use of a word as far as the revisers are concerned.

We need not concern ourselves with number 20, regitavit, which is not a classical word, although its formation on the basis of analogy is not difficult to see; because the reading here is quite probably corrupt. The better texts have vegitavit, which is a usual enough word.

Saecli, number 21, for which the revisers substituted mundi, is another word used in a non-classical sense. The latter word is commonly used by the classical authors as the equivalent of the Greek kosmos, meaning the world or the universe, but the former acquires this meaning only with the advent of Christian Latin Literature. It is in this sense, for instance, that Prudentius uses it in Cath. 5, 109: Fessos ille vocat per freta seculi. The use of mundus, however, in the sense of 'the world' has abundant Christian authority, as in the well known verse of the Apocalypse: Factum est regnum hujus mundi Domini nostri et Christi ejus, et regabit in saecula saeculorum, Amen, and it has the classical authors besides.

The last word on our list is sputa. The usual word for 'spittle' is sputamen or sputamentum, but the classical writers occasionally make use of the perfect participle of spuo instead. Lucretius, for example, has tenuia sputa minuta.

There may, perhaps, be other changes which the revisers made for grammatical reasons, but these are the cases where the grammatical criteria are most clear and prominent.

## NOTES TO CHAPTER IV

1. Cf. Harper's Dictionary.
2. Leumann, p. 271: "Hingegen sind die Dative auf  $\tau$  der Dactyliker ebenso wie die Supina auf  $\tau$  und Umbr. Dat. trifo 'tribui' vielleicht eher ursprünglich entveder Locative."  
Buck, p. 199: "The form in  $\tau$  (of the dative of u stems) is from ou (cf. Umbr. dat. sg. trifo $\emptyset$ ; this is probably an old locative singular."  
Lindsay, The Latin Language, p. 385: "The occasional Latin forms (of the dative) in u are (cf. Umbrian trifo, 'tribui') really locatives, according to some, instrumentals.
3. Except, apparently, in an obscure and quite possibly corrupt passage in Vergil (A.6,332), miseror with the genitive is found only in later, post-Augustan, Latin.
4. "Après les mots qui expriment une idée de quantité, le génétif marque quelle est la chose dont telle ou telle quantité existe (génétif de l'espèce). Ce génétif s'emploie . . . après des adjectifs ou des pronoms neutres employés au nominatif ou à l'accusatif. (N. Chez T. Live aussi après immensum, parvum, exiguum.)" Syntax Latine, p. 115.
5. "Les poètes emploient également le datif, au lieu de ad ou de in, pour marquer le term ou aboutit un mouvement. Verg. Aen. 6. 177-8, 'aramque depulchri/ congerere arboribus caeloque (ad caelum) educere certant,' 2, 553, 'lateri (in latus) capulo tenus abdidit ensem.' Cette construction n'était pas inconnue au latin vulgaire; voy. De Bello Hisp., 16, 'multis vulneribus affectos oppido (in oppidum) represserunt.'" ibid., p. 108. Note, however, that there is some doubt here about the text, Both Dan. and the BM have ad tuam . . . gratiam.
6. But cf. the variant reading in the text.
7. But cf. the variant reading in the text.
8. New Latin Grammar, p. 181. The quotation, which Bennett gives as haec faciunt quo . . . , is from Terence, Andria, 472.
9. The words in each case are here given in the form in which they occur.
10. "Eviter l'emploi des mots grecs, à l'exception de ceux qui ont été véritablement adoptés par les Romains." Stylistique Latin, p. 11.
11. A few of the uses cited in Harper's are: Plaut., Rud., 570; Lucr., 3, 966; 6.606; Cat., 68, 108; 68, 117; Verg. A., 3, 421; 8, 245; Hor.S., 2, 3, 166.
12. Daniel (cf. bibl. under 'Blume()', 51, p. 75, remarks about this word: "Miramur Kehr. haec monentem: 'Agie konnte man, freilich sprachwidrig, für age fassen, besser wird man es jedoch für das griechische  $\alpha\gamma\iota\omicron\varsigma$  halten."

13. Cf. the interesting discussion of this word in the Thesaurus Linguae Latinae, where this mistaken association of the word with caelum is explained.
14. Cf. materiaa for materies, famina for fames, etc.
15. "Captivo, -avi, -atum (e captivus) fictum a christianis ad reddendum gr. αἰχμαλωτισεῖν vel αἰχμαλωτεύειν. Praeter auctores christ. tantummodo Itin. Alex. II (v. 1, 72)." Thesaurus Linguae Latinae.
16. Aen. 10, 488.
17. Cf. Cic. Fin., 3,14,48.
18. Steph., 7, 56.
19. Cf. Cic., Pro Cluent., 41, Suet., Aug., 83.
20. Aen., 2, 593.
21. But it is in Du Cange, where it is defined as "Immundicia que fluit de fimo." No examples of its use are given.
22. Cf. note 22 of Chap. III above.
23. Harkness, op.cit., p. 239, remarks that the locative ablative may be used without the preposition when the idea is figurative rather than literal. He cites examples from Cicero and Vergil. We might even, I suppose, explain this altis sensibus as a sort of dative of reference.
24. The basis might be provided by words like regito, agito, or ventito. Cf. Lindsay, The Latin Language, p. 478.
25. It is usually spelled vege-, however.
26. Saeculum, like Bib. ἡ γῆ αἰῶν the world, worldliness. Vulg. Jacob. 1, 27, etc. -- Harper's.
27. Apoc., 11, 15.
28. Lucr., 6, 1188. Cf. also Plin., 23,4,7; Prop., 4 (5), 5, 68; Mart., 2, 26, 2.

CHAPTER V  
ARTISTIC CHANGES

We have already devoted some time to a consideration of the changes which were made in the hymns in order to correct metrical or grammatical imperfections. In addition to these, however, there is a large number of changes for which no clear metrical or grammatical reasons can be found. These we call, for lack of a better name, 'artistic' changes. They will include changes in the order of words or verses; substitutions of individual words; and changes of expression, whether it be of one word or a whole stanza.

In this chapter we shall not consider any of the changes made in those thirty-three hymns more than half of whose total number of verses underwent alteration. These we shall examine separately in the next chapter, because, I think, the great alteration to which they were subjected requires special treatment.

Of the hymns which remain there are ninety-five verses in which some change, apparently for 'artistic' reasons, was made. We shall treat them in the three groups which we have just indicated. The first group includes the changes in the order of words or verses. There are eight of these, affecting sixteen verses. Of these there is but one example of the simple change of the order of words (23,7). For Tetrum chaos illabitur is substituted Illabitur tetrum chaos. If anything, the old version seems to be the better. The transition to the next verse: Audi preces cum fletibus, seems to be more smooth and effortless than it is in the new version. In general, however, it is difficult to see what was gained by this change.

The other seven changes in position do not affect individual words but verses. Generally, we can say that the revisers altered the position of verses

in order to make the development of the thought more natural, more emphatic, or more logical. Let us see whether they succeeded in each case.

The first example of this kind of change is not quite simply a change in the order of verses. The lines concerned are (with the old text on the right):

Nobisque largus commoda	Vitae perennis commoda,
Vitae perennis conferas.	Nobis benigne conferas. (6,27-8)

Note that the only verbal change is the substitution of largus for benigne, which change was made necessary by the addition of another syllable after nobis. These verses are preceded by a petition to God to pardon our sins. The -que in the new text ties this up with what goes before, and without a doubt the position of nobis at the very beginning of the clause is more emphatic than its position in the old text. But, then, is there not also good reason for giving an emphatic position to vitae, which is certainly the key word of the clause? The position of the adverb and of the adverbial adjective might also be mentioned. In the old text it is placed next to the verb which it modifies -- the natural position for such a word -- and in the new it is separated from it by the direct object of the verb. In a word, here again it is difficult to perceive any definite improvement effected by the revision.

The second stanza of 9, in its two versions is as follows (again with the old text on the right):

Nocturna lux viantibus	Praeco diei iam sonat,
A nocte noctem segregans,	Noctis profundae pervigil,
Praeco diei iam sonat,	Nocturna lux viantibus,
Iubarque solis evocat.	A nocte noctem segregans.

It will be noted that the fourth line of the new text is not in the old, nor is the second line of the old text in the new. It is not easy to decide why the revisers chose to make this one alteration in this magnificent hymn of whose 'ravissante beauté' Pimont speaks. This is one case, I think, where we



can say without hesitation that the revisers effected no improvement, but rather the reverse. After the first stanza addressed to the 'eternal Maker of the world,' St. Ambrose's praeco diei iam sonat breaks with all the suddenness of the actual crowing of the cock. The phrases descriptive of the cock which the revisers place first prepare one for the actual sound of his voice and thus destroy the sudden effect which the poet obviously desired. Moreover, the last line in the new text is out of place. In mentioning the iubar solis it anticipates too much, I think, for the next verse speaks of the rising of lucifer, the morning star. It must be remembered that this is the hymn for <sup>3.</sup> Lauds, which are to be sung while it is still dark. In the hymn for Prime <sup>4.</sup> is properly found mention of the rising of the sun, because it is to be celebrated after sun-rise. Better than the revisers' Iubarque solis evocat is the original Noctis profundae pervigil, which is a beautiful description of the cock. The revisers would have done better, I think, to have let this hymn alone.

In 12, 10-11, the two lines of the old text:

Patrem perennis gloriae,  
Patrem potentis gratiae.

are put in reverse order. The order of the revised text in itself is better, I think, because it is more climactic to speak of the 'Father of eternal glory' after one has mentioned the 'Father of mighty grace' then the other way around.

A similar attempt to achieve a more climactic order is to be found in 21, 15-16, where the lines (in the old text):

Donis beatae patriae  
Ditemur omnes affatim

are reversed. By this change the poem does gain something of forcefulness, but, on the other hand, it loses something of that simplicity which is one of

the most noteworthy features of many of these old hymns. For one to decide on the merits of this, as well as many other changes, he must first decide whether simplicity or artistic finish is the greater merit for this kind of poetry.

In the first stanza of 29 we note a change which has almost the opposite effect of that noted in 9. The third verse of the old text, Iam sol recedit igneus, which there follows an invocation to the Trinity, is moved in the new text to first place. We shall leave this matter here and take it up again under the third class of artistic changes, because this first stanza was subjected to other changes besides this one in the position of a verse.

The fifth stanza of 49 in its two versions is (the old on the right):

Flectamus iram vindicem,	Dicamus omnes cernui,
Ploremus ante iudicem,	Clamemus atque singuli,
Clamemus ore supplici,	Ploremus ante iudicem,
Dicamus omnes cernui;	Flectamus iram vindicem.

The next stanza is a confession of sin. Apparently, the revisers meant to regard it as a direct quotation introduced by the dicamus of their last line.

The old text is, nevertheless, better, I think, because it takes things in a logical order: we kneel down and pray, we cry for mercy, we weep, finally we 'bend' the wrath of God. In the new text, not entirely without poetical insight, these actions are simply reversed. The change of atque singuli to ore supplici does not accomplish much because the suppliant idea is already sufficiently expressed, but it is important to make clear that all of us ought to do these things. This is not done in the new text.

In the fourth stanza of 154 mention is separately made of the three Persons of the Blessed Trinity being reflected and rejoicing in the Apostles. The verse referring to the Son contains a metrical fault in the old text, so the revisers changed it. The reference to the Holy Ghost: In his voluntas Spiritus, in the original is placed second. The revisers made the references to the

Father, Son, and Holy Ghost follow in that order. The reason for the change is clear enough and any discussion of the reason why the order was made as it was in the old text would almost inevitably be too fanciful to be of any value.

In the hymns which we are here considering there are eighteen cases of changes of one word, apparently for artistic reasons. These are, in the order in which they occur:

1. lumen for clarum (4,5)
2. perennem for beatam (7,7)
3. resonat for reboat (7,11)
4. confirmet for informet (12,13)
5. lucem for cursus (12,29)
6. facessat for faticat (18,2) (but note variant)
7. Parens for Deus (21,1)
8. exulet for decidat (22,5)
9. corruat for subruat (22,6)
10. proterat for terreat (24,15)
11. alme for ingens (25,1)
12. ictum for actum (25,16)
13. efferat for levat (27,14)
14. noxia for pessima (49,13)
15. lauream for proelium (52,2)
16. reverso for recurso (162,9)
17. pergis for pascis (163,5)
18. tendis for pergis (163,9)

Number one is simply the substitution of a noun for an adjective used substantively. It might be well to remark here, however, that the ancients did not regard the noun and adjective as different parts of speech, but rather looked on the adjective as one kind of noun, the substantive being the other.

In all periods of Latin, moreover, it has been regarded as perfectly good usage to employ what we should call an adjective as a substantive. In any event,

lumen is a more definite word than clarum, but just for the reason that it is more unusual, some would maintain that the latter is the better word here.

Number two is the substitution of one adjective for another to modify vitam. The word in the old text is, I think, the better, because it calls to

our attention the more important aspect of the world to come. Indeed, the notion of beatitude includes in it the notion of endlessness,<sup>7.</sup> whereas the notion of endlessness does not necessarily include the notion of beatitude. The adjective perennis can be applied to the state of the damned as well as to that of the blessed. It is not, however, that the new text is not clear, because it certainly is; but that the word in the old text is more comprehensive, more full of meaning.

In the doxology of this same hymn we find the substitution of resonat for reboat. Perhaps this change should have been included under etymology in the preceding chapter, since reboat is derived from a Greek word, but the prefix, at least, is Latin, and the word is used in classical literature, so we include it here. These two words are practically synonymous. Perhaps the Greek flavor of the word in the old text was the reason for the change. The only criticism we have to offer is that a more commonplace word was substituted for a more unusual one.

In the fourth example, the substitution of confirmet for informet, the revisers may have objected to the philosophical tone of the original. It is doubtful if St. Ambrose meant the same by informet as St. Thomas would have meant, but his notion of the meaning of the word could not have been far different from that of the scholastics. As a matter of fact, the expression takes on a very forceful meaning if we give this word something of a scholastic meaning. So much so, in fact, that one is compelled to regret the change. Even taking the word in its classical significance, without the Aristotelean connotation, it is a better word, a more poetic word here than confirmet. It presents a better picture when we ask God to 'shape' our daily acts than when we ask Him to 'strengthen' them.

It is possible that the revisers found fault with the plural cursus in 12,29, but, if so, it would have been a simple matter to change it to the singular without affecting the scansion. More likely, here again, they preferred a more definite word lucem to the more vague cursus. The word lucem is not necessary here, because the use of the figure of Aurora makes it sufficiently clear what cursus means. Lucem is almost redundant in this context.

8.

Since there is some doubt about the correct reading in 18,2, we need not delay here except to remark that fatiscat ('to open or gape with chinks') here figuratively applied to darkness seems a better word and a more vivid word than facessat ('to depart').

The substitution of Parens for Deus changes the function of the genitive summae clementiae from a genitive of description to an objective genitive. The new text seems to be more expressive than the old.

In 22,5, the expression is, I think, strengthened by the substitution of the rather strong word exulet for the rather colorless decidat. In the next line the substitution of corruat for subruat has a somewhat opposite effect. The objection to subruat, however, is that it does not seem to have been used by the classical authors intransitively as it is here.

In 24,15 we find a clear case of an improvement effected by a change in words. For terreat is substituted proterat. In the new text we have the light of Faith trampling under foot all vain things, while in the old text these same vain things are merely frightened. It is clear, I think, which is the better poetry.

The application of the adjective ingens to God might be criticized on the ground that it merely means 'very large.' It would certainly be too much to read an anthropomorphic meaning into it, but it is not extravagant to say, I

think, that it is a flat and inexpressive word. Alme, the word which the revisers substituted, is a richer and more colorful word, and, in addition to this, in the line Telluris alme Conditor, it has the further merit of effecting the very pleasing repetition of the 'l' sound.

In the sixteenth verse of this same hymn we find the substitution of ictum for actum, in the line Et mortis ictum nesciat. It almost seems here that the revisers missed the point that the poet wanted to make. He is speaking of mortal sin, which is not a stroke, a blow to one, but an act. Man does not suffer sin, as he might receive a blow; he commits it, he does something contrary to God's law. The revisers speak here about the effect of sin, which is death; the original speaks of sin itself. It is an act of greater perfection to avoid sin than it is to seek to avoid the effects of sin.

The substitution of efferat for levat does not materially change the sense of 27,14 since, in their meaning of 'lift up, exalt,' the two words are all but synonymous. Metrically, however, the word in the old text is to be preferred because the word in the new text makes an elision necessary, and elision ought to be avoided if possible in accentual verse, in which scheme 9. Britt includes this hymn.

Noxia for pessima in 49,13 seems to be an improvement. This is a lenten hymn full of exhortations to penance and moderation in all things. The line in the new text is Vitemus autem noxia. Does it not seem more forceful, even more in keeping with the Christian spirit, for us to exhort each other to avoid all harmful things, and not merely the worst?

Of the change in 52,2, Britt says:

Lauream, victory; the original text has proelium, which to the revisers under Urban VIII seems tautological. Neale, however, maintains that proelium is the better word, for -- "It is not to the glory of the termination

of Our Lord's Conflict with the devil that the poet would have us look, but to the glory of the struggle itself, as indeed he tells us at the conclusion of the verse." (Mediaeval Hymns, p.4) <sup>10</sup>.

Again, it seems, as in number ten above, the revisers have missed the point which the poet wishes to make.

Reverso for recurso in 162,9 is merely another example of the substitution of a more or less colorless word for a more vivid one. The original poet speaks of the year returning on the run, as if it were anxious to finish its course so that once more the festival being commemorated might be celebrated. It is a charming picture. Beside it, the new concept of the year merely 'turning about' falls somewhat flat.

Of the last two examples of verbal change, we need not delay over number eighteen, since it was made to avoid the repetition of petgis in the first lines of successive stanzas. Number seventeen, however, is quite remarkable, for by changing pascis to pergis the revisers have eliminated the figure of the Lamb -- so appropriate to this use for Virgins -- which the poet intended by his use of pascis. Particularly is the change to be regretted because of its felicitous reminiscence of qui pascitur inter lilia.  
11.

There remain sixty-one verses in which artistic changes were made more extensively than in single words or alterations in the order of words or verses. These do not fall into any convenient subdivisions, so we shall consider the more important of them in the order in which they occur.

The first example is in 5,4, where the line Sis praesul ad custodiam becomes Sis praesul et custodia. In the former we have an accusative of purpose, and in the latter merely another predicate nominative. Perhaps the new text is better because it is more natural, although the old has its own force. One advantage the new has over the old is the rime at the ends of verses 3 and 4,

which is not found in the old text.

The first two lines of 6 in each version are as follows (with the old text on the right):

Primo die, quo Trinitas  
Beata mundum condidit,

Primo dierum omnium,  
Quo mundus exstat conditus,

Except for the carrying over of the sense, in having beata modify Trinitas in the preceding line, which is not the usual thing in this sort of verse, the new text here is more natural, simple, and straightforward than the old.

Some might think, as the revisers apparently did, that the expression in the second line of the old text is a bit too strange and unusual. Perhaps it is.

In line 19 of this same hymn the revisers substituted faces libidinis for libido sordidans. The adjective in the old text is almost redundant, for there can be no other kind of lust than soiling lust. The mention of the 'flames' of lust seems more meaningful.

The substitution, in 7,3, of voce concordi for viribus totis seems to suit the idea of singing to the Lord better. It is more fitting, I think, that we should exhort each other to sing the praises of God in harmonious, that is, unified voices, than with all our strength. Especially is this so in a liturgical hymn, since the very notion of liturgical worship contains the idea of a community or corporateness of spirit and effort. The efficacy of liturgical worship is derived not so much from the fervor the individual puts into it as from the union of wills and intentions with the Divine Will which is its basis. 12.

12,16 is changed from Donet gerendi gratiam to Agenda recte dirigat. The new text is certainly more clear and definite than the old, but, nevertheless, the old text has its own force and clarity. Since the subject of donet is God, there can certainly be no ambiguity about the meaning of gerendi, all the more



so because it is the objective genitive of gratiam. Slightly different in intent is the change in v. 18 of this same hymn. Sit pura nobis castitas, an independent clause, is substituted for the local ablative Casto fideli corpore. This latter construction is dependent on the verb ferveat in the next line. There can be little doubt, I think, that the expression of St. Ambrose here, at least, is better than its substitute. It is a fine concept to sing of Faith glowing with heat in a chaste and faithful body.

Accincti ut sint perpetim (21,11) is changed to Accincti ut artus excubent.

In the former text the participle modifies the subject lumbi understood, in the latter it modifies artus. There is classical precedent for using the word in this way. The new text seems to be no improvement on the old, however, because of the attachment of the verb excubent to the subject artus. It seems almost foolish to speak of our limbs being on the watch. It is stretching metonymy too far.

The revisers substituted lucidas mundi plagas for lucidum centrum poli in 26,2. Polus can mean, as it sometimes does in the classical poets, the universe, and is therefore synonymous here with mundus. It is a question whether it is more poetical, then, to speak of the 'lightsome regions' of the universe, or of the 'lightsome center' of the same. Since there doesn't seem to be much difference, it is hard to see how the change can be justified.

The first stanza of 29, in its two versions is (the old on the right):

Iam sol recedit igneus	O lux beata Trinitas,
Tu, lux perennis, Unitas,	Et principalis Unitas!
Nostris, beata Trinitas,	Iam sol rededit igneus,
Infunde lumen cordibus.	Infunde lumen cordibus.

We have already noted the change in the position of the third verse of the old text. For the rest, apparently the revisers missed the force of principalis

in the second verse. It seems to mean here 'principle' in the sense of origin, because God is one and the ultimate source of all unity, that is, the Principalis Unitas.<sup>13.</sup> Beside this magnificent phrase, lux perennis falls flat. Even the addition of nostris to modify cordibus and thus make it more definite is superfluous.

## 14.

The substitution of carne amictus for caro factus in 52,24 is another useless change, I think. The consecrated phrase caro factus has too many associations to be lightly discarded, especially for what looks suspiciously like a Renaissance 'conceit.' We might almost go so far as to suggest that to speak of Christ being 'clothed in flesh' gives rise to the possibility of the phrase being interpreted as a denial of the reality of Christ's human nature. The possibility is quite remote, of course, but it is non-existent when the expression caro factus is used.

Vv. 3 and 4 of 66 in their two versions are (the old on the right):

Cui mors perempta detulit  
Summae triumphum gloriae

Quo mors soluta deperit  
Datur triumphum gratiae.

The relative in each case refers to Christ. The ablative quo in the old text can be construed as locative.<sup>15.</sup> The neuter triumphum is harder to explain, since the word for 'triumph' is masculine, triumphus. But this change might easily have been made without recasting the whole clause. In general, I think we may say that the expression in the new text is smoother and more natural than the old, and does not present the grammatical difficulties.

Possibly the revisers found fault with the strong expression in 69,27:

Ructare musti crapulam, for which they substituted Madere musto sobrios. Each infinitive is in indirect discourse, with an accusative referring to the Apostles as its subject. The former expression means that they were belching out

the intoxication of new wine, and the latter merely that they were drunk.

The revisers quite possibly considered the expression in the old text too strong and too homely for such a context. It is entirely a matter of taste.

V. 3 of 154 was changed from Laudes canentes debitas to Palmas et hymnos debitos. It may have been well to eliminate the canentes to avoid repetition of forms of the same verb in successive lines (canamus is in the next line), but a good reason for changing laudes to palmas is harder to find. Again it is for one's taste to decide whether the figurative palmas is better than the literal laudes.

In 156,12 we find an example of a tendency discernible in the revision which has been widely criticized. Amore Filii Dei is changed to Done superni Numinis. Numen is a pagan word, applied by the ancients to the pagan gods, for which Christian writers never seem to have felt any real need, hence it was not extensively adopted by them. Moreover, amore means a great deal more than the non-committal done, just as 'the Son of God' means more than 'the Heavenly Godhead.'

The other cases of changes of this sort present no special interest. They are either quite similar to some of those which we have examined above, or the reasons for them are immediately apparent. What we have said will, I think, be sufficient to give the reader a good idea of the merits and the nature of such changes. To consider each of the others individually would merely extend this account to no good purpose.

## NOTES TO CHAPTER V

1. Cf. Bennett, New Latin Grammar, p. 230.
2. "Hymnus hic a peritis aestimatur apprime suavis et admodum elegans, eiusque pulchritudinem (ravissante beauté) diserte commentat Pimont, in opere infra citato (Les Hymnes du Bréviaire Romaine, Tome I, pag. 48)." Van der Stappen, Sagra Liturgia.
3. Really, Lauds ought to be said so that they begin before the sun is up, and continue until after the sun is fully risen. Cf. Britt, op.cit., p. 31; Batiffol, op.cit., p. 9. Of course nowadays only those religious who celebrate the Office in common even approximate the ancient usage. Most Cistercians begin the celebration of Matins at about two o'clock in the morning. The Benedictines generally begin Matins at about four o'clock in the morning. Since, except on Christmas, Lauds immediately follow Matins, it is still dark while the Cistercians are celebrating Lauds, whereas, at least in summer, the Benedictines actually greet the dawn with the office of praise.
4. Cf. the hymn Iam lucis orto sidere (# 1).
5. Cf. Buck, op.cit., p. 168; or any good Latin grammar.
6. Harkness, A Complete Latin Grammar, p. 495, f.
7. "Quid est aliud beate vivere, nisi aeternum aliquid cognoscendo habere? Aeternum est enim de quo solo recte ficitur, quod amanti auferri non potest: idque ipsum est, quod nihil sit aliud habere quam nosse. . . Quidquid autem mente habetur, noscendo habetur; nullumque bonum perfecte noscitur, quod non perfecte amatur." St. Augustine, De Diversis Quaestionibus LXXXIII, Q. 35. (In M.J.Rouët de Journal, S.J., Enchiridion Patristicum, Friburgi Brisgoviae, Herder & Co., 1922; p. 536).
8. Daniel reads it as in the revised text.
9. Except for hiatuses in vv. 2 and 7, and a pyrrhic in the second foot of the first dipody of v. 8; however, the hymn scans quantitatively.
10. Op. cit., p. 128-9.
11. "Dilectus meus mihi, et ego illi, qui pascitur inter lilia, donec aspiret dies, et inclinentur umbrae." Cant., 2, 16-17. Cf. Britt, op.cit., p. 340.
12. "Divini cultus sanctitatem tuendi cum Ecclesia a Conditore Christo munus acceperit, eiusdem est profecto, salva quidem sacrificii et sacramentorum substantia, ea praecipere -- caerimonias nempe, ritus, formulas, preces, cantum --, quibus ministerium illud augustum et publicum optime regatur, cuius peculiare nomen est Liturgia, quasi actio sacra praecellenter. Atque res utique sacra est Liturgia; per eam enim ad Deum evehimur ipsique coniungimur, fidem nostram testamur nosque gravissimo ei obligamur officio

ob accepta beneficia et auxilia, quibus perpetuo indigemus. Hinc intima quaedam necessitudo inter dogma et Liturgiam sacram, itemque inter cultum christianum et populi sanctificationem. Quapropter Coelestinus I fidei canonem expressum censebat in venerandis Liturgiae formulis; ait enim: "Legem credendi lex statuat supplicandi. Cum enim sanctarum plebium praesules mandata sibimet legatione fungantur, apud divinam clementiam humani generis agunt causam, et tota secum Ecclesia congemiscente postulant et precantur." Pius XI, Const. Apost., Divini Cultus, 20 Dec., 1928. (In Henricus Denzinger, Enchiridion Symbolorum, Friburgi Brisgoviae, Herder & Co., 1932; p. 618-9.)

13. Cf. St. Thomas, Summa Theologica, I, q. 39, art. 8.
14. The same expression is used in 61,11: Tu carne amictus, etc.
15. Cf. note 23 to Chap. IV.
16. "Stupebant autem omnes, et mirabantur ad invicem, dicentes: quidnam vult hoc esse? Alii autem irridentes dicebant: Quia musto pleni sunt isti." Act., 2, 12-13.
17. Some of them we have no commented on because they contain metrical errors and it is possible that the revisers found it necessary to recast a whole passage in order to correct a metrical fault.

CHAPTER VI  
REWRITTEN HYMNS

Of the ninety-one hymns which we are considering in this discussion, thirty-three had more than half of their total number of verses altered in some respect. It is with these that we are concerned in this chapter. Our actual discussion, however, will confine itself to nineteen of them, since thirteen have metrical faults in each of the verses which were altered, and one, number 72, is a cento from two other hymns. The nineteen which remain are (the first line of the new version, for convenience of reference, is given):

10. Ecce iam noctis tenuatur umbra, Sunday at Lauds.  
 21. Summae parens clementiae, Saturday at Matins.  
 29. Iam sol recedit igneus, Saturday at Vespers.  
 35. Creator alme siderum, Vespers in Advent.  
 36. Verbum supernum prodiens, Matins in Advent.  
 38. Iesu Redemptor omnium, Christmas, at Vespers and Matins.  
 50. O sol salutis intimis, Lauds in Lent.  
 62. Aurora caelum purpurat, Lauds in Paschal Time.  
 116. Decora lux aeternitatis auream, St. Peter and Paul at Vespers.  
 125. Pater superni luminis, )  
 126. Maria castis osculis, ) St. Mary Magdalene.  
 127. Summi Parentis unice, )  
 134. Te splendor et virtus Patris, )  
 135. Christe Sanctorum decus Angelorum, ) St. Michael the Archangel.  
 152. Memento rerum Conditor, Common of the Blessed Virgin Mary, at Compline.  
 160. Iste confessor Domini colentes, Common of Confessors, at Vespers.  
 164. Virginis Proles Opifexque Matris, Common of Virgins, at Matins.  
 166. Caelestis Urbs Ierusalem, )  
 167. Alto ex Olympi Vertice, ) Common of the Dedication of a Church.

None of these hymns can with certainty be assigned to any definite author, with the possible exception of numbers 125, and 127, which are ascribed to  
 1.  
 St. Odo of Cluny. The authorship of all the others is either disputed or is put down as anonymous or Ambrosian. The earliest of these hymns is probably number 62, which Britt assigns to the fourth or fifth century, and the latest are those assigned to St. Odo, who lived in the ninth century. Most of these hymns, therefore, as we should naturally expect, were originally written dur-

ing the so-called 'dark ages' between the decline of classical civilization and the Carolingian renaissance.

Except where the contrary is noted, in our consideration of these hymns we shall exclude the doxologies, because ordinarily they are not a part of the original hymn, but were added when the hymn was adopted for liturgical use. Moreover, many of the doxologies in the present Breviary are common to several hymns. Consequently, when we say that a hymn contains such and such a number of verses or stanzas, it is always to be understood that this is exclusive of doxologies.

Hymn number ten consists of two Sapphic quatrains, of which seven lines were altered. The change in the second verse was made for metrical reasons. We have already noted the change in the fourth verse (with which the change in the third is quite possibly connected), and in the fifth in the chapter on grammatical changes.<sup>2.</sup> For the rest, the changes are merely a substitution of angor ('grief') for languor ('weariness'), and of a petition for peace for a rather clumsily worded petition for salvation.

Hymn number 21 is in four quatrains of iambic dimeters, of which ten lines are altered, two for metrical reasons, two for grammatical reasons,<sup>3.</sup> and four for 'artistic' reasons already noted.<sup>4.</sup> This leaves only v. 2, which was changed from Mundique factor machinae to Mundi regis qui machinam. It is hard to understand why this change was made, since it definitely does not improve the line, unless it was ~~to~~ to avoid the repetition of -ae at the ends of three successive lines.

Hymn number 29 has two quatrains of iambic dimeter. Six lines were altered. There are no metrical faults in the original, but the changes in the first stanza we have already noted.<sup>5.</sup> In v. 6 (unless the old text is faulty) the

revisers substituted an indicative deprecamur for the subjunctive. Since this is a Vespers hymn it seems more fitting to say that we are praying to God than 'let us pray.' The remaining two verses come to about the same thing in both versions, but the new version is somewhat better put:

(New) Digneris ut te supplices	(old) Te nostra supplex gloria
Laudemus inter caelites.	Per cuncta laudet saecula.

In general, I think that we may say that the alterations in this hymn did not materially effect its quality either for the better or the worse.

Hymn number 35 is in five iambic dimeter quatrains, of which but one line remains unchanged. Fourteen lines have metrical faults, and one other line we have already discussed in the chapter on grammatical changes. If we are prepared to admit the occasional substitution of a trochee for an iambus we can scan the old text as it stands accentually. Granted this accentual scheme, then, there is nothing in the hymn to cause difficulty but the nutu in v. 16, and agie in v. 17. The hymn which the revisers substituted is, poetically speaking, quite inferior to the original, almost from the substitution of the commonplace Creator for the vivid Conditor in the first line to the last stanza where our anonymous seventh century poet prays:

Te deprecamur, agie,  
Venture iudex saeculi,  
Conserva nos in tempore  
Hostis a telo perfidi.

He knows that is God preserve us from the dart of the enemy in time we need have no concern for eternity. The revisers kept the idea but almost nothing of the epigrammatic expression:

Te deprecamur ultimae  
Magnum diei iudicem,  
Armis supernae gratiae  
Defende nos ab hostibus.



This sort of thing runs through the whole poem, as a superficial examination will show. We shall see much of the same thing as we go on.

Hymn number 36 has four iambic dimeter quatrains, of which twelve lines were altered, seven for metrical faults, and one more because of a non-classical word. This hymn does not scan so well accentually as the preceding one, and the period of its origin and the fact that there is an elision in verse 10. 6 argue against its having been intended as an accentual poem. In neither form is the poem of very high quality. Certainly it is far inferior to the best work of St. Ambrose or of Fortunatus. The fourth stanza of the revised version, however, is remarkable as a product of the Renaissance:

Non esca flammaram nigros  
Volvamur inter turbines,  
Vultu Dei sed compotes  
Caeli fruamur gaudiis.

This is not good poetry, but it is interesting for its almost 'gothic' imagery. We should expect Renaissance scholars, which the revisers were, to write 'chastely classical' verse, very correct, and not too fanciful. This is all the things we do not expect.

Hymn number 38 is in six iambic dimeter quatrains, of which seventeen verses were altered, all of them containing metrical faults. Even if it be scanned accentually, the old version of this hymn is not too regular. The third stanza contains a delicate poetic touch or two, but the revisers did not change it so much as to lose the effect entirely. We include the hymn here only as an example of a hymn whose original form presented many metrical faults and which was subjected to a very workmanlike revision.

Hymn number 50 has four iambic dimeter quatrains, of which three lines remain unchanged. Nine verses have metrical faults. The original hymn scans

quite well accentually, but its sixth century origin might argue against its accentual form. Being a hymn for Lauds in Lent, it compares the renewal of the earth in spring with the restoration of grace at the Easter to which we look forward. In the first stanza Christ, the Sun of Justice, is asked to restore the light of virtue, just as the ordinary sun restores light to the world with each dawn. The revisers apparently objected to the use of diescant in the second line, but otherwise the old text conveys the idea better than the new. The second and third stanzas, which have to do with asking for the grace of repentance, so fitting during the Lenten season, are likewise not noticeably improved by the revisers, although their version is not entirely without its own merits, as in:

Quo fonte manavit nefas,  
Fluent perennes lacrimae.

Vv. 15 and 16 present an interesting contrast:

(New) Laetemur et nos in viam Tua reducti dextera.	(Old) Laetemur in hac ad tuam Per hanc reducti gratiam.
---	--

The demonstratives in the old text refer to Easter to which reference is made in the preceding verses. V. 15 of the old text does not scan quantitatively, of course, but, nevertheless, the old version is better poetry than the new which betrays too clearly the hand of the 'corrector.' It is labored and trivial in comparison with the more expressive old text.

Hymn number 62, exclusive of the stanza preceding the doxology, which is common to the hymns of the Paschal season, consists of four iambic dimeter quatrains, of which all the verses were altered. Only one verse of the original does not have a metrical fault. The poem scans quite well accentually, having only two trochees in the second half of the dipody. Neither version of this hymn is particularly noteworthy. The original has a sort of simple, but

hardly inspired, eloquence, and the usual uninspired polish characterizes the revised version.

Hymn number 116 has three iambic dimeter quatrains, of which one verse remains unchanged. All the verses of the original which were changed contain metrical faults. We include the hymn here because there seems to be some doubt, not only about the authorship of the poem, but also about the metrical scheme. Britt attributes it to Elpis, <sup>13.</sup> the legendary wife of the philosopher Boethius, and says it is a quantitative poem; whereas Raby <sup>14.</sup> ascribes it to St. Paulinus of Aquileia and calls it accentual. Whichever metrical scheme includes the poem, however, it is not a very careful example of versification, nor, except for the third stanza, of poetry.

The three hymns for the Feast of St. Mary Magdalene, which together contain nine iambic dimeter quatrains, have only one verse unaltered. Of these numbers 125 and 127 may be treated together, since they are two halves of the same poem by St. Odo of Cluny.

Rather than correct or rewrite hymn number 125, the revisers substituted <sup>16.</sup> an entirely different hymn by St. Robert Bellarmine. St. Robert's hymn is good enough in its way, but not, I think, the poetic equal of St. Odo's. It is difficult to compare the two, because they treat what is more or less the same matter, the life of St. Mary Magdalene, in quite different ways. Thus St. Robert devotes a stanza to her privilege of standing at the foot of the Cross. St. Odo, at least in that portion of the hymn which is in the Breviary <sup>17.</sup> does not mention this, but, on the other hand, he does speak of her being the first to see the risen Christ. The old version (or, rather, St. Odo's hymn) is, of course, full of metrical faults if it is read quantitatively, but it scans perfectly if read accentually.

The other portion of this hymn, which is sung at Lauds, was rewritten by the revisers. It is in four stanzas. We need devote no special attention to it since all the verses contain metrical errors.

The Matins hymn for the Feast of St. Mary Magdalene, number 126, is quite different from its old Roman Breviary text in modern editions of the Monastic Breviary. It has only one stanza:

(BR) Nardi Maria pistici,	(BM) Nardo Maria Pistico
Sumpsit libram, mox optimi:	Unxit beatos Domini
Unxit beatos Domini	Pedes, rigando lacrimis,
Pedes, rigando lacrimis.	Et detergendo crinibus.

But the modern Roman Breviary text is very different from either of these:

Maris castis oculis  
Lambit Dei vestigia,  
Fletu rigat, tergit comis,  
Detersa nardo perlinit.

The revised text, if it is nothing else, is closest to the Gospel story of the event, although neither of the other versions is very far from it. The revised version is, in addition, however, poetically superior. It is more economical, more eloquent, and more vivid.

Hymn number 134, in its original form, including the doxology, consists of four triolets of accentual trochaic tetrameters catalectic. This the revisers changed to five iambic dimeter quatrains. With an occasional iambus substituted for a trochee, the hymn scans perfectly as it stands -- but accentually, of course, 18. For some reason or other, the revisers seem to have been unfriendly to this meter, for of the six original hymns which are written in it, they permitted only three to remain, and these some of the finest in Christian literature: Fortunatus' magnificent Passion hymns, and St. Thomas' incomparable Pange Lingua. The trochaic rhythm does not, of course, readily adapt itself to classical Latin verse, but its possibilities in accentual

verse in Latin are quite considerable. All the poet has to do, since Latin words are never accented on the last syllable, is to begin the verse with a dissyllable or a tetrasyllable with the principal accent on the penult. Such words as alternantes, for example, or collaudamus, or paradiso make admirable beginnings. Or he can begin with a monosyllable followed by a trissyllable accented on the penult, as quo custode.

The original version of 134 is not the finest hymn in the Breviary, but it is better than what has been substituted for it. The new version is full of labored commonplaces like:

Contra ducem superbiae  
Sequamur hunc nos principem,  
Ut detur ex Agni throno  
Nobis corona gloriae.

This is little better than prose with the words shifted about to make them scan. The second line is about as far removed from poetry as language can be.

Contrast the second stanza of the old text:

Collaudamus/ venerantes omnes caeli milites,  
Sed praecipue primatem caelestis exercitus,  
Michaellem in virtute conterentem Zabulon.

Of course this is not worthy to be placed beside the poetry of Adam of St. Victor, but it is competent and workmanlike verse.

The other hymn for the Feast of St. Michael, number 135, is in five Sapphic strophes, of which eighteen verses are altered, four for metrical reasons. 19. The infinitive of purpose, moreover, in verse 12, we have already noticed. One change we might remark is the effecting of the occurrence of the form Angelus at the beginning of the second, third, and fourth stanzas, where the old text has the accusative of the same word in the second and fourth stanzas. It makes for uniformity, perhaps too much so. The only other change of note is

in v. 15, where pariterque nostros (dirigat actus) takes on more meaning and force by being changed to dubiosque vitae (dirigat actus).

Hymn number 152, of two iambic dimeter quatrains, we need not consider in detail, since its first stanza is taken from hymn 38, and the changes in the second stanza were made to correct metrical faults.

Hymn number 160 is in four Sapphic strophes, of which thirteen verses were changed, five for metrical reasons. Regitavit, in v. 7, we have also noted. In the third stanza of the old text there is a reference to pilgrimages to the Saint's tomb:

Ad sacrum cuius tumulum frequenter,  
Membra languentum modo sanitati,  
Quolibet morbo fuerint gravata,  
Restituuntur.

Since the strophe is metrically sound there seems no good reason for altering it to:

Cuius ob praestans meritum, frequenter,  
Aegra quae passim iacuere membra,  
Viribus morbi domitis, saluti  
Restituuntur.

particularly since by the change the touching reference to the pilgrims is eliminated. Even aside from this, however, it is hard to see how any improvement was effected here.

Hymn number 164 is also in four Sapphic strophes. Only eleven verses were altered, four for metrical reasons. Obtentu in v. 13, and the construction in v. 15 we have also noted. The other changes effected are little ones, and generally for the better, as in the first stanza.

The last two hymns on our list, and the last of all the hymns included in this whole discussion, are the hymns for the Dedication of a Church. Really the two are parts of one long hymn<sup>of</sup> eight stanzas with a doxology added to each

part. The original is in accentual trochaic tetrameter catalectis triplets. The revisers changed the meter to iambic dimeter sextets. The changes to which these noble hymns were subjected admirably illustrate the whole attitude and technique of the revision. First of all there is the matter of meter. The trochees give a sense of solemnity, of grandeur, and of triumph to the whole composition which eminently fits it for the purpose for which it is intended. The measure has a military ring to it which is even more evident in Fortunatus' great processional hymn of the Passion, or in St. Thomas Eucharistic Pange Lingua. The full force of the trochaic rhythm is best felt, as Raby<sup>23</sup> remarks, when the Pange Lingua is heard in the procession on Maundy Thursday. Or consider how stirring it can be when it is cast in a musical setting less<sup>24</sup> severe than the impressive Gregorian, as in Haydn's Tantum Ergo. For this moving and impressive measure the revisers substituted 'smooth, polished iam-<sup>25</sup>bics.' The rhythm is entirely reversed, the tempo is speeded up, and the hymn loses much of its solemnity and grandeur with the loss of so many heavy syllables.

It might be well to take St. Thomas' Pange Lingua as an example of this meter to see what are the principles governing it. Upon examination of that hymn we see that an occasional hiatus is permitted, not only after final -m, as in Tantum ergo Sacramentum, but also after a completely open vowel, as in Procedenti ab utroque (v.35). As for substitutions, however, unless one can find a spandee here and there, there seem to be none. Such is not the case with Urbs beata Ierusalem, for in this very first verse there is certainly at least one iambus, if not two, in the second dipody. Including the two hymns there are at least eight cases of this same sort of substitution. That even the best mediaeval poets admitted iambic substitution in trochaic verse we can

show by a reference to one of the finest products of Christian inspiration,  
 the Pentecost Sequence. <sup>26.</sup> There, in v. 15, we have at least one unquestionable  
 case of an iambus substituted for a trochee: Tuorum fidelium, <sup>27.</sup> and there are  
 one or two other places where a case for such substitution might be made out.  
 If it is used sparingly enough, the iambus does not unduly interrupt the flow  
 of the accentual trochaic rhythm. More important in accentual verse than the  
 strict preservation of definite feet is the consistent limitation of the verse  
 to a definite number of syllables. <sup>28.</sup> This is always done in the Church Dedic-  
 tion hymns.

The nature of the iambic dimeter we have already sufficiently discussed.  
 The only thing worthy of remark here is the six line stanza, employed, doubt-  
 less, as a device necessary for preserving as much as possible of the original  
 thought of the hymn.

As for the actual text of the two versions of these hymns it can be cate-  
 gorically stated at the outset, I think, that they lost a great deal of poetry  
 in the course of the revision. Generally speaking, it may be said that those  
 qualities which most distinguish the original: ruggedness, virility, force,  
 solemnity, 'pomp and circumstance' are least evident in the revised version. <sup>29.</sup>  
 But a detailed consideration of the whole of the two hymns will show this more  
 clearly.

In the very first line, apart from the different effect of the meter, the  
 thrilling and consoling beata is replaced by the much less impressive caeles-  
tis. With an apology for the pun may we say that vivis seems a much more vivid  
 word than viventibus; <sup>30.</sup> but the finest stroke of the old text, and a touch  
 that is completely lost, is the bold figure of the Bride 'crowned with angels'  
Angelis coronata.



The second stanza of the old version is all but a paraphrase of the Apocalypse: Et ego Joannes vidi sanctam civitatem Ierusalem novam descendentem de caelo a Deo, paratam, sicut sponsam ornatam viro suo . . . Et erat structura muri ejus ex lapide iaspide: ipsa vero civitas aurum mundum simile vitro mundo. The revised text contains a somewhat different idea. The Church is addressed as the Bride of Christ and praised and glorified as such. The Apocalyptic vision in the old text, aside from the fact that it is closer to St. John, is better poetry.

The sense of the two versions of the third stanza is practically identical, but the expression in the old text is more terse and meaningful, as well as in better climactic order. The ablative absolute in the second line is more fitting than the relative clause in the new text. And the last line:

Omnis qui ob Christi nomen hic in mundo praemittitur

is more touching and natural than the corresponding lines in the revision.

The fourth stanza presents one of the finest contrasts between the effects of the two versions. The subject is the rearing of the building. In the old version, the meter and the expression, particularly the large proportion of long words and the frequency of strong vowels, conveys a marvelous impression of the back-breaking work that the rearing of a great building is. But the poet lets us know that it is all very much worth while, because these stones which are so heavy to lift into their places Disponuntur permansuri sacris aedificiis. The line has the same sort of enduring strength that a great church has. How different is the smoothly running iambic rhythm of the new text. Here the building seems to go up without any effort, it all seems very matter-of-fact.

The climax of the whole poem comes at the beginning of the second half,

appropriately set in the Office for Lauds. The old text begins with the magnificent, mouth-filling, thrilling line:

Angularis fundamentum lapis Christus missus est.

If the revisers had not changed a syllable beyond this one line in the whole of the Breviary, their work should have been condemned. Beside this towering verse how puny seems their

Alto ex Olympi vertice  
Summi Parentis Filius

32.

with its elision and all. What more can we say, but look at them? The rest of the two stanzas is in the same vein. The new version takes all its six lines to tell us that Christ is the cornerstone which unites heaven and earth. The old version does this in two-thirds the space, and adds the beautiful line:

Quem Sion sancta suscepit, in quo credens permanet.

'Whom holy Sion received, and in Whom believing she endures.' 'He came unto His own, and His own received Him not. But as many as received Him, He gave them power to be made the sons of God, to them that believe in His name.'

33.

The sixth stanza of the old text describes the Blessed in heaven, the dilecta civitas praising God in song. To this notion the new text ~~adds~~, not quite a propos, I think,

Illi canentes iungimur  
Almae Sionis aemuli.

The introduction of this note disturbs the development of the idea of the Hymn. The beginning of this portion of the hymn shows us Christ as the link between heaven and earth. The second stanza describes heaven, the third beseeches God to come dwell in the temple which has been prepared for Him, and the fourth describes our efforts here below, in our church which is a figure of the heavenly Jerusalem, to 'aemulate blessed Sion( in praising God.

The seventh stanza, as we have just remarked, is a petition to God to come and fill the church with His presence and so make of it a heaven on earth. The ~~old~~ text is more natural, more expressive, and less labored (in fact, not labored at all) than the new.

It is difficult to overlook the hiatus in the second line of the eighth stanza, Petita acquirere because of the concurrence of the two a's. <sup>34.</sup> Otherwise the stanza is quite superior to the new version. The word peremitter is worthy of note, however, since it is not a classical adverb. It seems not to go back farther than St. Augustine. <sup>35.</sup> It is the only neologism in the whole poem.

The doxology, which the revisers altered very little, considering the metrical change, presents no remarkable features.

These hymns for the Dedication of a Church form a fitting conclusion to our detailed consideration of the changes effected in the Breviary hymns by Urban VIII's revisers. They admirably illustrate the attitude with which they confronted and carried out their task. The most important consideration which moved them was metrical and grammatical 'correctness'. They were unwilling to tolerate any individuality in versification, rhetoric, or poetic concept. All must be poured into the classical mold. The sad thing is that the mold was sometimes not big enough to contain all the metal (and precious metal it was too) that was poured into it and some was lost. But this is the matter for the concluding chapter.

## NOTES TO CHAPTER VI

1. Britt, op.cit., in the text, p. 34, assigns Iam sol recedit igneus, no. 29, to St. Ambrose without any qualification, but in his note on St. Ambrose, p. 355, he does not list it among the Saint's genuine hymns. The hymns which are assigned to St. Gregory the Great cannot, according to Raby, op. cit., p. 124, be definitely connected with him or anyone else.
2. Cf. the first case of syntactical change in chap. IV, together with note 3. Also, in the same chapter, the eighth word under etymology, and note 18.
3. Cf. the first example under morphology in chap. IV, and note 1.
4. Cf. chap. V. under each of the the three groups of 'artistic' changes.
5. Cf. chap. V. under groups one and three of 'artistic' changes.
6. Cf. the first word under etymology in chap. IV.
7. Cf. the discussion of accentual iambic verse at the end of chap. III.
8. Cf. the third example under morphology in chap. IV, and note 2.
9. Cf. the third word under etymology in chap. IV, and note 13.
10. Elision is, of course, not entirely unknown in accentual verse, as witness Monstra te esse Matrem (Ave Maris Stella, v. 13), or Usquequaque Altissimo (Angularis Fundamentum, v. 26), but it is rare.
11. Cf. the ninth word under etymology in chap. IV.
12. Britt, op.cit., p. 121-2, outlines the hymn very well.
13. Op. cit., p. 262. The next hymn, beginning Beate pastor Petrus, is a continuation of it.
14. Op. cit., p. 169.
15. This hymn of St. Robert has replaced St. Odo's in the Monastic Breviary also.
16. Daniel, Thesaurus Hymnologicus (cf. Bibl. under Blume), includes several stanzas which are not in the 1596 Breviary listed in the bibliography.
17. "Et ecce mulier, quae erat in civitate peccatrix, ut cognovit quod accubisset in domo pharasaeei, attulit alabastrum unguenti; et stans retro secus pedes ejus, lacrymis coepit rigare pedes ejus, et capillis capitis sui tergebat, et osculabatur pedes ejus et unguento ungebat." Luc., 7, 37-8.
18. Cf. below under the treatment of hymns 166 and 167 for a fuller consideration of this meter.

19. Cf. chap. IV under syntax.
20. Cf. the twentieth word under etymology in chap. IV, and notes 24 and 25.
21. Cf. the fifteenth word under etymology in chap. IV.
22. Cf. under syntax in chap. IV.
23. Op. cit., p. 409.
24. German nationalists liked this melody so well that they adapted it to a very much inferior text and made it the national anthem Deutschland über Alles.
25. Britt, op. cit., p. 345.
26. Though the authorship of this poem is disputed, although the weight of evidence seems to assign it to Pope Innocent III, no one can question its high merit. Cf. Britt, op. cit., p. 160; Germing, Latin Hymns, p. 36; and the article in the Catholic Encyclopedia.
27. The metrical scheme is trochaic dimeter catalectic, illustrated by the first line, Veni Sancte Spiritus.
28. Cf. Raby, op. cit., pp. 20, ff.
29. ". . . the hymn for the dedication of a Church, 'a rugged by fine old hymn' (Trench) in its old form, comes out of the process of revision much weakened and almost unrecognizable." Germing, op. cit., p. 80.
30. Cf. "et ipsi tamquam lapides vivi supraedificamini," etc., I Pet., 2, 5.
31. Apoc., 20, 2 & 18.
32. "Observe the noble vigor and solemn march of these lines, and compare them with the swiftly running iambs of the revision. The contrast is striking all through, but is overwhelming in the last strophe. The sonorous angularis fundamentum towers mountain high over its iambic parallel, particularly if the latter is read, as it should be, with elision. It need hardly be said that the pagan terminology is highly offensive." Germing, op. cit., p. 81.
33. John, 1, 11-12.
34. The hiatus in the last line of this same stanza, translati in requiem, is less difficult because of the long quantity of the first i.
35. Doct. Christ., 2, 16.

CHAPTER VII  
CONCLUSION

There can be no question that many of the hymns in the Roman Breviary at the beginning of the Pontificate of Urban VIII had imperfections of various sorts. Most of them were written in the great period of transition when the synthesis of classical Graeco-Roman culture and the Christian Revelation which was to result in the balanced and well-rounded culture of the High Middle Ages was taking place. The origin of these hymns extends throughout the whole period of this process. When St. Ambrose wrote the old Roman paganism was not yet dead, and the old classical culture of which it was a part was still very much alive. Indeed, he himself is a man typical of his age. He was not baptized until he was a grown man and had actually been elected Bishop of Milan. His early education had all been received under strictly pagan auspices, he probably gave no serious attention to Christianity until a comparatively short time before his actual conversion, and yet he lived to do such great things for the Church that she reveres him as Father and Doctor. At the other end of the process stands the Angelic Doctor, who was born, lived, and died in a completely homogeneous Christian culture. Paganism was an all but forgotten superstition, the classical culture, transformed, elevated, and ennobled, had become, through the instrumentality of Christianity, the integral, proportioned, and ordered culture which made the Middle Ages the acme of human history. And just as St. Ambrose is all that is best in his age, the noble pagan become the saintly Christian; so St. Thomas is in his, the Christian in a Christian milieu become a Saint. And the poetry of these two men reflects their varying backgrounds. St. Ambrose was living in an age of disillusion, of scepticism, of cynicism. Polemics would have little force, especially with the bewildered

middle and lower classes who constituted the majority of his flock. The trouble with the world was that it had grown old and didn't like it. Ambrose vividly realized the direct, literal truth of the injunction, 'Unless you become as little children, you shall not enter into the Kingdom of Heaven.' He countered the cynicism, the boredom, even the terror of his age in the only way it could be attacked successfully: with child-like simplicity, and confident faith. He confounded the blasé pagans of his day with simple poems of cock-crow or twilight, all of which had as their prevailing theme the goodness of God.

St. Thomas lived in an age of philosophers, so his poetry is metrical theology. Pange Lingua is magnificent poetry, but it is also beautifully lucid and exact Catholic theology. The theologian shines through the poet in every line, but nowhere more than at the beginning of the most familiar strophe: Tantum ergo Sacramentum, 'therefore, . . .'

In form, too, these two 'termini' present contrasts. St. Ambrose's verse is built with strict attention to classical models in the quantitative mode. In him we can see only the beginning of the development of rhythmical Latin verse. St. Thomas' verse is unqualifiedly accentual. The evolution of rhythmical verse has reached its conclusion.

Between the time of St. Ambrose and that of St. Thomas were written the great majority of the hymns with which we have been concerned in this discussion. Generally speaking, those which are nearest to St. Ambrose are least likely to contain elements inconsistent with the nature of classical Latin verse; those which approach closer to St. Thomas' time are most likely to be couched in consistent and systematic accentual verse schemes. Midway between them we should expect composition of the most uncertain and unsystematic form

with the two elements of quantitative and accentual rhythm confused. And such is the case, except for an occasional bright light like Ave Maris Stella.

Generally speaking, the hymns which the revisers found most in need of change are to be found in the periods furthest removed from both ends of the process which we have been describing.<sup>3</sup> The poems which stand at the extremities present the fewest irregularities. The hymns which can with some degree of certitude be assigned to St. Ambrose contain, exclusive of doxologies, some 164 verses. Of these only twenty-eight were subjected to any alteration. This is less than half the general average for all the hymns. The three Eucharistic hymns of St. Thomas were left intact.

The basis for the first great class of changes, those made for metrical reasons, is easiest to understand. The revisers, in common, probably, with most of the learned men of their day, were of the opinion that the form of literature was almost of equal importance with the matter. Among humanistic extremists a false quantity was harder to excuse than heresy.<sup>4</sup> Batiffol quotes one such (in reference to the 'bad' Latin in which much of the Breviary was supposed to be written):

Priests who are accustomed to good latinity, when they are compelled to praise God in such barbarous language, are moved to laughter, and frequently led to despise sacred rites altogether.<sup>5</sup>

Batiffol's only comment on this astonishing statement is, "What humanists, and what priests!" Although Urban VIII and his revisers were not the victims of such utter stupidity as this, still they were impregnated with the same spirit of which this is the final and crushing result. Certainly some of the hymns with which they were confronted were very sad examples of Latin prosody of any kind. They found nothing like the atrocities of Comodian, of course,<sup>6</sup> but they did find all too pedestrian verse like that of St. Paulinus, which



only by way of exception rises to poetical heights. They found two score or more of hiatuses and about four hundred false quantities. This means that about a fourth of all the verses which were their concern had metrical faults in them, an average of about one in every quatrain. Certainly they must have been impressed by the astounding ignorance of classical prosody which these hymns betrayed. And yet, either because they knew little about it, or because they thought it was too barbarous an art form to merit the serious consideration of scholars, they themselves apparently give short shrift to the distinctively Christian medium of accentual or rhythmical verse. It seems to have made little difference to them that in this medium had been enshrined the very greatest of all Christian poetry. Most critics would accord Dies Irae the first place in Christian Latin poetry, perhaps in all Latin poetry. Contending for the second place are Adam of St. Victor, Jacopone da Todi, St. Thomas Aquinas, and the author of Veni Sancte Spiritus. All these men wrote accentual verse. But too many Renaissance humanists could see and appreciate nothing between the great Roman classics and the futile banalities of the imitative Latin verses of Petrarch or Scaliger.

If one is prepared to admit the validity of the accentual scheme in verse, many of the alleged metrical faults to be found in the old versions of the hymns must be dismissed as having no validity. To take the one example of hiatus: we have seen that the best accentual poets have always regarded it as a perfectly permissible license, if it is not employed too often. In the thirty-six lines of St. Thomas' Pange Lingua it occurs three times, or once in twelve lines. The frequency with which hiatus occurs throughout the hymns is about once in forty lines. Certainly this is not the abuse of a license.

The occurrence of false quantities, however, is not quite so easy to ex-

plain away. But even here there are many irregularities which are not irregularities at all if one looks on the hymns in which they occur as constructed according to accentual rather than quantitative canons. The matter of choriambic substitution in iambic verse, for instance, which the revisers uniformly eliminate, as we have seen, is by no means unknown in accentual verse. Many feet, moreover, which are spondees if read quantitatively become trochees or iambs when read accentually. The same is true of quantitative pyrrhics.

Even when we have dismissed a large number of alleged metrical faults by an appeal to accentual canons of verse, however, there still remain some feet which must be regarded as faulty in any recognized metrical scheme; but their number is very much smaller than the number of faults that the revisers apparently found.

The grammatical 'faults' which the revisers found in the original versions of the hymns we divided into three groups. We saw that all the 'errors' of morphology could be justified by anyone but an extreme purist. In the matter of syntax we saw that only two or three of the cases could not be supported by classical models. In the matter of the score or so of unclassical words, we saw that most of them were solidly based, if not on classical models, at least on the usage of the most prominent of early Christian writers. It seems too narrow a view of Latin, I think, to reject any word simply because it was not employed before the death of Quintilian. It is an implicit denial of the capacities for organic development inherent in the language. With the development of new ideas and new concepts it is only natural that a dynamic language should develop and expand its vocabulary to express those ideas. The powers of the Christian poet are too much circumscribed if in his poetry he is limited to the vocabulary of Horace. He will want to give poetic expression

to ideas that Horace could never even have conceived, much less expressed. The only thing we must demand in this evolution of the vocabulary of Latin is that it proceed in accordance with the inherent phonetic and etymological laws of the language. It is a very serious mistake to attempt to render a language static by saying: "At such and such a point in history this language reached the peak of its development, and any additions to it made after that date are unwarrantable accretions." And yet this, to a large extent at least, is what has been done to the Latin language by short-sighted grammarians, the most notorious members of which group are to be found among the Humanists of the Renaissance.

Even conservative grammarians, and the most enthusiastic admirers of Christian Latin literature would admit, I think, that some of the grammatical usages in the old hymns were hardly admissible as Latin, but these are very few and far between.

The last class of changes, which we have called 'artistic,' are the hardest to condone. One is always treading on dangerous ground when he presumes to disagree with another in what can at most be a matter of taste, and this is what the revisers did in many of these changes. It is not for us to say, of course, whether the original authors of the hymns or the humanists who revised them had better taste, but we are perfectly justified in saying that the revisers were guilty of a sort of artistic presumption in assuming that their taste was better, that they were qualified to improve the artistic finish of poems whose excellence for their purpose had been recognized by the Church when she made them a part of her official worship. This is very high praise from a very competent source, and one must be extremely confident of his artistic ability if he believes that he can add anything to such compositions.

We have seen how unhappy have been some of the attempts of the revisers to 'improve' the hymns. Most outstanding are the two hymns for the Dedication of a Church. As in so many other cases the original has unquestionable faults, but, even with all its faults, it is immeasurably superior to the insipid substitute with which the revisers replaced it.

The conclusion of all this must be, then, that even granting there was any legitimate basis for all these changes of the Breviary hymns, the revisers whom Urban VIII appointed did ~~far~~ too much. Their views on prosody were too narrow, their notions of Latin grammar were short-sighted, and the extimation of their own taste was presumptuous. Many of the changes they introduced were effected with real skill and insight, as we have seen, but many more resulted in a loss of those very qualities which most distinguish many of the hymns, simplicity, vigor, and child-like faith. Van der Stappen sums up the attitude of most level-headed critics:

Of this correction many have complained and today continue to complain, saying, as it were, that a work of Christian antiquity has become deformed, that its ancient simplicity has been lost, that the force of piety of which these ancient hymns are everywhere redolent is enervated; whence it has been said, 'latinity has been achieved at the cost of piety.'<sup>8</sup>

To join those who complain we need not number ourselves among those who would preserve the integrity of ancient texts at any cost, even of correct grammar. The changes effected by the revisers far transcend any necessity of grammatical or metrical propriety. Perhaps their critic<sup>s</sup> would not be so numerous or so vehement if they had been less extravagantly solicitous for what was regarded during those days as 'good' Latin, or 'correct' verse. As it is, we can only regret much of their work, and lament with Van der Stappen, accessit latinitas et recessit pietas!

## NOTES TO CHAPTER VII

1. Cf. Britt, op. cit., p. 21, ff.
2. Cf. Raby, op.cit., p. 28, ff.
3. ". . . the rhythmic hymns of the fifth to the tenth century were submitted to a different treatment in view of their clumsiness and because their seeming lack of style offended the ear." Pastot, op. cit., p. 17.
4. "To the Humanist no Latin poem was correct that did not measure up to ~~the~~ the classical standards of the Augustan Age. Any deviation from this standard was a barbarism. 'The Humanists,' says Father Clemens Blume, S.J., 'abominated the rhythmical poetry of the Middle Ages from an exaggerated enthusiasm for ancient forms and meters.' (Art., Hymnody, in the Cath. Enc.)." Britt, op. cit., p. 24.
5. "Qui bona latinitate praediti sunt sacerdotes, dum barbaris vocibus Deum laudare coguntur, in risum provocati sacra saepe numero contemnunt." This is from the preface to his 'revised' Hymnal by Ferreri, issued, with the approval of Leo X and Clement VII, in 1525. It is quoted in Batiffol, op. cit., p. 235, where the whole project is discussed at some length. Of this same matter, Van der Stappen, Sacra Liturgia, p. 56, says: "Cum postmodum Hymnorum nonnulli, qui in Romano Officio fuerant inserti, in quibusdam partibus circa metri et numeri exactas leges peccarent, initio saeculi XVI, Leo X (ob. 1521) cogitavit de reformatione Hymnarii, et novum compositum fuit Hymnarium a Zacharia Ferreri, Episcopo Guardiensi, a Clemento VII anno 1523 approbatum. Sunt hymni 'iuxta veram metri et latinitatis normam,' sed in quibus Olympus, et Quirites, et Penates nimias partes tenent. Mortuo auctore, haec humanistarum reformatio relicta fuit, utpote a vera liturgica traditione prorsus aliena."
6. Cf. the selections from Comodian in Migns, PL, vol. V.
7. Cf. Raby, op. cit., p. 168, f.
8. "De hac correctione multi conquesti sunt, et hodie etiam conqueruntur, quasi deformatum dicentes opus christianae antiquitatis, amissam veterem simplicitatem, enervatamque pietatis vim quam undique veteres spirabant Hymni, unde effatum: accessit latinitas et recessit pietas." op.cit., p. 56-7.

APPENDIX  
THE OLD AND NEW TEXTS OF THE HYMNS

On the pages which follow will be found the old and revised texts of the ninety-one hymns which were in the Breviary at the time the revision was undertaken. The revised text is taken from Britt, The Hymns of the Breviary and Missal, and checked by reference to the editions of the Breviarium Romanum listed in the Bibliography. The basis of the old text here is the 1596 edition of the Breviarium Romanum listed in the bibliography, as checked and corrected by means of the texts contained in vols. 51 and 52 of the Analecta Hymnica, and the Breviarium Monasticum. The more important textual variants between these various sources are listed in footnotes, where BM means Breviarium Monasticum, and Dan. means the Analecta Hymnica. The textual variants and problems which the various hymns present are discussed at some length in the Analecta Hymnica.

The texts of the hymns are here presented in the form in which they appear in the Breviary. Thus the individual verses in trochaic tetrameters catalectic are divided at the caesura.

The authors and meters, for the most part, are as given in Britt, but a few doubtful such matters are discussed in the body of this work. The use of each hymn is given as it is in the present Office. An attempt has been made to facilitate the comparison of the two texts by underlining those portions of the revised versions which are the work of the revisers. A line of a single space under the beginning of a line in the revised version is meant to indicate that the line was shifted from the location it occupies in the old version, but otherwise not changed.

Since it is not available in some modern Breviaries, the text of the Bull Divinam Psalmodiam is also appended.

## 1. IAM LUCIS ORTO SIDERE

New TextOld Text

Iam lucis orto sidere,  
Deum precemur supplices,  
Ut in diurnis actibus  
Nos servet a nocentibus.

Same.

Linguam refrenans temperet,      5.  
Ne litis horror insonet:  
Visum fovendo contegat,  
Ne vanitates hauriat.

Sint pura cordis intima,  
Absistat et vecordia:      10.  
Carnis terat superbiam  
Potus cibique parcitas.

Ut cum dies abscesserit,  
Noctemque sors reduxerit,  
Mundi per abstinentiam      15.  
Ipsi canamus gloriam.

Deo Patri sit gloria,  
Eiusque soli Filio,  
Cum Spiritu Paraclito,  
Nunc et per omne saeculum. Amen.

Author: Ambrosian, fifth century.

Meter: Iambic dimeter, q.

Use: At Prime.

20. BM: Etnunc, et in perpetuum. (cf. # 14)

## 2. NUNC SANCTE NOBIS SPIRITUS

New TextOld Text

Nunc, Sancte, nobis, Spiritus,  
 Unum Patri cum Filio,  
 Dignare promptus ingeri  
 Nostro refusus pectori.

Same.

Os, lingua, mens, sensus, vigor. 5.  
 Confessionem personent,  
 Flammeat igne caritas,  
 Accendat ardor proximos.

Praesta, Pater piissime,  
 Patrique compar Unice, 10.  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amen.

Author: St. Ambrose (?)

Meter: Iambic dimeter, q.

Use: At Terce.

2. Dan.: Unus Patris. (Britt discusses the reading as we have it above, at some length.)

6. Dan.: personet



## 3. RECTOR POTENS VERAX DEUS

New Text

Rector potens, verax Deus,  
 Qui temperas rerum vices,  
 Splendore mane illuminas,  
 Et ignibus meridiem.

Old Text

Same, except:

Splendore mane instruis,

Extingue ~~flamas~~ litium,  
 Aufer calorem noxium,  
 Confer salutem corporum,  
 Veramque pacem cordium.

5.

Praesta, Pater piissime,  
 Patrique compar Unice.  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amen.

10.

Author: St. Ambrose(?)

Meter: Iambic dimeter, q.

Use: At Sext.

## 4. RERUM DEUS TENAX VIGOR

New Text

Rerum, Deus, tenax vigor,  
 Immotus in te permanens,  
 Lucis diurnae tempora  
 Successibus determinans.

Old Text

Same, except:

Largire lumen vespere,  
 Quo vita nusquam decadat,  
 Sed praemium mortis sacrae  
 Perennis instet gloria.

5. Largire clarum vespere,

Praesens, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amen.

10.

Author: St. Ambrose (?).

Meter: Iambic dimeter, q.

Use: At Nones.

## 5. TE LUCIS ANTE TERMINUM?

New Text

Te lucis ante terminum,  
Rerum Creator poscimus,  
Ut pro tua clementia  
Sis praesul et custodia.

Procul recedant somnia,  
Et noctium phantasmate:  
Hostemque nostrum comprime,  
Ne polluantur corpora.

Praesta, Pater piissime,  
Patrique compar Unice,  
Cum Spiritu Paraclito  
Regnans per omne saeculum. Amen

Author: Ambrosian, seventh century.

Meter: Iambic dimeter, q.

Use: At Compline.

Old Text

Te lucis ante terminum,  
Rerum Creator, poscimus,  
Ut solita clementia  
Ses praesul ad custodiam.

5. Procul recedant somnia,  
Et noctium phantasmate:  
Hostemque nostrum comprime,  
Ne polluantur corpora.

10. Praesta, Pater omnipotens,  
Per Iesum Christum Dominum,  
Qui tecum in perpetuum  
Regnat cum Sancto Spiritu. Amen.

## 6. PRIMO DIE QUO TRINITAS

New Text

Primo die, quo Trinitas  
Beata mundum condidit,  
Vel quo resurgens Conditor  
Nos morte victa liberat.

Pulsis procul torporibus  
Surgamus omnes ocius,  
Et nocte quaeramus Deum,  
Propheta sicut praecipit.

Nostras preces ut audiat,  
Suamque dextram porrigat,  
Et expiatis sordibus  
Reddat polorum sedibus.

Ut, quique sacratissimo  
Huius diei tempore  
Horis quietis psallimus,  
Donis beatis muneret.

Iam nunc, paterna claritas,  
Te postulamus affatim;  
Absint faces libidinis,  
Et omnis actus noxius.

Ne foeda sit, vel lubrica  
Compago nostri corporis,  
Ob cuius ignes ignibus  
Avernus urat acrius.

Mundi Redemptor, quaesumus,  
Tu probra nostra diluas;  
Nobisque largus commoda  
Vitae perennis conferas.

Praesta, Pater piissime,  
Patrique compar Unice,  
Cum Spiritu Paraclito  
Regnans per omne saeculum. Amen.

Author: St. Gregory the Great (?)  
Meter: Iambic dimeter, q.  
Use: Sunday at Matins.

Old Text

Primo dierum omnium,  
Quo mundus exstat conditus,  
Vel quo resurgens Conditor  
Nos, morte victa, liberat.

5. Pulsis procul torporibus,  
Surgamus omnes ocius,  
Et nocte quaeramus Pium,  
Sicut prophetam novimus.

10. Nostras preces ut audiat,  
Suamque dextram porrigat,  
Et expiatis sordibus  
Reddat polorum sedibus.

15. Ut, quique sacratissimo  
Huius diei tempore  
Horis quietis psallimus,  
Donis beatis muneret.

20. Iam nunc, Paterna claritas,  
Te postulamus affatim;  
Absit libido sordidans  
Et omnis actus noxius.

Ne foeda sit, vel lubrica  
Compago nostri corporis,  
Per quam averno ignibus  
Ipsi cremamur acrius.

25. Ob hoc, Redemptor, quaesumus,  
Ut probra nostra diluas;  
Vitae perennis commoda  
Nobis benigne conferas.

30. Quo carnis actu exsules  
Effecti ipsi caelibes,  
Ut praestolamur cernui,  
Melos canamus gloriae.

35. Praesta, Pater piissime,  
Patrique compar Unice,  
Cum Spiritu Paraclito  
Regnans per omne saeculum. Amen.

## 7. NOCTE SURGENTES VIGILEMUS OMNES

New Text

Nocte surgentes vigilemus omnes,  
Semper in psalmis meditemus atque  
Voce concordi Domino canamus  
Dulciter hymnos

Ut pio Regi pariter canentes,  
Cum suis ~~sanctis~~ mereamur aulam  
Ingredi caeli, simul et perennem  
Ducere vitam.

Praestet hoc nobis Deitas beata  
Patris, ac Nati, pariterque sancti.  
Spiritus, cuius resonat per omnem  
Gloria mundum. Amen.

Author: St. Gregory the Great.

Meter: Sapphic and Adonic, q.

Use: Sunday at Matins, from the third Sunday after Pentecost until the Sunday nearest the first of October.

11-12, Dan.: per omnem...mundum.

Old Text

Nocte surgentes vigilemus omnes,  
Semper in psalmis meditemur atque  
Viribus totis Domino canamus  
Dulciter hymnos

5. Ut pio Regi pariter canentes,  
Cum suis sanctis mereamur aulam  
Ingredi caeli, simul et beatam  
Ducere vitam.

Praestet hoc nobis Deitas beata  
Patris, ac Nati, pariterque Sancti.  
Spiritus, cuius reboat in omni  
Gloria mundo. Amen.

## 9. AETERNE RERUM CONDITOR

New Text

Aeterne rerum Conditor,  
Noctem diemque qui regis,  
Et temporum das tempora,  
Ut alleves fastidium.

Nocturna lux viantibus  
A nocte noctem segregans,  
Praeco diei iam sonat,  
Iubarque solis evocat.

Hoc excitatus lucifer  
Solvit polum caligine:  
Hoc omnis erronum cohors  
Viam nocendi deserit.

Hoc nauta vires colligit,  
Pontique mitescunt freta:  
Hoc, ipsa petra Ecclesiae.  
Canente, culpam diluit.

Surgamus ergo strenue:  
Gallus iacentes excitat,  
Et somnolentos increpat,  
Gallus negantes arguit.

Gallo canente spes redit,  
Aegris salus refunditur,  
Mucro latronis conditur,  
Lapsis fides revertitur.

Iesu labantes respice,  
Et nos videndo corrige:  
Se respicis, labes cadunt,  
Fletuque culpa solvitur.

Tu lux refulge sensibus,  
Mentisque somnum discute:  
Te nostra vox primum sonet,  
Et vota solvamus tibi.

Doxology as in 1.

Author: St. Ambrose.  
Meter: Iambic dimeter, q.  
Use: Sunday at Lauds.

Old Text

Same, except:

5. Praeco diei iam sonat,  
Noctis profundae pervigil,  
Nocturna lux viantibus  
A nocte noctem segregans.

10.

15.

20.

25.

Si respicis, lapsi stabunt,

30.

11. Dan.: chorus

32. Dan.: Et ore psallamus tibi

36. BM: Et nunc, et in perpetuum. (cf. 14)

## 10. ECCE IAM NOCTIS TENUATUR UMBRA

New Text

Ecce iam noctis tenuatur umbra,  
Lux et aurorae rutilans coruscat:  
Supplices rerum D<sup>omi</sup>num canora

Voce precemur:

Ut reos culpae miseratos, omnem 5.  
 Pellat angorem, tribuat salutem,  
 Donet et nobis bona sempiternae  
Munera pacis.

Praestet hoc nobis Deitas beata  
 Patris, ac Nati, pariterque sancti  
 Spiritus, cuius resonat per omnem-  
 Gloria mundum. Amen

Author: St. Gregory the Great.

Meter: Sapphic and Adonic, q.

Use: Sunday at Lauds, from the third Sunday/after Pentecost until the Sunday nearest the first of October.

5. Dan.: noster

11-12. Dan.: per omnem...mundum. (cf. 7)

Old Text

Ecce iam noctis tenuatur umbra,  
 Lucis aurora rutilans coruscat:  
 Nisibus totis rogemus omnes  
 Conctipotentem.

5. Ut Deus nostri miseratus, omnem  
 Pellat languorem, tribuat salutem,  
 Donet et nobis pietate Patris  
 Regna polorum.

Praestet hoc nobis Deitas beata  
 Patris, ac Nati, pariterque sancti  
 Spiritus, cuius reboat in omni  
 Gloria mundo. Amen.

## 11. SOMNO REFECTIS ARTUBUS

New Text

Somno reffectis artubus,  
 Spreto cubili surgimus:  
 Nobis, Pater, canentibus  
 Adesse te deposcimus.

Te lingua primum concinat,  
 Te mentis aëdor ambiat:  
 Ut actuum sequentium  
 Tu, sancte, sis exordium.

Cedant tenebrae lumini,  
 Et nox diurno sideri,  
 Ut culpa, quam nox intulit,  
 Lucis labascat munere.

Precamur iidem supplices,  
 Noxas ut omnes amputes,  
 Et ore te canentium  
 Lauderis omni tempore.

Praesta, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amen.

Author: St. Ambrose.

Meter: Iambic dimeter, q.

Use: Monday, at Matins.

Old Text

Same, except:

5.

10.

15.

Lauderis in perpetuum.



## 12. SPLENDOR PATERNAE GLORIAE

New Text

Splendor Paternae gloriae,  
De luce lucem proferens,  
Lux lucis, et fons luminis,  
Diem dies illuminans:

Verusque sol illabere,  
Micans nitore perpeti:  
Iubarque sancti spiritus  
Infunde nostris sensibus.

Votis vocemus et Patrem,  
Patrem potentis gratiae,  
Patrem perennis gloriae,  
Culpam releget lubricam.

Confirmet actus strenuos:  
Dentes retundat invidi:  
Causas secundet asperos:  
Agenda recte dirigat.

Mentem gubernet, et regat:  
Sit pura nobis castitas:  
Fides calore ferveat:  
Fraudis venena nesciat.

Christusque nobis sit cibus,  
Potusque noster sit fides:  
Laeti bibamus sobriam  
Profusionem Spiritus.

Laetus dies hic transeat:  
Pudor sit ut diluculum:  
Fides velut meridies:  
Crepusculum mens nesciat.

Aurora lucem provehit,  
Cum luce nobis prodeat,  
In Patre totus Filius,  
Et totus in Verbo Pater.

Doxology as in l.

Old Text

Same, except:

Dies diem illuminans.

5.

10. Patrem perennis gloriae,  
Patrem potentis gratiae,

Informet actus strenuos

15.

Donet gerendi gratiam.

Casto fideli corpore,

20.

Ebrietatem Spiritus.

25.

30. Aurora cursus provehit  
Aurora totus prodeat,

4. BM: Diem dies

9. Dan.: te Patrem

13. BM: Confirmet

14. Dan.: Dentem

Author: St. Ambrose

Meter: Iambic dimeter, q.

Use: Monday, at Lauds.

## 13. CONSORS PATERNI LUMINIS

New TextOld Text

Consors Paterni luminis,  
Lux ipse lucis, et dies,  
Noctem canendo rumpimus:  
Assiste postulantibus.

Same.

Aufer tenebras mentium,  
Fuga catervas daemonum,  
Expelle somnolentiam,  
Ne pigritantes obruat.

8.

Sic, Christe, nobis omnibus  
Indulgeas credentibus,  
Ut prosit exorantibus,  
Quod praecinentes psallimus.

10.

Praesta, Pater piissime,  
Patrique compar Unice,  
Cum Spiritu Paraclito  
Regnans per omne saeculum. Amen.

15.

Author: St. Ambrose.

Meter: Iambic dimeter, q.

Use: Tuesday, at Matins.

## 14. ALES DIEI NUNTIUS

New Text

Ales diei nuntius  
 Lucem propinquam praecinit:  
 Nos excitator mentium  
 Iam Christus ad vitam vocat.

Old Text

Same, except:

Auferte, clamat, lectulos,           5.  
 Aegro sopore desides:  
 Castique, recti, ac sobrii  
 Vigilate, iam sum proximus.

Iesum ciamus vocibus,  
 Flentes, precantes, sobrii:       10.  
 Intenta supplicatio  
 Dormire cor mundum vetat.

Tu, Christe, somnum discute:  
 Tu rumpe noctis vincula:  
 Tu solve peccatum vetus,           15.  
 Novumque lumeningere.

Deo Patri sit gloria  
 Eiusque soli Filio,  
 Cum Spiritu Paraclito  
Nunc et per omne saeculum. Amen. 20. Et nunc, et in perpetuum.

Author: Prudentius.

Meter: Iambic dimeter, q.

Use: Tuesday, at Lauds.

6. Dan.: soporos  
 7. al.: Casteque, recte, ac sobrie  
 10. al.: sobrie

## 15. RERUM CREATOR OPTIME

New TextOld Text

Rerum Creator optime,  
 Rectorque noster, adspice:  
 Nos a quiete noxia  
 Mersos sopore libera.

Same, except:

Te, sancte Christe, poscimus, 5.  
 Ignosce culpīs omnibus:  
 Ad confitendum surgimus,  
 Morasque noctis rumpimus.

Ignosce tu criminibus:

Mentes manusque tollimus,  
 Propheta sicut noctibus 10.  
 Nobis gerendum praecipit,  
 Paulusque gestis censuit.

Vides malum quod fecimus:  
 Occulta nostra pandimus:  
 Preces gementes fundimus, 15.  
 Dimitte quod peccavimus.

Praesta, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amen. 20.

Author: Ascribed to St. Gregory the Great.

Meter: Iambic dimeter, q.

Use: Wednesday, at Matins.

## 16. NOX ET TENEBRAE ET NUBILA

New TextOld Text

Nox, et tenebrae, et nubila,  
 Confusa mundi et turbida:  
 Lux intrat, albescit polus:  
 Christus venit; discedite.

Same, except:

Caligo terrae scinditur                   5.  
 Percussa solis spiculo,  
 Rebusque iam color redit,  
 Vultu nitentis sideris.

Te, Christe, solum novimus:  
 Te mente pura et simplici,           10.  
 Flendo et canendo quaesumus,  
 Intende nostris sensibus.

Sunt multa ficis illita,  
 Quae luce purgentur tua:  
Tu vera lux caelestium,               15. Tu, lux Eoi sideris,  
Vultu sereno illumina.

Deo Patri sit gloria,  
 Eiusque soli Filio,  
 Cum Spiritu Paraclito  
 Nunc et per omne saeculum. Amen. 20. Et nunc, et in perpetuum. Amen

Author: Prudentius.

Meter : Iambic dimeter, q.

Use: Wednesday, at Lauds.

## 17. NOX ATRA RERUM CONTEGIT?

New TextOld Text

Nox atra rerum contegit  
 Terrae colores omnium:  
 Nos confitentes poscimus  
 Te, iuste iudex cordium:

Same.

Ut auferas piacula,  
 Sordesque mentis abluas:  
 Donesque, Christe, gratiam,  
 Ut arceantur crimina.

5.

Mens ecce torpet impia,  
 Quam culpa mordet noxia:  
 Obscura gestit tollere,  
 Et te, Redemptor, quaerere.

10.

Repelle tu caliginem  
 Intrinsicus quam maxime,  
 Ut in beato gaudeat  
 Se collocari lumine.

15.

Praesta, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amen/20.

Author: Ascribed to St. Gregory the Great.

Meter: Iambic dimeter, q.

Use: Thursday, at Matins.

7. Dan.: Christi.

## 18. LUX ECCE SURGIT AUREA

New TextOld Text

Lux ecce surgit aurea,  
 Pallens facessat caecitas,  
 Quae nosmet in praeceps diu  
 Errore traxit devio.

Same, except:  
 Pallens fatiscat caecitas,

Haec lux serenum conferat,                    5.  
 Purporeque nos praestet sibi:  
 Nihil loquamur subdolum;  
 Volvamus obscurum nihil.

Sic tota decurrat dies,                        10.  
 Ne lingua mendax, ne manus  
 Occulive peccent lubrici,  
 Ne noxa corpus inquinat.

Speculator adstat desuper,                    15.  
 Qui nos diebus omnibus,  
 Actusque nostros prospicit  
 A luce prima in vesperum.

Deo Patri sit gloria,  
 Eiusque soli Filio,  
 Cum Spiritu Paraclito,  
Nunc et per omne saeculum. Amen. 20. Et nunc, et in perpetuum. Amen.

Author: Prudentius.

Meter: Iambic dimeter, q.

Use: Thursday, at Lauds.

2. Dan.: facessat

## 19. TU TRINITATIS UNITAS

New Text

Tu, Trinitatis Unitas,  
Orbem potenter qui regis,  
Attende laudis canticum,  
Quod excubantes psallimus.

Old Text

Same, except:

Attende laudam cantica,  
Quae excubantes psallimus.

Nam lectulo consurgimus                   5.  
Noctis quieto tempore,  
Ut flagitemus vulnerum  
A te medelam omnium.

Quo fraude quidquid daemonum  
In noctibus deliquimus,                   10.  
Abstergat illud caelitus  
Tuae potestas gloriae.

Ne corpus adsit cordidum,  
Nec torpor instet cordium,  
Nec criminis contagio                   15.  
Tepescat ardor spiritus.

Ob hoc, Redemptor, quaesumus,  
Reple tuo nos lumine,  
Per quod dierum circulis  
Nullis ruamus actibus.                   20.

Praesta, Pater piissime,  
Patrique compar Unice,  
Cum Spiritu Paraclito  
Regnans per omne saeculum. Amen.

Author: Ascribed to St. Gregory the Great.

Meter: Iambic dimeter, q.

Use: Friday, at Matins.



## 20. AETERNA CAELI GLORIA

New Text

Aeterna caeli gloria,  
Beata spes mortalium,  
Summi Tonantis Unice,  
Castaeque proles Virginis:

Old Text

Same, except:  
  
Celsi Tonantis Unice,

Da dexteram surgentibus, 5.  
Exsurgat et mens sobria,  
Flagrans et in laudem Dei  
Reates rependat debitas.

Ortus refulget lucifer,  
Praeitque solem nuntius: 10. Sparsamque lucem nuntiat:  
Cadunt tenebrae noctium: Cadit caligo noctium:  
Lux sancta nos illuminet.

Manensque nostris sensibus,  
Noctem repellat saeculi,  
Omnique fine temporis 15. Omnique fine diei  
Purgata servet pectora.

Quaesita iam primum fides  
In corde redices agat: Radicet altis sensibus:  
Secunda spes congaudeat,  
Qua maior exstat caritas. 20.

Deo Patri sit gloria,  
Eiusque soli Filio,  
Cum Spiritu Paraclito,  
Nunc, et per omne saeculum. Amen. Et nunc, et in perpetuum. Amen.

Author: Ambrosian, fifth century.

Meter: iambic dimeter, q.

Use: Friday, at Lauds.

21. SUMMAE PARENS CLEMENTIAENew Text

Summae Parens clementiae,  
Mundi regis qui machinam,  
Unius et substantiae,  
Trinusque personis Deus.

Nostros pios cum canticis  
Fletus benigne suscipe:  
Ut corde puro sordium  
Te perfruemur largius.

Lumbos, iecurque morbidum  
Flammis adure congruis,  
Accincti ut artus excubent  
Luxu remoto pessimo.

Quicumque ut horas noctium  
Nunc concinendo rumpimus,  
Ditemur omnes affatim  
Donis beatæ patriæ.

Praesta, Pater piissime,  
Patrique compar Unice,  
Cum Spiritu Paraclito  
Regnans per omne saeculum. Amen. 20.

Author: Ambrosian, seventh century.

Meter: Iambic dimeter, q.

Use: Saturday, at Matins.

Old Text

Summae Deus clementiae,  
Mundique factor machinae,  
Unus potentialiter,  
Trinusque personaliter.

5. Nostros pius cum canticis  
Fletus benigne suscipe:  
Quo corde puro sordibus  
Te perfruemur largius.

10. Lumbos, iecurque morbidum  
Adure igni congruo:  
Accincti ut sint perpetim,  
Luxu remoto pessimo.

15. Ut quique horas noctium  
Nunc concinendo rumpimus,  
Donis beatæ patriæ  
Ditemur omnes affatim.

Praesta, Pater piissime,  
Patrique compar Unice.  
Cum Spiritu Paraclito  
Regnans per omne saeculum. Amen.

## 22. AURORA IAM SPARGIT POLUM

New TextOld Text

Aurora iam spargit polum:  
 Terris dies illabitur:  
 Lucis resultat spiculum:  
 Discedat omne lubricum.

Same, except\*

Phantasma noctis exulet:  
 Mentis reatus corruat:  
 Quidquid tenebris horridum  
 Nox attulit culpae, cadat.

5. Phantasma noctis decidat:  
 Mentis reatus subruat:

Ut mane, quod nos ultimum  
Hic deprecemur cernui,  
Cum luce nobis effluat,  
 Hoc dum canore concrepat.

Et mane illud ultimum  
 10. Quod praestolamur cernui,  
 In lucem nobis effluat,  
 Hoc dum canore concrepat.

Deo Patri sit gloria,  
 Eiusque soli Filio,  
 Cum Spiritu Paraclito,  
 15. Nunc et per omne saeculum. Amen.

Et nunc, et in perpetuum. Amen.

Author: Ambrosian, fourth or fifth century.

Meter: Iambic dimeter, q.

Use: Saturday, at Lauds.

11. al.: Cum luce

12. BM: Dum hoc

## 23. LUCIS CREATOR OPTIME

New Text

Lucis Creator optime  
 Lucem dierum proferens,  
 Primordiis lucis novae,  
 Mundi parans originem:

Old Text

Same, except:

Qui mane iunctum vesperi  
 Diem vocari praecipis:  
Illabitur tetrum chaos,  
Audi preces cum fletibus.

5.

Tetrum chaos illabitur,

Ne mens gravata crimine,  
 Vitae sit exul munere,  
 Dum nil perenne cogitat,  
 Seseque culpis illigat.

10.

Caeleste pulset ostium:  
Vitale tollat praemium:  
 Vitemus omne noxium:  
 Purgemus omne pessimum.

15.

Caelorum pulset intimum:

Praesta, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amen.20.

Author: St. Gregory the Great (cf. Britt on the authorship of this and the other Vesper hymns).

Meter: Iambic dimeter, q.

Use: Sunday, at Vespers.

## 24. IMMENSE CAELI CONDITOR

New Text

Immense caeli Conditor,  
 Qui mixta ne confunderent,  
 Aquae fluenta dividens,  
 Caelum dedisti limitem.

Firmans locum caelestibus,  
 Simulque terrae rivulis;  
 Ut unda flammam temperet,  
 Terrae solum ne dissipent.

Infunde nunc, piissime,  
 Donum perennis gratiae:  
 Fraudis novae ne casibus  
 Nos error atterat vetus.

Lucem fides adaugeat:  
 Sic luminis iubar ferat,  
Haec vana cuncta proterat:  
 Hanc ~~false~~ nulla comprimant.

Praesta, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amen. 20.

Author: St. Gregory the Great (?)

Meter: Iambic dimeter, q.

Use: Monday, at Vespers.

Old Text

Same, except:

5.

10.

15. Ut vana cuncta terreat:

8. Dan.: dissipet

15. Dan.: Haec

## 25. TELLURIS ALME CONDITOR

New Text

Telluris alme Conditor,  
 Mundi solum qui separans  
 Pulsis aquae molestiis,  
 Terram dedisti immobilem:

Ut germen aprum proferens,  
 Fulvis decora floribus,  
 Foecundo fructu sisteret,  
 Pastumque gratum redderet.

Mentis perustae vulnera  
 Munda virore gratiae:  
 Ut facta fletu diluat,  
 Motusque pravos atterat.

Iussis tuis obtemperet:  
 Nullis malis approximet:  
 Bonis repleti gaudeat,  
 Et mortis ictum nesciat.

Praesta, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amen.20.

Author: St. Gregory the Great (?).

Meter: Iambic dimeter, q.

Use: Tuesday, at Vespers.

Old Text

Telluris ingens Conditor,  
 Mundi solum qui eruens,  
 etc.

5.

10.

15.

Et mortis actum nesciat.

10. Dan.: viroris gratia

## 26. CAELI DEUS SANCTISSIME

New Text

Caeli Deus sanctissime,  
 Qui lucidas mundi plagas  
 Candore pingis igneo,  
 Augens decoro lumine:

Quarto die qui flammeam  
 Dum solis accendis rotam,  
 Lunae ministras ordinem,  
 Vagosque cursus siderum:

Ut noctibus, vel lumini  
 Diremptionis terminum,  
 Primordiis et mensium  
 Signum dares notissimum:

Expelle noctem cordium:  
Absterge sordes mentium:  
 Resolve culpae vinculum:  
 Everte moles criminum.

Praesta, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amdn.20.

Author: St. Gregory the Great (?).

Meter: Iambic dimeter, q.

Use: Wednesday, at Vespers.

Old Text

Same, except:  
 Qui lucidum centrum poli

5.

10.

15.

Illumina cor hominum,

7. Dan.: ministrans

8. Dan.: Vagos recursus

## 27. MAGNAE DEUS POTENTIAE

New Text

Magnae Deus potentiae,  
 Qui fertili natos aqua  
 Partim relinquis gurgiti,  
 Partim levas in aera.

Demersa lymphis imprimens,  
 Subvecta caelis erigens:  
 Ut stirpe ab una prodit,  
 Diversa repleant loca:

Largire cunctis servulis,  
 Quos mundat unda sanguinis, 10.  
 Nescire lapsus criminum,  
 Nec ferre mortis taedium.

Ut culpa nullum deprimat:  
 Nullum efferat iactantia:  
 Elisa mens ne concidat: 15.  
 Elata mens ne corruat.

Praesta, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito  
Regnans per omne saeculum. Amen 20.

Old Text

Same, except:  
 Qui ex aquis ortum genus  
 Partim remittis gurgiti,

5. Subvecta caelis irrigans:  
 U  
 Diversa rapiant loca:

15. Nullum levet iactantia:

Praesta, Pater omnipotens,  
 Per Iesum Christum Dominum,  
 Qui tecum in perpetuum  
 Regnat cum sancto Spiritu. Amen.

Author: St. Gregory the Great (?).

Meter: Iambic dimeter, q.

Use: Thursday, at Vespers.

In the BM the doxology is as in the revised text.



## 28. HOMINIS SUPERNÆ CONDITOR

New Text

Hominis superne Conditor,  
Qui cuncta solus ordinans,  
 Humum iubes producere  
 Reptantis et ferae genus:

Et magna rerum corpora,  
Dictu iubentis vivida,  
Per temporum certas vices  
Obtemperare servulis:

Repelle, quod cupidinis  
Ciente vi nos impetit,  
 Aut moribus se suggerit,  
 Aut actibus se interserit.

Da gaudiorum praemia,  
 Da gratiarum munera:  
 Dissolve litis vincula:  
 Astringe pacis foedera.

Praesta, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito  
 Regnans per omne saeculum. Amen. 20.

Author: St. Gregory the Great (?).

Meter: Iambic dimeter, q.

Use: Friday, at Vespers.

Old Text

Plasmator hominis Deus,  
 etc.

5. Qui magna rerum corpora,

Ut serviant per ordinem,  
 Subdens dedisti homini:

Repelle a servis tuis  
 10. Quidquid per immenditiam

15.

## 29. IAM SOL RECEDIT IGNEUS

New Text

Iam Sol recedit igneus:  
Tu lux perennis Unitas,  
Nostris, beata Trinitas,  
 Infunde lumen cordibus.

Te mane laudum carmine,  
 Te deprecamur vespere;  
Digneris ut te supplices  
Laudemus inter caelites.

Patri, simulque Filio,  
Tibique sancta Spiritus,  
Sicut fuit, sit iugiter  
Saeclum per omne gloria. Amen.

Author: St. Ambrose.

Meter: Iambic dimeter, q.

Use: Saturday, and on the Feast of the Most Holy Trinity, at Vespers.

4. amorem for lumen in new text on Trinity Sunday.

Old Text

O lux, beata Trinitas,  
 Et principalis Unitas:  
 Iam sol recedit igneus,  
 Infunde lumen cordibus.

5. Te mane laudum carmine,  
 Te deprecemur vespere:  
 Te nostra supplex gloria  
 Per cuncta laudet saecula.

10. Deo Patri sit gloria,  
 Eiusque soli Filio,  
 Cum Spiritu Paraclito,  
 Et ~~mnac~~, et in perpetuum. Amen.

## 35. CREATOR ALME SIDERUM

New Text

Creator alme siderum,  
Aeterna lux credentium,  
Iesu Redemptor omnium,  
Intende votis supplicum.

Qui daemonis ne fraudibus  
Periret orbis, impetu  
Amoris actus, languidi  
Mundi medela factus es.

Commune qui mundi nefas  
Ut expiares; ad crucem  
E Virginis sacrario  
Intacta prodis victima.

Cuius potestas gloriae,  
Nomenque cum primum sonat;  
Et caelites et infern  
Tremente curvantur genu.

Te deprecamur ultimae  
Magnum diei iudicem,  
Armis supernae gratiae  
Defende nos ab hostibus.

Virtus, honor, laus, gloria  
Deo Patri cum Filio,  
Sancto simul Paraclito,  
In saeculorum saecula. Amen.

Author: Ambrosian, seventh century.

Meter: iambic dimeter, q.

Use: In Advent, at Vespers.

Old Text

Conditor alme siderum,  
Aeterna lux credentium,  
Christe, Redemptor omnium,  
Exaudi preces supplicum.

5. Qui condolens interitu  
Mortis perire saeculum,  
Salvasti mundum languidum,  
Donans reis remedium.

Vergente mundi vespere,  
10. Uti sponsus de thalamo,  
Egressus honestissima  
Virginis Matris clausula:

Cuius forti potentiae  
Genu curvantur omnia,  
15. Caelestia, terrestria  
Nutu fatentur subdita.

Te deprecamur, agie,  
Venture iudex saeculi,  
Conserva nos in tempore  
20. Hostis a telo perfidi.

Laus, honor, virtus, gloria  
Deo Patri, et Filio,  
Sancto simul Paraclito,  
In saeculorum saecula. Amen.

## 36. VERBUM SUPERNUM PRODIENS

New Text

Verbum supernum prodiens,  
E Patris aeterni sinu  
Qui natus orbu subvenis,  
Labente cursu temporis:

Illumina nunc pectora,  
 Tuoque amore concrema,  
 Ut cor caduca deserens  
Caeli voluptas impleat.

Ut, cum tribunal Iudicis  
Damnabit igni noxios,  
Et vox amica debitum  
Vocabit ad caelum pios.

Non esca flammarum nigros  
Volvamur inter turbines,  
Vultu Dei sed compotes  
Caeli fruamur gaudiis.

Patri simulque Filio,  
Tibique sancte Spiritus,  
Sicut fuit, sit iugiter  
Saeculum per omne gloria. Amen.

Old Text

Verbum supernum prodiens,  
 A Patre olim exiens,  
 Qui natus orbi subvenis  
 Cursu declivi temporis:

5. Illumina nunc pectora,  
 Tuoque amore concrema,  
 Audito ut praeconio  
 Sint pulsa tandem lubrica.

10. Iudexque cum post aderis  
 Rimari facta pectoris,  
 Reddens vicem pro abditis,  
 Iustisque regnum pro bonis.

15. Non demum arctemur malis  
 Pro qualitate criminis;  
 Sed cum beatis compotes  
 Simus perennes caelibes.

Laus, honor, virtus, gloria,  
 Deo Patri, et Filio,  
 Sancto simul Paraclito,  
 20. In saeculorum saecula. Amen.

Author: Ambrosian, fifth or sixth century.

Meter: Iambic dimeter, q.

Use: In Advent, at Matins.

## 37. EN CLARA VOX REDARGUIT

New Text

En clara vox redarguit  
Obscura quaequae personans:  
Procul fugentur somnia:  
Ab alto Iesus promicat.

Mens iam resurgat torpida,  
 Non amplius iacens humi:  
 Sidus refulget iam novum,  
 Ut tollat omne noxium.

En Agnus ad nos mittitur  
Laxare gratis debitum:  
Omnes simul cum lacrimis  
Prece[m] indulgentiam:

Ut, cum secundo fulserit,  
Metuque mundum cinxerit,  
 Non pro reatu puniat,  
 Sed nos pius tunc protegat.

Virtus, honor, laus, gloria  
 Deo Patri cum Filio,  
 Sancto simul Paraclito,  
 In saeculorum saecula. Amen.

Author: Ambrosian, fifth century.

Meter: Iambic dimeter, q.

Use: In Advent, at Lauds.

Old Text

Vox clara ecce intonat,  
 Obscura quaequae increpat:  
 Pellantur eminus somnia;  
 Ab aethere Christus promicat.

5. Mens iam resurgat torpida,  
 Quae sorde exstat saucia;  
 Sidus refulget iam novum,  
 Ut tollat omne noxium.

E sursum Agnus mittitur  
 10. Laxare gratis debitum:  
 Omnes pro indulgentia  
 Vocem demus cum lacrimis.

Secundo, ut cum fulserit,  
 Mundumque horror cinxerit,  
 15. Non pro reatu puniat,  
 Sed nos pius tunc protegat.

Laus, honor, virtus, gloria  
 Deo Patri, et Filio,  
 Sancto simul Paraclito,  
 20. In saeculorum saecula. Amen.

## 38. IESU REDEMPTOR OMNIUM

New Text

Iesu, Redemptor omnium,  
Quem lucis ante originem  
Parem Paternae gloriae  
 Pater supremus edidit.

Tu lumen, et splendor Patris,  
 Tu spes perennis omnium,  
 Intende quas fundunt preces  
 Tui per orbem servuli.

Memento, rerum Conditor,  
Nostri quod olim corporis,  
Sacrata ab alvo Virginis  
 Nascendo, formam sumpseris.

Testatur hoc praesens dies,  
Currens per anni circulum,  
Quod solus e sinu Patris  
 Mundi salus adveneris.

Hunc astra, tellus, aequora,  
 Hunc omne quod caelo subest,  
 Salutis Auctorem novae  
Novo salutat cantico.

Et nos, beata quos sacri  
Rigavit unda sanguinis;  
Natalis ob diem tui  
Hymni tributum solvimus.

Iesu, tibi sit gloria,  
 Qui natus es de Virgine,  
 Cum Patre, et almo Spiritu  
 In sempiterna saecula. Amen.

Author: Ambrosian, sixth century.

Meter: Iambic dimeter, q.

Use: Christmas, at Vespers and Matins.

Old Text

Christe, Redemptor omnium,  
 Ex Patre, Patris Unice,  
 Solus ante principium  
 Natus ineffabiliter.

5. Tu lumen, tu splendor Patris,  
 Tu spes perennis omnium:  
 Intende, quas fundunt preces  
 Tui per orbem famuli.

10. Memento, salutis Auctor,  
 Quod nostri quondam corporis,  
 Ex illibata Virgine  
 Nascendo, formam sumpseris.

15. Sic praesens testatur dies,  
 Currens per anni circulum,  
 Quod solus a sede Patris  
 Mundi salus adveneris.

20. Hunc caelum, terra, hunc mare,  
 Hunc omne quod in eis est,  
 Auctorem adventus tui  
 Laudans exultat cantico.

Nos quoque, qui sancto tuo  
 Redempti sanguine sumus,  
 Ob diem natalis tui  
 Hymnum novum concinimus.

25. Gloria tibi, Domine,  
 Qui natus es de Virgine,  
 Cum Patre, et Sancto Spiritu,  
 In sempiterna saecula. Amen.

1. Dan.: gentium
2. Dan/: De Patre
13. al.: prorsus
22. Dan.: sumus sanguine

## 39. A SOLIS ORTUS CARDINE

New Text

A solis ortus cardine  
Ad usque terrae limitem,  
Christum canamus Principem,  
Natum Maria Virgine.

Beatus auctor saeculi                    5.  
Servile corpus induit:  
Ut carne carnem liberans,  
Ne perderet quos condidit.

Castae Parentis viscera                    10.  
Caelestis intrat gratia:  
Venter Puellae baiulat  
Secreta, quae non noverat.

Domus pudici pectoris                    15.  
Templum repente fit Dei:  
Intacta nesciens virum,  
Concepit alvo Filium.

Enititur puerpera,                    20.  
Quem Gabriel praedixerat,  
Quem ventre Matris gestiens,  
Baptista clausum senserat.

Foeno iacere pertulit:  
Praesepe non abhorruit:  
Et lacte modico pastus est,  
Per quem nec ales esurit.

Gaudet chorus caelestium,                    25.  
Et angeli canunt Deo;  
Palamque fit pastoribus  
Pastor, Creator omnium.

Iesu, tibi sit gloria,                    30.  
Qui natus es de Virgine,  
Cum Patre, et almo Spiritu,  
In sempiterna saecula. Amen.

Author: Caelius Sedulius.

Meter: Iambic dimeter, q.

Use: Christmas, at Lauds.

Old Text

Same, except:

Verbo concepit Filium.

Enixa est puerpera,

Quem matris alvo gestiens

Clausus Ioannes senserat.

Parvoque lacte pastus est,

Gloria tibi, Domine,

Cum Patre, et sancto Spiritu,

## 41. AUDIT TYRANNUS ANXIUS

New Text

Audit tyrannus anxius  
 Adesse regum Principem,  
 Qui nomen Israel regat,  
 Teneatque David regiam.

Old Text

Same, except:

Exclamat amens nuntio:                   5.  
 Successor instat, pellimur:  
 Satelles, i, ferrum rape:  
 Perfunde cunas sanguine.

Quid proficit tantum nefas?  
 Quid crimen Herodem iuvat?           10.  
 Unus tot inter funera  
 Impune Christus tollitur.

Iesu, tibi sit gloria,                       Gloria tibi, Domine,  
 Qui natus es de Virgine,  
 Cum Patre, et almo Spiritu           15. Cum Patre, et sancto Spiritu  
 In sempiterna saecula. Amen.

Author: Prudentius.

Meter: Iambic dimeter, q.

Use: The Feast of the Holy Innocents, at Matins.

9. Dan.: Quo



## 42. SALVETE FLORES MARTYRUM

New Text

Salvete, flores Martyrum,  
 Quos lucis ipso in limine  
 Christi insecutor sustulit,  
 Ceu turbo nascentes rosas.

Vos prima Christi victima,  
 Grex immolatorum tener,  
~~Gr~~am ante ipsam simplices  
 Palma et coronis luditis.

Iesu, tibi sit gloria,  
 Qui natus es de Virgine,  
 Cum Patre, et almo Spiritu,  
 In sempiterna saecula. Amen

Author: Prudentius.

Meter: Iambic dimeter, q.

Use: The Feast of the Holy Innocents, at Lauds.

Old Text

Same, except:

5.

10.

Gloria tibi, Domine,

Cum Patre, et sancto Spiritu,

## 46. CRUDELIS HERODES DEUM

New Text

Crudelis Herodes, Deum  
Regem venire quid times?  
 Non eripit mortalia,  
 Qui regna dat caelestia.

Old Text

Hostis Herodes impie,  
 Christum venire quid times?  
 etc.

Ibant Magi, quam viderant,  
 Stellam sequentes praeviam:  
 Lumen requirunt lumine,  
 Deum fatentur munere. 5.

Lavacra puri gurgitis  
 Caelestis Agnus attigit: 10.  
 Peccata, quae non detulit,  
 Nos abluendo sustulit.

Novum genus potentiae:  
 Aquae rubescunt hydriae,  
 Vinumque iussa fundere, 15.  
 Mutavit unda originem.

Iesu, tibi sit gloria,  
Qui apparuisti gentibus,  
 Cum Patre, et almo Spiritu,  
 In sempiterna saecula. Amen. 20. In sempiterna saecula. Amen.

Author: Caelius Sedulius.

Meter: Iambic dimeter, q.

Use: The Feast of the Epiphany, at Vespers.

## 47. O SOLA MAGNARUM URBIUM

New Text

O sola magnarum urbium  
 Maior Bethlem, cui contigit  
 Ducem salutis caelitus  
 Incorporatum gignere.

Old Text

Same, except:

Quem stella, quae solis totam 5.  
 Vincit decore ac lumine,  
 Venisse terris nuntiat  
 Cum carne terrestri Deum.

Videre postquam illum Magi,  
 Eoa promunt munera: 10.  
 Stratique votis offerunt  
 Thus, myrrham et aurum regium.

Regem Deumque annuntiant  
 Thesaurus, et fragrans odor  
 Thuris Sabaei, ac myrrheus 15.  
 Pulvis sepulchrum praedocet.

Iesu, tibi sit gloria,  
Qui apparuisti gentibus,  
 Cum Patre, et almo Spiritu  
 In sempiterna saecula. Amen.

Gloria tibi, Domine,  
 Qui apparuisti hodie,  
 Cum Patre, et sancto Spiritu,  
 20. In sempiterna saecula. Amen.

Author: Prudentius.

Meter: Iambic dimeter, q.

Use: The Feast of the Epiphany, at Lauds.

## 48. AUDI BENIGNE CONDITOR

New Text

Audi benigne Conditor,  
 Nostras preces cum fletibus,  
 In hoc sacro ieiunio  
 Fusas quadrigenario.

Scrutator alme cordium,  
 Infirma tu scis virium:  
 Ad te reversis exhibe  
 Remissionis gratiam.

Multum quidem peccavimus,  
 Sed parce confitentibus:  
 Ad nominis laudem tui  
 Confer medelam languidis.

Concede nostrum conteri  
Corpus per abstinentiam;  
Culpae ut relinquunt pabulum  
Ieiuna corda criminum.

Praesta beata Trinitas,  
 Concede simplex Unitas;  
 Ut fructuosa sint tuis  
 Ieiuniorum munera. Amen.

Author: St. Gregory the Great.

Meter: Iambic dimeter, q.

Use: In Lent, at Vespers.

Old Text

Same, except:

5.

10.

Ad laudem tui nominis

15/

Sic corpus extra conteri  
 Dona per abstinentiam;  
 Ieiunet ut mens sobria  
 A labe prorsus criminum.

20.

## 49. EX MORE DOCTI MYSTICO

New Text

Ex more docti mystico  
 Servemus hoc ieiunium,  
 Deno dierum circulo  
 Ducto quater notissimo.

Lex et prophetae primitus  
 Hoc praestulerunt, postmodum  
 Christus sacravit, omnium  
 Rex atque factor temporum.

Utamur ergo parcius  
 Verbis, cibis et potibus  
 Somno, iocis, et arctius  
 Perstemus in custodia.

Vitemus autem noxia,  
 Quae subruunt mentes vagas:  
 Nullumque demus callidi  
 Hostis locum tyrannidi.  
 Flectamus iram vindicem,  
 Floremus ante iudicem,  
Clamemus ore supplici,  
 Dicamus omnes cernui:

Nostris malis offendimus  
 Tuam, Deus, clementiam:  
 Effunde nobis desuper,  
 Remissor, indulgentiam.

Memento quod sumus tui,  
 Licet caduci, plasmatis:  
 Ne des honorem nominis  
 Tui, precamur, alteri.

Laxa malum quod fecimus,  
 Auge bonum quod poscimus:  
 Placere quo tandem tibi  
 Possimus hic, et perpetim.

Praesta beata Trinitas,  
 Concede simplex Unitas,  
 Ut fructuosa sint tuis  
 Ieiuniorum munera. Amen.

Author: Ascribed to St. Gregory the Great.

Meter: Iambic dimeter, q.

Use: In Lent, at Matins.

Old Text

Same, except:

5.

10.

15.

20.

25.

30.

35.

Vitemus autem pessima,

Dicamus omnes cernui,  
 Clamemus atque singuli  
 Floremus ante iudicem,  
 20. Flectamus iram vindicem:

15. Dan.: callido hosti

29. Dan.: gessimus

## 50. O SOL SALUTIS INTIMIS

New Text

O Sol salutis, intimis  
Iesu refulge mentibus,  
Dum nocte pulsa gratior  
Orbi dies renascitur.

Dans tempus acceptabile,  
Da lacrimarum rivulis  
Lavare cordis victimam,  
Quam laeta adurat caritas.

Quo fonte manavit nefas,  
Fluent perennes lacrimae,  
Si virga poenitentiae  
Cordis rigorem conterat.

Dies venit, dies tua,  
In qua reflorient omnia:  
Laetemur et nos in viam  
Tua reducti dextera.

Te prona mundi machina  
Clemens adoret Trinitas,  
Et nos novi per gratiam  
 Novum canamus canticum. Amen.

Author: Ambrosian, sixth century.

Meter: Iambic dimeter, q.

Use: In Lent, at Lauds.

Old Text

Iam, Christe, Sol iustitiae,  
 Mentis diescant tenebrae,  
 Virtutum ut lux redeat,  
 Terris diem cum reparas.

5. Dans tempus acceptabile,  
 Et poenitens cor tribue:  
 Convertat ut benignitas,  
 Quos longa suffert pietas.

10. Quiddamque poenitentiae  
 Da ferre, quantis gravium,  
 Maiore tuo munere,  
 Quo demptio fit criminum.

15. Dies venit, dies tua,  
 In qua reflorient omnia:  
 Laetemur in hac ad tuam  
 Per hanc reducti gratiam.

20. Te rerum universitas,  
 Clemens, adoret, Trinitas,  
 Et nos novi per veniam  
 Novum canamus canticum. Amen

15-16. al.: ut tuae...gratiae

## 51. VEXILLA REGIS PRODEUNT

New Text

Vexilla Regis prodeunt:  
Fulget Crucis mysterium,  
Qua vita mprtem pertulit,  
Et morte vitam protulit.

Quae vulnerata lanceae  
Mucrone diro criminum  
Ut nos lavaret sordibus,  
Manavit unda et sanguine.

Impleta sunt quae concinit  
David fideli carmine,  
Dicendo nationibus:  
Regnavit a ligno Deus.

Arbor decora et fulgida,  
Ornata Regis purpura,  
Electa digno stipite  
Tam sancta membra tangere.

Beata cuius brachiis  
Pretium pependit saeculi,  
Statera facta corporis,  
Tulitque praedam tartari.

O Crux ave, spes unica,  
Paschale quae fers gaudium.  
Piis adauge gratiam,  
Reisque dele crimina.\*

Te, fons salutis, Trinitas,  
Collaudet omnis spiritus:  
Quibus Crucis victoriam  
Largiris, adde praemium. Amen.

Old Text

Same, except:

Quo carne carnis Conditor  
Suspensus est patibulo.

5. Quo vulneratus insuper  
Mucrone diro lanceae,  
Ut nos lavaret crimine,

10. Dicens in nationibus:

15.

20. Praedamque tulit tartari.

In hoc Paschali tempore  
Auge piis iustitiam,  
Reisque dona veniam.\*

25. Gloria tibi Domine,  
Qui surrexisti a mortuis:  
Cum Patre et sancto Spiritu,  
In sempiterna saecula. Amen.

\* In Passion Time this stanza is the same, except for the second line:

Hoc Passionis tempore

Hoc Passionis tempore

Author: Venantius Fortunatus

In Passion Time the old doxology is:

Meter: Iambic simeter, q.

Te summa Deus Trinitas,  
Collaudet omnes spiritus:  
Quos per Crucis mysterium  
Salvas, rege per saecula. Amen.

Use: The Feast of the Finding of  
the Holy Cross, etc., at  
Vespers.

52. PANGE LINGUA GLORIOSI LAUREAMNew Text

Pange lingua gloriosi  
Lauream certaminis,  
Et super Crucis trophaeo  
 Dic triumphum nobilem  
 Qualiter Redemptor orbis  
 Immolatus vicerit.

De parentis protoplasti  
 Fraude Factor condolens,  
 Quando pomi noxialis  
In necem morsu ruit:  
 Ipse lignum tunc notavit,  
 Damna ligni ut solveret.

Hoc opus nostrae salutis  
 Ordo depoposcerat;  
 Multififormis proditoris  
 Ars ut artem falleret  
 Et medelam ferret inde  
 Hostis unde laeserat.

Quando venit ergo sacri  
 Plenitudo temporis,  
 Missus est ab arce Patris  
 Natus, orbis Conditor;  
 Atque ventre virginali  
Carne amictus prodiit.

Vagit infans inter arcta  
 Conditus praesepia:  
 Membra pannis involuta  
 Virgo Mater alligat:  
Et Dei manus pedesque  
 Stricta cingit fascia.

Sempiterna sit Beatae  
Trinitatâ gloria,  
Aequa Patri, Filioque;  
Par decus Paraclito:  
Unius Trinique nomen  
Laudet universitas. Amen.

Author: Venantius Fortunatus.

Meter: Trochaic tetrameter catalectis, q. 3l. BM: usquequaque

Use: The Feast of the Finding of the Holy Cross, etc., at Matins.

Old Text

Same, except:  
 Proelium certaminis,  
 Et super Crucis trophaeum  
 Dic triumphum nobilem

5.

10. Morte morsu corrui:

15.

20.

Caro factus prodiit.

25.

30. Et manus, pedesque, et crura  
 ,Stricta cingit fascia.

35.

Gloria, et honor Deo  
 Usquequo altissimo,  
 Una Patri, Filioque,  
 Inclyto Paraclito:  
 Cui laus est et potestas,  
 Per immensa saecula. Amen.

3. al.: tropaeo



## 53. LUSTRA SEX QUI IAM PEREGIT

New Text

Lustra sex qui iam peregit,  
Tempus implens corporis,  
Sponte libera Redemptor  
Passioni deditus  
 Agnus in Crucis levatur  
 Immolandum stipite.

Felle potus ecce languet:  
Spina, clavi, lancea  
Mite corpus perforarunt:  
Unda manat, et cruor:  
Terra, pontus, astra, mundus,  
 Quo lavantur flumine!

Crux fidelis, inter omnes  
 Arbor una nobilis:  
Silva talem nulla profert:  
 Fronde, flore, germine:  
 Dulce ferrum, dulce lignum,  
 Dulce pondus sustinent.

Flecte ramos, arbor alta,  
 Tensa laxa viscera,  
 Et rigor lentescat ille,  
 Quam dedit nativitas;  
 Et superni membra Regis  
Tende miti stipite.

Sola digna tu fuisti  
 Ferre mundi victimam  
 Atque portum praeparare  
Arca mundo naufrago,  
Quam sacer cruor perunxit,  
 Fusus Agni corpore.

Doxology as in 52.

Author: Venantius Fortunatus

Meter: Trochaic tetrameter catalectic, q.

Use: The Feast of the Finding of the Holy Cross, etc.

Old Text

Lustris sex qui iam peractis,  
 Tempus implens corporis,  
 Se volente natus ad hoc  
 Passioni deditus,  
 5. Agnus in Cruce levatur  
 Immolandum stipite.

Hic acetum, fel, arundo,  
 Sputa, clavi, lancea,  
 Mite corpus perforatur,  
 10. Sanguis, unda profluit,  
 Terra, pontus, astra, mundus,  
 Quo lavantur flumine!

Crux fidelis, inter omnes  
 Arbor una nobilis:  
 15. Nulla silva talem profert  
 Fronde, flore, germine:  
 Dulce lignum, dulces clavos,  
 Dulce pondus sustinet.

Flecte ramos, arbor alta,  
 20. Tensa laxa viscera,  
 Et rigor lentescat ille,  
 Quam dedit nativitas;  
 Ut superni membra Regis  
 Miti tendas stipite.

25. Sola digna tu fuisti  
 Ferre saeculi pretium:  
 Atque portum praeparare  
 Nauta mundo naufrago  
 Quam sacer cruor perunxit,  
 Fusus Agni corpore.

l. al.: Lustra...peracta

## 60. AD REGIAS AGNI DAPES

New Text

Ad regias Agni dapes  
Stolis amicti candidis  
 Post transitum maris rubri  
 Christo canamus principi.

Divina cuius caritas  
Sacrum propinat sanguinem,  
Almique membra corporis  
Amor sacerdos immolat.

Sparsum cruorem postibus  
Vastator horret Angelus:  
Fugitque divisum mare:  
Merguntur hostes fluctibus.

Iam Pascha nostrum Christus est,  
Paschalis idem victima,  
Et pura puris mentibus  
Sinceritatis axyma.

O vera caeli victima,  
Subjecta cui sunt tartara:  
Soluta mortis vincula,  
Recepta vitae praemia.

Victor subactis inferis  
Trophaea Christus explicat,  
Caeloque aperto, subditum  
Regem tenebrarum trahit.

Ut sis perenne mentibus  
Paschale Iesu gaudium;  
A morte dira criminum  
Vitae renatos libera.

Deo Patri sit gloria,  
Et Filio, qui a mortuis  
Surrexit, ac Paraclito,  
In sempiterna saecula. Amen.

Author: Ambrosian, seventh century.

Meter: Iambic dimeter, q.

Use: During Paschal Time, at Vespers.

Old Text

Ad cenam Agni providi,  
 Et stolis albis candidi,  
 Post transitum maris rubri  
 Christ~~o~~ canamus principi.

5. Cuius corpus sanctissimum,  
 In ara crucis torridum,  
 Cruore eius roseo,  
 Gustando vivimus Deo.

10. Protecti Paschae vespere  
 A devastante Angelo,  
 Erepti de durissimi  
 Pharaonis imperio.

15. Iam Pascha nostrum Christus est,  
 Qui immolatus Agnus est:  
 Sinceritatis axyma,  
 Caro eius oblata est.

20. O vere digna hostia  
 Per quam fracta sunt tartara:  
 Redempta plebs captivata,  
 Reddita vitae praemia.

Cum surgit Christus tumulo,  
 Victor redit de baratro,  
 Tyrannum trudens vinculo,  
 Et reserans paradisum.

25. Quaesumus auctor omnium,  
 In hoc Paschali gaudio,  
 Ab omni mortis impetu,  
 Tuum defende populum.

30. Gloria tibi Domine  
 Qui surrexisti a mortuis:  
 Cum Patre, et Sancto Spiritu,  
 In sempiterna saecula. Amen.

## 61. REX SEMPITERE CAELITUM

New Text

Rex sempiterne caelitum,  
 Rerum Creator omnium,  
 Aequalis ante saecula  
 Semper Parenti Filius.

Nascente <sup>d</sup> qui muno Faber  
Imaginem vultus tui  
Tradans Adamo, nobilem  
Limo iugasti spiritum.

Cum livor et fraus daemonis  
Foedasset humanum genus:  
Tu carne amictus, perditam  
Formam reformas Artifex.

Qui natus olim e Virgine,  
Nunc e sepulchro nasceris  
Tecumque nos a mortuis  
Iubes sepultos surgere.

Qui Pastor aeternus gregem  
Aqua lavas baptismatis:  
Haec est lavacrum mentium;  
Haec est sepulchrum criminum.

Nobis diu qui debitas  
Redemptor affixus Cruci,  
Nostrae dedisti prodigus  
Pretium salutis sanguinem.

Old Text

Rex sempiterne Domine,  
 Rerum Creator omnium,  
 Qui eras ante saecula  
 Semper cum Patre Filius.

5. Qui mundi in primordio  
 Adam plasmasti hominem,  
 Cui tuae imagini  
 Vultum dedisti similem.

10. Quem diabolus deceperat,  
 Hostis humani generis:  
 Cuius tu formam corporis  
 Assumere dignatus es.

15. Ut hominem redimeres,  
 Quem ante iam plasmaveres:  
 Et nos Deo coniungeres,  
 Per carnis contubernium.

20. Quem editum ex virgine  
 Pavescit omnis anima:  
 Per quem et nos resurgere  
 Devota mente credimus.

Qui crucem propter hominem  
 Suscipere dignatus es:  
 Dedisti tuum sanguinem  
 Nostrae salutis pretium.

The last two quatrains as in 60.

Author: Ambrosian, sixth century.

Meter: Iambic dimeter, q.

Use: Low Sunday until Ascension, at Matins.

1. Dan.: Rex aeterne, Domine

7. Dan.: imaginis

Both Dan.: and the BM have another stanza between vv. 20 and 21.

## 62. AURORA CAELUM PURPURAT

New Text

Aurora caelum purpurat  
Aether resultat laudibus,  
Mundus triumphans iubilat,  
Horrens avernus infremit.

Rex ille dum fortissimus  
De mortis inferno specu  
Patrum senatum liberum  
Educit ad vitae iubar.

Cuius sepulchrum plurimo  
Custode signabat lapis,  
Victor triumphat, et suo  
Mortem sepulchro funerat.

Sat funeri, sat lacrimis,  
Sat est datum doloribus:  
Surrexit extinator necis,  
Clamat coruscans Angelus.

Old Text

Aurora lucis rutilat,  
 Caelum laudibus intonat:  
 Mundus exultans iubilat,  
 Clemens infernus ululat.

5. Cum rex ille fortissimus  
 Mortis confractis viribus  
 Pede conculcans tartara,  
 Solvit a poena miseros.

20. Ille qui clausus lapide,  
 Custoditur sub milite:  
 Triumphans pompa nobili,  
 Victor surgit de funere.

Solutis iam gemitibus,  
 Et inferni doloribus:  
 Quia surrexit Dominus,  
 Resplendens clamat Angelus.

The last two quatrains as in 60.

Author: Ambrosian, fourth or fifth century.

Meter: Iambic dimeter, q.

Use: Low Sunday until Ascension, at Lauds.

## 63. TRISTES ERANT APOSTOLI

New Text

Tristes erant Apostoli  
De Christi acerbo funere,  
Quem morte crudelissimi  
Servi necarent impii.

Sermone verax Angelus  
Mulieribus praedixerat:  
Mox ore Christus gaudium  
Gregi feret fidelium.

Ad anxios Apostolos  
Currunt statim dum nuntiae,  
Illae micantis obvia  
Christi tenent vestigia.

Galilaeae ad alta montium  
Se conferunt Apostoli,  
Iesuque, voti compotes,  
Almo beantur lumine.

Old Text

Tristes erant Apostoli  
 De nece sui Domini:  
 Quem poena mortis crudeli  
 Servi damnarunt impii.

5. Sermone blando Angelus  
 Praedixit mulieribus,  
 In Galilaea Dominus  
 Videndus est quantocius.

10. Illae dum pergunt concite  
 Apostolis hoc dicere:  
 Videntes eum vivere  
 Osculantur pedes Domini.

15. Quo agnito Discipuli  
 In Galilaeam propere  
 Pergunt videre faciem  
 Desideratam Domini.

The last two quatrains as in in 60.

Author: Ambrosian, fourth or fifth century.

Meter: Iambic dimeter, q.

Use: Common of Apostles and Evangesists in Paschal Time, at Vespers.

For the doxology after Ascension, cf. 66.

3. BM: Quem morte crudelissima

12. BM: Christi tenent vestigia

The fourth stanza is not in some editions of the BR.

## 64. PASCHALE MUNDO GAUDIUM

New Text

Paschale mundo gaudium  
Sol nuntiat formosior,  
Cum luce fulgentem nova  
Iesum vident Apostoli.

In carne Christi vulnera  
Micare tamquam sidera  
Mirantur, et quidquid vident  
Testes fideles praedicant.

Rex Christe clementissime,  
 Tu corda nostra posside,  
Ut lingua grates debitas  
Tuo rependat nomini.

Old Text

Claro Paschali gaudio  
 Sol mundo nitet radio:  
 Cum Christum iam Apostoli  
 Visu cernunt corporeo.

5. Ostensa sibi vulnera  
 In Christi carne fulgida:  
 Resurrexisse Dominum  
 Voce fatentur publica.

10. Rex Christe clementissime,  
 Tu corda nostra posside,  
 Ut tibi laudes debitas  
 Reddamus omni tempore.

The last two quatrains as in 60.

Author: Ambrosian, fourth or fifth century.

Meter: Iambic dimeter, q.

Use: Common of Apostles and Evangelists in Paschal Time, at Lauds.

## 65. SALUTIS HUMANAE SATOR

New Text

Salutis humanae Sator,  
Iesu, voluptas cordium,  
Orbis redempti Conditor,  
Et casta lux amantium;

Qua victus es clementia,  
Ut nostra ferres crimina?  
Mortem subires innocens,  
A morte nos ut tolleres?

Perrumpis infernum chaos;  
Vinctis catenas detrahis;  
Victor triumpho nobili  
Ad dexteram Patris sedes.

Te cogat indulgentia,  
Ut damna nostra sarcias  
Tuique vultus compotes  
Dites beato lumine.

Te dux ad astra, et semita,  
Sis meta nostris cordibus,  
Sis lacrimarum gaudium,  
Sis dulce vitae praemium. Amen. 20.

Old Text

Iesu nostra redemptio,  
 Amor, et desiderium:  
 Deus Creator omnium  
 Homo in fine temporum.

5. Quae te vicit clementia  
 Ut ferres nostra crimina,  
 Crudellem mortem patiens:  
 Ut nos a morte tolleres?

10. Inferni claustra penetrans,  
 Tuos captivos redimens:  
 Victor triumpho nobili,  
 Ad dexteram Patris residens.

15. Ipsa te cogat pietas,  
 Ut mala nostra superes  
 Parcendo, et voti compotes,  
 Nos tuo vultu saties.

Tu esto nostrum gaudium,  
 Qui es futurus praemium:  
 Si nostra in te gloria,  
 Per cuncta semper saecula. Amen.

Author: Ambrosian, seventh or eighth century.

Meter: Iambic dimeter, q.

Use: Ascension until Pentecost, at Vespers.

## 66. AETERNE REX ALTISSIME

New Text

Aeterne Rex altissime,  
Redemptor et fidelium,  
Cui mors perempta detulit  
Summae triumphum gloriae.

Ascendis orbis siderum,  
Quo te vocabat caelitus  
Collata, non humanitus  
Rerum potestas omnium.

Ut trina rerum machina,  
Caelestium, terrestrium,  
Et inferorum condita,  
Flectat genu iam subdita.

Tremunt videntes Angeli  
Versam vicem mortalium:  
Peccat caro, mandat caro,  
Regnat Deus Dei caro.

Sis ipse nostrum gaudium,  
Manens Olympo praemium  
Mundi regis qui fabricam,  
Mundana vincens gaudia.

Hinc te precantes quaesumus,  
Ignosce culpis omnibus,  
Et corda sursum subleva  
Ad te superna gratia.

Ut cum repente caeperis  
Clarere nube iudicis,  
Poenas repellas debitas,  
Reddas coronas perditas.

Iesu tibi sit gloria,  
Qui victor in caelum redis,  
Cum Patre, et almo Spiritu  
In sempiterna saecula. Amen.

Author: Ambrosian, fifth century.

Meter: Iambic dimeter, q.

Use: Ascension until Pentecost, at Matins.

Old Text

Same, except:

Quo mors soluta deperit  
Datur triumphum gratiae.

5. Scandes tribunal dexteræ,  
Patris, potestas omnium,  
Collata Iesu caelitus  
Quae non erat humanitus.

10.

15. Culpat caro, purgat caro,

20.

Tu esto nostrum gaudium,  
Manens Olympo praeditum,

25.

30. Gloria tibi Domine,  
Qui scandis super sidera,  
Cum Patre, et Sancto Spiritu,



## 68. VENI CREATOR SPIRITUS

New Text

Veni Creator Spiritus,  
Mentes tuorum visita,  
Imple superna gratia,  
Quae tu creasti pectora.

Qui diceris Paraclitus,  
Altissimè donum Dei,  
Fons vivus, ignis, caritas,  
Et spiritalis unctio.

Tu septiformis munere,  
Digitus Paternae dexteræ,  
Tu rite promissum Patris,  
Sermone ditans guttura.

Accende lumen sensibus:  
Infunde amorem cordibus:  
Infirma nostri corporis  
Virtute firmans perpeti.

Hostem repellas longius,  
Pacemque dones protinus:  
Ductore sic te praevio,  
Vitemus omne noxium.

Per te sciamus da Patrem,  
Noscamus atque Filium;  
Teque utriusque Spiritum  
Credamus omni tempore.

Deo Patri sit gloria,  
Et Filio qui a mortuis  
Surrexit, ac Paraclito,  
In saeculorum saecula. Amen.

Author: Rabanus Maurus (?).

Meter: Iambic dimeter, q.

Use: Pentecost, at Vespers, and Terce.

Old Text

Same, except:

5. Qui Paraclitus diceris,  
Donum Dei altissimè,

10. Dexteræ Dei tu digitus,

15.

20.

Te utriusque Spiritum

25. Gloria Patri Domino,  
Natoque qui a mortuis

## 69. IAM CHRISTUS ASTRA ASCENDERAT

New Text

Iam Christus astra ascenderat,  
 Reversus unde venerat,  
 Patris fnendum munere  
 Sanctum daturus Spiritum.

Solemnis urgebat dies,  
 Quo mystico septemplici  
 Orbis volutus septies,  
 Signat beata tempora.

Cum lucis hora tertia  
 Repente mundus intonat,  
Apostolis orantibus  
 Deum venire nuntiat.

De Patris ergo lumine  
 Decorus ignis almus est,  
 Qui fida Christi pectora  
 Calore Verbi compleat.

Impleta gaudente viscera,  
 Afflata sancto Spiritu,  
 Vocesque diversas sonant,  
 Fantur Dei magnalia.

Notique cunctis gentibus,  
Graecis, Latinis, barbaris,  
Simulque demirantibus,  
Linguis loquuntur omnium.

Iudaea tunc incredula,  
 Vesana torvo spiritu,  
Madere musto sobrios  
Christi fideles increpat.

Sed editis miraculis  
Occurrit et docet Petrus,  
Falsum profari perfidos,  
Ioele teste comprobans.

Doxology as in 68.

Author: Ambrosian, fourth century.

Meter: Iambic dimeter, q.

Old Text

Same, except:

Promissum Patris munere

5.

10.

Orantibus Apostolis,  
 Deum venisse nuntiat.

15.

20.

Ex omni gente cogniti,  
 Cunctisque admirantibus,

25.

Ructare musti crapulam,  
 Alumnos Christi concrepat.

30.

Sed signis et virtutibus  
 Falsa profari perfidos,

2. Dan.: regressus

11. Dan.: Apostolis orantibus

12. Dan.: sancto lumine

13. Dan.: Voces diversas intonant

BM: Voces diversae consonant.

## 70. BEATA NOBIS GAUDIA

New Text

Beata nobis gaudia  
Anni reduxit orbita,  
Cum Spiritus Paraclitus  
Illapsus est Apostolis.

Old Text

Same, except:

Effulsit in discipulis.

Ignis vibrante lumine  
Linguae figuram detulit,  
Verbis ut essent proflui,  
Et caritate fervidi.

5.

Linguis loquuntur omnium,  
Turbae pavent gentilium:  
Musto madere deputant,  
Quos Spiritus repleverat.

10.

Patrata sunt haec mystice,  
Paschae peracto tempore,  
Sacro dierum circulo,  
Quò lege fit remissio.

15. Sacro dierum numero,

Te nunc Deus piissime  
Vultu precamur cernuo,  
Illapsa nobis caelitus  
Largire dona Spiritus.

20.

Dudum sacrata pectora  
Tua replesti gratia:  
Dimitte nostra crimina,  
Et da quietia tempora.

Doxology as in 68.

Author: St. Hilary of Poitiers (?).

Meter: Iambic dimeter, q.

Use: Pentecost, at Lauds.

23. Dan.: Dimitte nunc peccamina,

## 72. SUMMAE PARENS CLEMENTIAE

New Text

Summae Parens clementiae,  
 Mundi regis qui machinam,  
 Unius et substantiae,  
 Trinusque personis Deus,

Da dexteram surgentibus,  
 Exsurgat ut mens sobria,  
 Flagrans et in laudem Dei  
 Grates rependat debitas.

Deo Patri sit gloria,  
Natoque Patris unico,  
 Cum Spiritu Paraclito,  
In sempiterna saecula, Amen.

Old Text

Summae Deus clementiae,  
 Mundique factor machinae,  
 Unus potentialiter,  
 Trinusque personaliter.

5. Da dexteram surgentibus,  
 Exsurgat ut mens sobria,  
 Flagrans et in laudem Dei  
 Grates rependat debitus.

10. Deo Patri sit gloria,  
 Eiusque soli Filio,  
 Cum Spiritu Paraclito  
 Et nunc et in perpetuum. Amen.

Author: Ambrosian (the first stanza of # 21, and the second stanza of # 20).

Meter: Iambic dimeter, q.

Use: The Feast of the Most Holy Trinity, at Matins.

The BM has a different doxology:

Gloria Patri Domino,  
 Gloria Unigenito,  
 Una cum Sancto Spiritu  
 In sempiterna saecula. Amen.

## 76. PANGE LINGUA GLORIOSI CORPORIS

New TextOld Text

Pange lingua gloriosi  
 Corporis mysterium,  
 Sanguinisque pretiosi,  
 Quem in mundi pretium  
 Fructus ventris generosi,           5.  
 Rex effudit Gentium.

Same.

Nobis datus, nobis natus  
 Ex intacta Virgine,  
 Et in mundo conversatus,  
 Sparso verbâ semine,           10.  
 Sui moras incolatus  
 Miro clausit ordine.

In supremæ nocte cenæ,  
 Recumbens cum fratribus  
 Observata lege plene           15.  
 Cibis in legalibus,  
 Cibum turbæ duodenæ  
 Se dat suis manibus.

Verbum caro, panem verum  
 Verbo carnem efficit:           20.  
 Fitque sanguis Christi merum,  
 Etsi sensus deficit,  
 Ad firmandum cor sincerum  
 Sola fides sufficit.

Tantum ergo Sacramentum           25.  
 Veneremur cernui:  
 Et antiquum documentum  
 Novo cedat ritui:  
 Praestet fides supplementum  
 Sensuum defectui.           30.

Genitori, Genitoque  
 Laus et iubilatio,  
 Salus, honor, virtus quoque  
 Sit et benedictio:  
 Procedenti ab utroque           35.  
 Compar sit laudatio. Amen.

Author: St. Thomas Aquinas.

Meter: Trochaic tetrameter, catalecticis, a.

Use: The Feast of Corpus Christi, at Vespers.

## 77. SACRIS SOLEMNIIS IUNCTA SINT GAUDIA

New TextOld Text

Sacris solemnibus iuncta sint gaudia,  
 Et ex praecordiis sonent praeconia;  
 Recedant vetera, nova sint omnia,  
 Corda, voces, et opera.

Same.

Noctis recolitur cena novissima, 5.  
 Qua Christus creditur agnum et azyma  
 Dedisse fratribus, iuxta legitima  
 Priscis indulta patribus.

Post agnum typicum, expletis epulis, 10.  
 Corpus Dominicum datum discipulis,  
 Sic totum omnibus, quod totum singulis,  
 Eius fatemur manibus.

Dedit fragilibus corporis ferculum,  
 Dedit et tristibus sanguinis poculum,  
 Dicens: accipite quod trado vasculum, 15.  
 Omnes ex eo bibite.

Sic sacrificium istud instituit,  
 Cuius officium committi coluit  
 Solis presbyteris, quibus sic congruit,  
 Ut sumant, et dent ceteris. 20.

Panis angelicus fit panis hominum;  
 Dat panis caelicus figuris terminum:  
 Or res mirabilis, manducat Dominum  
 Pauper, servus, et humilis.

Te trina Deitas unaque poscimus, 25.  
 Sic nos tu visita, sicut te colimus:  
 Per tuas semitas duc nos quo tendimus,  
 Ad lucem, quam inhabitas. Amen.

Author: St. Thomas Aquinas.

Meter: Asclepiadic and Glyconic, ♩.

Use: The Feast of Corpus Christi, at Matins.

## 78. VERBUM SUPERNUM PRODIENS

New TextOld Text

Verbum supernum prodiens,  
Nec Patris linquens dexteram,  
Ad opus suum exiens,  
Venit ad vitae vesperam.

Same.

In mortem a discipulo                    5.  
Suis tradendus aemulis,  
Prius in vitae ferculo  
Se tradidit discipulis.

Quibus sub bina specie  
Carnem dedit et sanguinem;            10.  
Ut duplicis substantiae  
Totum cibaret hominem.

Se nascens dedit socium,  
Convalescens in edulium,  
Se moriens in pretium,                15.  
Se regnans dat in praemium.

O salutaris Hostia,  
Quae caeli pandis ostium,  
Bella premunt hostilia,  
Da robur, fer auxilium.                20.

Uni trinoque Domino,  
Sit sempiterna gloria:  
Qui vitam sine termino  
Nobis donet in patria. Amen.

Author: St. Thomas Aquinas.

Meter: Iambic dimeter, a.

Use: The Feast of Corpus Christi, at Lauds.

## 89. QUODCUMQUE IN ORBE NEXIBUS REVINXERIS

New TextOld Text

Quodcumque in orbe nexibus re-  
vinxeris,

Quodcumque vinclis super terram  
strinxeris,

Erit revinctum Petre in arce  
siderum:

Erit in astris religatum fortiter:

Et quod resolvit hic potestas  
tradita,

Et quod resolvis in terris arbitrio,

Erit solutum caeli in alto ver-  
tice:

Erit solutum super caeli radium,

In fine mundi iudicabis saeculum.5.

In fine mundi iudex eris saeculi.

Patri perenne sit per aevum gloria:  
Tibique laudes concinamus inclytas,  
Aeterne Nate; sit superne Spiritus,  
Honor tibi, decusque: sancta iugiter  
Laudetur omne Trinitas per sae-  
culum. Amen

Gloria Deo per immensum saecula,  
Sit tibi Nate decus, et imperium,  
Honor, potestas, Sanctoque Spiritui,  
Sit Trinitati salus individua,

20. Per infinita saeculorum saecula. Amen.

Author: St. Paulinus (?).

tr

Meter: Iambic ~~dimeter~~, q.

Use: Feast of St. Peter, at Vespers.

6. BM: Gloria Patri per



New Text

Beate Pastor Petre, clemens accipe  
 Voces precantum, criminumque vin-  
cula  
 Verbo resolve, cuius potestas pra-  
dita  
Aperire terris caelum, aperta clau-  
dere.

Egregie Doctor Paule, mores intrae,<sup>5.</sup>  
Et nostra tecum pectora in caelum  
trahe;  
Velata dum merid~~em~~ cernat fides,  
Et solis instar sola regnet car-  
itas.

Sit Trinitati sempiterna gloria  
 Honor, potestas atque iubilatio 10.  
 In unitate, quae gubernat omnia,  
Per universa aeternitatis saecula.  
 Amen.

Author: Elpis (?).

tr

Meter: Iambic ~~dimeter~~, q.

Use: The Feast of St. Peter and Paul.

The first stanza is used alone on feasts of St. Peter, and the second alone on feasts of St. Paul.

9. BM: Dan.: sempiterna gloria.

Old Text

Iam bone Pastor Petre clemens accipe  
 Vota precantum, et peccati vincula  
 Resolve, tibi potestate tradita,  
 Qua cunctis caelum verbo claudis,  
 aperis.

Doctor egregie Paule mores instrue,  
 Et mente polum nos transferre satage:  
 Donec perfectum largiatur plenius,  
 Evacuato quod ex parte gerimus.

Sit Trinitati salus individua,  
 Honor, potestas atque iubilatio,  
 In unitate cui manet imperium:  
 Ex tunc, et modo, per aeterna saecula.  
 Amen.

## 113. UT QUEANT LAXIS RESONARE FIBRIS

New TextOld Text

Ut queant laxis resonare fibris  
Mira gestorum famuli tuorum,  
Solve polluti labii reatum,  
Sancte Ioannes.

Same, except:

Nuntius celse veniens Olymbo, 5.  
Te patri magna fore nasciturum,  
Nomen, et vitae seriem gerendae  
Ordine promit.

Ille promissi dubius superni,  
Perdidit promptae modulus loquelae: 10.  
Sed reformasti genitus peremptae  
Organa vocis.

Ventris obtruso recubans cubili,  
Senserat Regem thalamo manentem:  
Hinc parens, nati meritis, uterque 15.  
Abdita pandit.

Sit decus Patri, genitaeque Proli,  
Et tibi, compar utriusque virtus,  
Spiritus semper, Deus unus omni  
Temporis aevo. Amen

Gloria Patri, genitaeque proli,  
Et tibi, compar utriusque semper,  
Spiritus alme, Deus unus, omni  
20. Tempore saeculi. Amen

Author: Paul the Deacon,

Meter: Sapphic and Adonic, q.

Use: The Feast of the Nativity of St. Joh the Baptist, at Vespers.

## 114. ANTRA DESERTI TENERIS SUB ANNIS

New Text

Antra deserti, teneris sub annis,  
 Civium turmas fugiens, petisti,  
 Ne levi posses maculare vitam  
Crimine linguae

Old Text

Same, except:  
 Ne levi saltem maculare vitam  
 Famine posses.

Praebuit durum tegumen camelus 5.  
 Artubus sacris, strophium bidentes;  
 Cui latex haustum, sociata pastum  
 Mella locustis.

Ceteri tantum cecinere Vatum  
 Corde Praesago iubar affuturum; 10.  
 Tu quidem mundi scelus auferentem  
 Indice prodis.

Non fuit vasti spatium per orbis  
 Sanctior quisquam genitus Ioanne,  
 Qui nefas saeculi meruit lavantem 15.  
 Tingere lymphis.

Doxology as in 113.

Author: Paul the Deacon.

Meter: Sapphic and Adonic, q.

Use: The Feast of the Nativity of St. John the Baptist, at Matins.

## 115. O NIMIS FELIX MERITIQUE CELSI

New TextOld Text

O nimis felix, meritique celsi.  
 Nesciens labem nivei pudoris,  
 Praepotens martyr, nemorumque cultor, Praepotens martyr, eremique cultor,  
 Maxime vatum.

Same, except:

Serta ter denis alios coronant 5.  
 Aucta crementis, duplicat quosdam,  
 Trina te fructu cumulata centum  
Nexibus ornant.

Trina centeno cumulata fructu  
 Te sacer ornant.

Nunc potens nostri meritis opimis  
 Pectoris duros lapides revelle 10.  
 Asperum plans iter, et reflexos  
 Dirige calles.

Ut pius mundi Sator et Redemptor  
 Mentibus culpae sine labe puris  
 Rite dignetur veniens beatos 15.  
 Ponere gressus.

Mentibus pulsa livione puris,  
 Rite dignetur veniens sacratos  
 Ponere gressus.

Laudibus cives celebrent superni  
 Te, Deus simplex pariterque trine,  
 Supplices et nos veniam precamur:  
 Parce redemptis. Amen. 20.

Laudibus sives celebrant superni,

Author: Paul the Deacon.

Meter: Sapphic and Adonic, q.

Use: The Feast of the Nativity of St. John the Baptist, at Lauds.

3. BM: nemorumque

## 116. DECORA LUX AETERNITATIS AUREAM

New TextOld TextDecora lux aeternitatis auream

Aurea lux, et decore roseo

Diem beatis irrigavit ignibus

Lux lucis omne peffudisti saeculum,

Apostolorum quae coronat Principes,

Decorans caelos inclyto martyrio,

Reisque in astra liberam pandit viam.

Hac sacra die, quae dat reis veniam.

Mundi Magister atque caeli Ianitor,<sup>5.</sup> Ianitor caeli doctor orbis pariter,Romae parentes arbitrique gentium, Iudices saeculi vera mundi lumina:Per ensis ille, hic per crucis victor Per crucem alter, alter ense triumphans,  
necem

Vitae senatum laureati possident.

Vitae senatum paureati possident.

O Roma felix, quae duorum principum

O felix Roma, quae tantorum principum

Es consecrata glorioso sanguine!

10. Es purpurata pretioso sanguine

Horum cruore purpurata ceteras

Non laude tua, sed ipsorum meritis,

Excellis orbis una pulchritudines.

Excellis omnem mundi pulchritudinem.

Sit Trinitati sempiterna gloria,

Sit Trinitati sempiterna gloria,

Honor, potestas atque iubiliatio,

Honor, potestas atque iubiliatio,

In unitate, quae gubernat omnia,

15. In unitate, cui manet imperium,

Per universa saeculorum saecula.

Ex tunc, et modo, per aeterna saecula.

Amen.

Amen.

Author: Elpis (?).

Meter: Iambic trimeter, q.

Use; The Feast of SS. Peter and Paul, at Vespers.

## 125. PATER SUPERNI LUMINIS

New Text

Pater superni luminis,  
Cum Magdalenam respicis,  
Flammas amoris excitas.  
Geluque solvis pectoris.

Amore currit saucia  
Pedes beatos ungere,  
Lavare fletu, tergere  
Comis, et ore lambere.

Astare non timet cruci,  
Sepulchro inhaeret unxia,  
Truces nec horret milites:  
Pellit timorem caritas.

O vera Christi caritas,  
Tu nostra purga crimina,  
Tu corda reple gratia,  
Tu redde caeli praemia.

Patri, simulque Filio,  
Tibique, Sancte Spiritus,  
Sicut fuit, sit iugiter  
Saeclum per omne gloria. Amen

Author: St. Robert Bellarmine.

Meter: Iambic dimeter, q.

Use: The Feast of St. Mary Magdalene, at Vespers.

Old Text

Lauda Mater Ecclesia,  
 Lauda Christi clementiam:  
 Qui septem purgat vitia,  
 Per septiformem gratiam.

5. Maria soror Lazari,  
 Quae tot commisit crimina,  
 Ab ipsa fauce tartari,  
 Redit ad vitae limina.

10. Post fluxae carnis scandala,  
 Fit ex lebete phiala:  
 In vas translata gloriae,  
 De vase contumeliae.

15. Aegra currit ad medicum,  
 Vas ferens aromaticum:  
 Et a morbo multiplici,  
 Verbo curatur medici.

20. Surgentem cum victoria  
 Iesum videt ab inferis:  
 Prima meretur gaudia,  
 Quae plus ardebat ceteris.

Uni Deo sit gloria,  
 Pro multiformi gratia:  
 Qui culpas et supplicia  
 Remittit, et dat praemia. Amen.

Author: St. Odo of Cluny.

11. Dan.: gratiae

Dan. has another stanza between vv. 16 and 17.

## 126. MARIA CASTIS OSCULIS

New Text

Maria castis osculis  
Lambit Dei vestigia,  
Fletu rigat, tergit comis,  
Detersa nardo perlinit.

Deo Patri sit gloria,  
Eiusque soli Filio,  
Cum Spiritu Paraclito,  
Nunc, et per omne saeculum. Amen.

Author: St. Gregory the Great (?).

Meter: Iambic dimeter, q.

Use: The Feast of St. Mary Magdalene, at Matins.

Old Text

Nardi Maria pistici,  
 Sumpsit libram, mox optimi:  
 Unxit beatos Domini  
 Pedes, rigando lacrimis.

5. Honor, decus, imperium  
 Sit Trinitati unice,  
 Patri, Nato, Paraclito,  
 Per infinita saecula. Amen

The first stanza in the BM is as follows:

Nardo Maria pistico  
 Unxit beatos Domini  
 Pedes, rigando lacrimis,  
 Et detergendo crinibus.

## 127. SUMMI PARENTIS UNICE

New Text

Summi Parentis Unice,  
Vultu pio nos respice,  
Vocans ad arcem gloriae  
Cor Magdalенаe poenitens.

Amissa drachma regio  
Recondita est aerario,  
Et gemma, deterso luto,  
Nitore vincit sidera.

Iesu, medela vulnerum,  
Spes una poenitentium,  
Per Magdalенаe lacrimas  
Peccata nostra diluas.

Dei parens piissima,  
Hevae nepotes flebiles  
De mille vitae fluctibus  
Salutis in portum vehas.

Uni Deo sit gloria,  
Pro multiformi gratia,  
Peccantium qui crimina  
Remittit, et dat praemia. Amen. 20.

Author: St. Odo of Cluny.

Meter: Iambic dimeter, q.

Use: The Feast of St. Mary Magdalene, at Lauds.

Old Text

Aeterni Patris Unice,  
Nos pio vultu respice:  
Qui Magdalenam hodie  
Vocas ad thronum gloriae.

5. In thesauro reposita  
Regis est drachma perdita,  
Gemmaque luce inclyta,  
De luto luci redita.

10. Iesu dulce refugium,  
Spes una poenitentium:  
Per peccatricis meritum,  
Peccati solve debitum.

Pia Mater, et humilis,  
Naturae memor fragilis,  
15. In huius vitae fluctibus,  
Nos rege tuis precibus.

Uni Deo sit gloria,  
Pro multiformi gratia,  
Qui culpas et supplicia  
Remittit, et dat praemia. Amen.



## 128. MIRIS MODIS REPENTE LIBER FERREA

New TextOld Text

Miris modis repente liber, ferrea, Petrus beatus catenarum laqueos  
Christo iubente, vincla Petrus exuit: Christo iubente rupit mirabiliter,  
Ovilis ille Pastor et Rector gregis, Custos ovilis, et Doctor ecclesiae,  
Vitae recludit pascua et fontes sac- Pastorque gregis conservator ovium,  
ros,  
Ovesque servat creditas, arcet lupos. Arcet luporum truculentam rabiem.

Doxology as in 89.

Author: St. Paulinus (?).

Meter: Iambic trimeter, q.

Use: The Feast of St. Peter in Chains, at Vespers.

## 129. QUICUMQUE CHRISTUM QUAERITIS

New TextOld Text

Quicumque Christum quaeritis,  
 Oculos in altum tollite:  
 Illis licebit visere  
 Signum perennis gloriae.

Same, except:

Illustre quiddam cernimus. 5.  
 Quod nesciat finem pati,  
 Sublime, celsum, interminum,  
 Antiquius caelo et chao.

Hic ille Rex est gentium  
 Populique Rex Iudaici, 10.  
 Promissus Abrahae patri  
 Eiusque in aevum semini.

Hunc, et prophetis testibus  
 Iidem signatoribus,  
 Testator et Pater iubet 15.  
Audire nos et credere.

Ipsum audire, et credere.

Iesu, tibi sit gloria,  
Qui te revelas parvulis,  
 Cum Patre, et almo Spiritu,  
 In sempiterna saecula. Amen. 20.

Gloria tibi Domine,  
 Qui apparuisti hodie,  
 Cum Patre, et sancto Spiritu,

Author: Prudentius.

Meter: Iambic dimeter, q.

Use: The Feast of the Transfiguration, at Vespers.

16. BM: Audire nos et credere.

## 130. LUX ALMA IESU MENTIUM

New Text

Lux alma, Iesu, mentium,  
Dum corda nostra recreas,  
Culpaē fugas caliginem,  
 Et nos reple dulcedine.

Quam laetus est, quem visitas!  
 Consors paternae dexteræ,  
 Tu dulce lumen patriæ,  
Carnis negatum sensibus.

Splendor paternae gloriæ,  
 Incomprehensa caritas  
Nobis amoris copiam  
Largire per praesentiam.

Doxology as in 129.

Author: St. Bernard.

Meter: Iambic dimeter, q.

Use: The Feast of the the Transfiguration, at Matins.

Old Text

Amor Iesu dulcissime,  
 Quando cor nostrum visitas:  
 Pellis mentis caliginem,  
 Et nos reple dulcedine.

5. Quam felix est quem satias,  
 Consors paternae dexteræ;  
 Tu verae lumen patriæ,  
 Quod omnem sensum superat.

10. Splendor paternae gloriæ,  
 Incomprehensa bonitas:  
 Amoris tui copiam  
 Da nobis per praesentiam.

## 134. TE SPLENDOR ET VIRTUS PATRIS

New Text

Te splendor et virtus Patris,  
Te vita, Iesu, cordium,  
Ab ore qui pendent tuo,  
Laudamus inter angelos.

Tibi mille densa millium  
Ducum corona militat;  
Sed explicat victor crucem  
Michael salutis signifer.

Draconis hic dirum caput  
In ima pellit tartara,  
Ducemque cum rebellibus  
Caelesti ab arce fulminat.

Contra ducem superbiae  
Sequamur hunc nos principem,  
Ut detur ex Agni throno  
Nobis corona gloriae.

Deo Patri sit gloria,  
Et Filio, qui a mortuis  
Surrexit, ac Paraclito,  
In sempiterna saecula. Amen.

Author: Rabanus Maurus (?).

Meter: Iambic dimeter, q.

Use: The Feast of the Apparition of St. Michael, at <sup>V</sup>espers.

1 The doxology for the Dedication of St. Michael is:

Deo Patri sit gloria,  
Qui quos redemit Filius  
Et sanctus unxit Spiritus,  
Per Angelos custodiat. Amen

Old Text

Tibi Christe splendor Patris,  
 Vita, virtus cordium,  
 In conspectu angelorum,  
 Votis, voce psallimus,  
 Alternantes concrepando,  
 5. Melos damus vocibus. 5.

Collaudamus venerantes  
 Omnes caeli milites,  
 Sed praecipue primatem  
 Caelestis exercitus,  
 10. Michaelen in virtute  
 Conterentem Zabulon. 10.

Quo custode procul pelle,  
 Rex Christe piissime,  
 Omnes nefas inimici,  
 15. Mundo corde, et corpore:  
 Paradiso redde tuo  
 Nos sola clementia. 15.

Gloriam Patri melodis,  
 Personemus vocibus:  
 20. Gloriam Christo canamus,  
 Gloriam Paraclito:  
 Qui trinus, et unus Deus  
 Exstat ante saecula. Amen. 20.

Trochaic tetrameter catalectic, a.

## 135. CHRISTE SANCTORUM DECUS ANGELORUM

New Text

Christe sanctorum decus Angelorum,  
Gentis humanae Sator et Redemptor,  
Caelitum nobis tribue beatas  
 Scandere sedes.

Angelus pacis Michael in aedes 5.  
Caelitus nostras veniat serenae  
Auctor ut pacis lacrimosa in orcum  
Bella releget.

Angelus fortis Gabriel, ut hostes  
Pellat antiquos, et amica caelo, 10.  
Quae triumphator statuit per orbem,  
Templa revisat.

Angelus nostrae medicus salutis,  
Adsit e caelo Raphael ut omnes  
Sanet aegrotos, dubiosque vitae 15.  
 Dirigat actus.

Virgo dux pacis Genetrixque lucis,  
Et sacer nobis chorus Angelorum  
Semper assistat, simul et micantis  
Regia caeli. 20.

Praestet hoc nobis Deitas beata  
 Patris ac Nati, pariterque Sancti  
 Spiritus, cuius resonat per omnem  
 Gloria mundum. Amen.

Authjor: Rabanus Maurus (?).

Meter: Sapphic and Adonic, q.

Use: The Feast of the Apparition of St. Michael, etc., at Lauds.

Old Text

Christe sanctorum decus angelorum,  
 Rector humani generis et Auctor:  
 Nobis aeternum tribue benignus  
 Scandere caelum.

Angelum pacis Michael ad istem,  
 Caelitus mitti rogitamus aulam.  
 Nobis ut crebro venienti crescant  
 Prospera cuncta.

Angelus fortis Gabriel, ut hostem  
 Pellat antiquum, volitet ab alto:  
 Saepius templum veniens ad istud  
 Visere nostrum.

Angelum nobis medicum salutis,  
 Mitte de caelis Raphael, ut omnes  
 Sanet aegrotos, pariterque nostros  
 Dirigat actus.

Hinc Dei nostri genetrix Maria,  
 Totus et nobis chorus Angelorum,  
 Semper assistat, simul et beata  
 Conscio tota.

Praestat hoc nobis Deitas beata  
 Patris ac Nati, pariterque Sancti  
 Spiritus, cuius reboat in omni  
 Gloria mundo. Amen.

## 147. PLACARE CHRISTE SERVULIS

New Text

Placare, Christe, servulis,  
Quibus Patris clementiam  
Tuae ad tribunal gratiae  
Patrona Virgo postulat.

Et vos, beata per novem  
Distincta gyros agmina,  
Antiqua cum praesentibus,  
Futura damna pellite.

Apostoli cum vatibus,  
Apud severum iudicem  
Veris reorum fletibus  
Exposcite indulgentiam.

Vos, purpurati Martyres,  
Vos, candidati praemio  
Confessionis, exules  
Vocate nos in patriam.

Chorea casta Virginum,  
Et quos eremus inculas  
Transmisit astris, caelitum  
Locate nos in sedibus.

Auferte gentem perfidam  
Credientium de finibus,  
Et unus omnes unicum  
Ovile nos Pastor regat.

Deo Patri sit gloria,  
Natoque Patris unico,  
Sancto simul Paraclito,  
In sempiterna saecula. Amen.

Author: Rabanus Maurus (?).

Meter: Iambic dimeter, q.

Use: The Feast of all Saints, at Vespers.

17. Dan.: Chorus.

Old Text

Christe Redemptor omnium,  
 Conserva tuos famulos?  
 Beatae semper Virginis  
 Placatus sanctis praecibus.

5. Beata quoque agmina  
 Caelestium spirituum,  
 Praeterita, praesentia,  
 Futura mala pellite.

10. Vates aeterni iudicis,  
 Apostolique Domini,  
 Suppliciter exposcimus,  
 Salvari vestris precibus.

15. Martyres Dei incltyti,  
 Confessoresque lucidi,  
 Vestris orationibus  
 Nos ferte in caelestibus.

20. Chori sanctarum Virginum  
 Monachorumque omnium,  
 Simul cum sanctis omnibus  
 Consortes Christi facite.

Gentem auferte perfidam  
 Credentium de finibus:  
 Ut Christo laudes debitas  
 Persalvamus alacriter.

25. Gloria Patri ingenito,  
 Eiusque Unigenito,  
 Una cum Sancto Spiritu,  
 In sempiterna saecula. Amen.

## 148. SALUTIS AETERNE DATOR

New Text

Salutis aeternae Dator,  
Iesu, redemptis subveni;  
Virgo, parens clementiae,  
Dona salutem servulis.

Vos, Angelorum millia,  
Patrumque coetus, agmina,  
Canora vatam; vos, reis  
Precamini indulgentiam.

Baptista Christi praeuius,  
Summique caeli claviger  
Cum ceteris Apostolis  
Nexus resolvant criminum.

Cohors triumphans Martyrum,  
Almus Sacerdotum chorus,  
Et virginalis castitas  
Nostros reatus abluant.

Quicumque in alta siderum  
Regnatis aula principes,  
Favete votis supplicum,  
Qui dona caeli flagitant.

Virtus, honor, laus, gloria  
Deo Patri cum Filio,  
Sancto simul Paraclito,  
In saeculorum saecula. Amen.

Author: Rabanus Maurus (?).

Meter: Iambic dimeter, q.

Use: The Feast of all Saints, at Lauds.

Old Text

Iesu Salvator saeculi,  
 Redemptor ope subveni:  
 Et pia Dei Genetrix,  
 Salutem posce miseris.

5. Coetus omnes angelici,  
 Patriarcharum cunei,  
 Et prophetarum merita,  
 Nobis precentur veniam.

10. Baptista Christi praeuius,  
 Et claviger aetherius:  
 Cum ceteris Apostolis,  
 Nos solvant nexu criminis.

15. Chorus sacratus martyrum,  
 Confessio sacerdotum  
 Et virginalis castitas  
 Nos a peccatis abluant.

20. Monachorum suffragia,  
 Omnesque cives caelici:  
 Annuant votis supplicum,  
 Et vitae poscant praemium.

Laus, honor, virtus, gloria  
 Deo Patri et Filio,  
 Sancto simul Paraclito,  
 In saeculorum saecula. Amen.

## 149. AVE MARIS STELLA

New TextOld Text

Ave, maris Stella,  
 Dei Mater alma,  
 Atque semper Virgo,  
 Felix caeli porta.

Same.

Sumens illud Ave  
 Gabrielis ore,  
 Funda nos in pace,  
 Mutans Hevae nomen.

5.

Solve vincla reis,  
 Profer lumen caecis,  
 Mala nostra pelle,  
 Bona cuncta posce.

10.

Monstra te esse Matrem,  
 Sumat per te preces,  
 Qui pro nobis natus  
 Tulit esse tuus.

15.

Virgo singularis,  
 Inter omnes mitis,  
 Nos, culpis solutos,  
 Mites, fac, et castos.

20.

Vitam praesta puram,  
 Iter para tutum,  
 Ut, videntes Iesum,  
 Semper collaetemur.

Sit laus Deo Patri,  
 Summo Christo decus,  
 Spiritui Sancto,  
 Tribus honor unus. Amen.

25.

Author: Unknown, sometimes attributed to Venantius Fortunatus.

Meter: Trochaic dimeter dicatalectic, a.

Use: Offices of the Blessed Virgin Mary, at Vespers.

The text of the <sup>u</sup>reviary is given above. Daniel, however, has the following variants:

- 8. Mutans nomen Evae
- 14. precem
- 26. Summum
- 28. Honor, tribus unus.



## 150. QUEM TERRA PONTUS SIDERA

New Text

Quem terra, pontus, sidera  
 Colunt, adorant, praedicant  
 Trinam regentem machinam,  
 Claustrum Mariae baiulat.

Cui luna, sol, et omnia  
 Deserviunt per tempora,  
 Perfusa caeli gratia,  
 Gestant puellae viscera.

Beata mater munere,  
 Cuius supernus Artifex  
 Mundum pugillo continens,  
 Ventris sub arca clausus est.

Beata caeli nuntio,  
 Fecunda Sancto Spiritu,  
 Desideratus gentibus  
 Cuius per alvum fusus est.

lesu, tibi sit gloria,  
 Qui natus es de Virgine,  
 Cum Patre, et almo Spiritu,  
 In sempiterna saecula. Amen.

Author: Venantius Fortunatus.

Meter: Iambic dimeter, q.

Use: The Saturday Office of the Blessed Virgin Mary, at Matins.

1. BM Quem terra, pontus, aethera

19. BM: Sancto Spiritu

Old Text

Same, except:

5.

10.

15.

Gloria tibi Domine

20.

## 151. O GLORIOSA VIRGINUM

New Text

O gloriosa virginum,  
Sublimis inter sidera,  
 Qui te creavit, parvulum  
Lactente nutris ubere.

Quod Heva tristis abstulit,  
 Tu reddis almo germine:  
 Intrent ut astra flebiles,  
 Caeli recludis cardines.

Tu regis alti ianua  
 Et aula lucis fulgida:  
 Vitam datam per Virginem,  
 Gentes redemptae, plaudite.

Doxology as in 150.

Author: Venantius Fortunatus.

Meter: Iambic dimeter, q.

Use: Offices of the Blessed Virgin Mary, at Lauds.

Old Text

O gloriosa Domina,  
 Excelsa super sidera:  
 Qui te creavit, provide,  
 Lactasti sacro ubere.

5. Quod Heva tristis abstulit  
 etc.

10.

## 152. MEMENTO RERUM CONDITOR

New TextOld Text

Memento, rerum Conditor,  
Nostrum quod olim corporis,  
Sacrata ab alto Virginis  
 Nascendo, formam sumpseris.

Memento salutis Auctor,  
 Quod nostri quondam corporis,  
 Ex illibata Virgine  
 Nascendo, formam sumpseris.

Maria, Mater gratiae,  
Dulcis Parens clementiae,  
 Tu nos ab hoste protege  
 Et mortis hora suscipe.

5. Maria, Mater gratiae,  
 Mater misericordiae:  
 Tu nos ab hoste protege,  
 Et hora mortis suscipe.

Doxology as in 150.

Author: First stanza Ambrosian (from # 38), second stanza from a hymn attributed to Venantius Fortunatus.

Meter: Iambic dimeter, q.

Use: The Little Office of the Blessed Virgin Mary, at Compline.

## 153. EXULTET ORBIS GAUDIIS

New Text

Exultet orbis gaudiis,  
Caelum resultet laudibus:  
 Apostolorum gloriam  
Tellus et astra concinunt.

Vos, saeculorum iudices,  
 Et vera mundi lumina,  
 Votis precamur cordium:  
 Audite voces supplicum.

Qui templa caeli clauditis  
 Serasque verbo solvitis,  
 Nos a reatu noxios  
Solvi iubete, quaesumus.

Praecepta quorum protinus  
Languor salusque sentiunt,  
Sanate mentes languidas,  
Augete nos virtutibus.

Ut, cum redibit Arbiter  
In fine Christus saeculi,  
 Nos sempiterni gaudii  
Concedat esse compotes

Patri, simulque Filio,  
Tibique, Sancte Spiritus,  
Sicut fuit, sit iugiter  
Saeculum per omne gloria. Amen.

Author: Unknown, tenth century.

Meter: Iambic dimeter, q.

Use: Common of Apostles, at Vespers.

2. Dan.: Resultet

Old Text

Exultet caelum laudibus,  
 Et resultet terra gaudiis:  
 Apostolorum gloriam  
 Sacra canunt sollempnia.

5. Vos saeculi iusti iudices,  
 Et vera mundi lumina,  
 Votis precamur cordium:  
 Audite preces supplicum.

10. Qui caelum verbo clauditis,  
 Serasque eius solvitis:  
 Nos a peccatis omnibus  
 Solvite iussu quaesumus.

15. Quorum praecepto subditur,  
 Salus, et languor omnibus:  
 Sanate aegros moribus,  
 Nos reddentes virtutibus.

20. Ut cum iudex advenerit  
 Christus in fine saeculi:  
 Nos sempiterni gaudii  
 Faciat esse compotes.

Deo Patri sit gloria,  
 Eiusque soli Filio,  
 Cum Spiritu Paraclito,  
 Et nunc, et in perpetuum. Amen.

## 154. AETERNA CHRISTI MUNERA

New TextOld Text

Aeterna Christi munera,  
 Apostolorum gloriam,  
Palmas et hymnos debitorum  
 Laetis canamus mentibus.

Same, except:  
 Laudes canentes debitas

Ecclesiarum principes, 5.  
 Belli triumphales duces,  
 Caelestin aulæ milites,  
 Et vera mundi lumina.

Devota sanctorum fides, 10.  
 Invicta spes credentium,  
 Perfecta Christi caritas,  
 Mundi tyrannum conterit.

In his paterna gloria  
In his triumphat Filius  
In his voluntas Spiritus 15. In his voluntas Spiritus,  
 Caelum repletur gaudio. Exultat in his Filius,

Patri, simulque Filio,  
Tibi que, Sancte Spiritus,  
Sicut fuit, sic iugiter  
Saeculum per omne gloria. Amen. 20. Te nunc, Redemptor, quaesumus,  
 Ut ipsorum consortio  
 Iungas precantes servulos  
 In sempiterna gloria. Amen.

Author: St. Ambrose.

Meter: Iambic dimeter, q.

Use: Common of Apostles, at Matins.

20. BM: sempiterna saecula.

## 155. DEUS TUORUM MILITUM

New Text

Deus, tuorum militum  
Sors, et corona, praemium,  
Laudes canentes Martyris  
Absolve nexu criminis.

Hic nempe mundi gaudia,  
Et blanda fraudum pabula  
Imbuta felle deputans,  
Pervenit ad caelestia.

Poenas cucurrit fortiter,  
Et sustulit viriliter,  
Fundensque pro te sanguinem,  
Aeterna dona possidet.

Ob hoc precatu supplici  
Te poscimus, piissime:  
In hoc triumpho Martyris  
Dimitte noxam servulis.

Laus et perennis gloria  
Patri sit, atque Filio,  
Sancto simul Paraclito,  
In sempiterna saecula. Amen.

Author: Ambrosian.

Meter: Iambic dimeter, q.

Use: Common of one Martyr, at Vespers.

Old Text

Same, except:

5. Et blandimenta noxia,  
Caduca rite deputans,

10. Pro te effundens sanguinem,

15.

20.

## 156. INVICTE MARTYR UNICUM

New Text

Invicte Martyr, unicum  
Patris secutus Filium,  
 Victis triumphas hostibus,  
 Victor fruens caelestibus.

Old Text

Martyr Dei, qui unicum  
 Patris sequendo Filium,

Tui precatus munere 5.  
 Nostrum reatum dilue,  
 Arcens mali contagium,  
 Vitae repellens taedium.

Vitae removens taedium.

Soluta sunt iam vincula  
 Tui sacrati corporis: 10.  
 Nos solve vinclis saeculi,  
Dono superni Numinis.

Amore Filii Dei.

Deo Patri sit gloria,  
 Eiusque soli Filio,  
 Cum Spiritu <sup>P</sup>araalito, 15.  
Nunc, et per omne saeculum. Amen.

Et nunc, et in perpetuum.

Author: Unknown, 10th century.

Meter: Iambic dimeter, q.

Use: Common of one martyr, at Lauds.

## 157. REX GLORIOSE MARTYRUM

New Text

Rex gloriose martyrur,  
 Corona confitentium,  
 Qui respuentes terrea  
 Perducis ad caelestia:

Aurem benignus protinus  
 Intende nostris vocibus:  
 Trophaea sacra pangimus:  
 Ignosce quod delinquimus.

Tu vinces inter Martyres  
Parcisque Confessoribus:  
 Tu vince nostra crimina,  
 Largitor indulgentiae.

Doxology as in 156.

Author: Ambrosian.

Meter: Iambic dimeter, q.

Use: Common of several martyrs, at Lauds.

Old Text

Same, except:

5.

Tu vinces in martyribus,  
 10. Parcendo confessoribus:

8. Dan.: delinquimus  
 12. Dan.: Donando indulgentiam



## 158. CHRISTO PROFUSUM SANGUINEM

New Text

Christo profusum sanguinem,  
Et martyrum victorias,  
Dignamque caelo lauream  
Laetis sequamur vocibus.

Terrore victor saeculi,  
 Poenisque spretis corporis,  
 Mortis sacrae compendio  
 Vitam beatam possident.

Traduntur igni Martyres,  
 Et bestiarum dentibus:  
 Armata saevit unguis  
 Tortoris insani manus.

Nudata pendent viscera:  
 Sanguis sacratus funditur:  
 Sed permanent immobilis  
 Vitae perennis gratia.

Te nunc Redemptor quaesumus,  
 Ut martyrum consortio  
 Iungas precantes servulos  
 In sempiterna saecula. Amen.

Author: St. Ambrose.

Meter: Iambic dimeter, q.

Use; Common of many martyrs in Paschal Time, at Matins.

Old Text

Aeterna Christi munera,  
 Laudes canentes debitas  
 Laetis canamus mentibus.

5. The rest is the same.

10.

15

20.

## 159. SANCTORUM MERITIS INCLYTA GAUDIA

New TextOld Text

Sanctorum meritis inclyta gaudia  
 Pergamus socii, gestaque fortia:  
Gliscens fert animus promere can-  
 tibus  
 Victorum genus optimum.

Sanctorum meritis inclyta gaudia  
 Pergamus socii, gestaque fortia:  
 Nam gliscit animus promere cantibus  
 Victorum genus optimum.

Hi sunt, quos fatue mundus abhorruit;  
Hunc fructu vacuum, floribus aridum  
Contempsere tui nominis asseclae  
Iesu Rex bone caelitus.

Hi sunt, quos retinens mundus inhorruit  
 Ipsum nam sterili flore peraridum  
 Sprevere penitus, teque secuti sunt  
 Rex Christe bone caelitus.

Hi pro te furias, atque minas truces  
 Calcarunt hominum, saevaue verbera:  
 His cessit lacerans fortiter ungula,  
 Nec carpsit penetralia.

Si ipso te furias atque ferocia  
 Calcarunt hominum, saevaue verbera  
 Cessit hic lacerans fortiter ungula  
 Nec carpsit penetralia.

Caeduntur gladiis more bidentium:  
 Non murmur resonat, non quaerimonis;  
 Sed corde impavido mens bene conscia  
 Conservat patientiam.

Caeduntur gladiis more bidentium:  
 Non murmur resonat, non quaerimonis;  
 Sed corde tacito, mens bene conscia  
 Conservat patientiam.

Quae vox, quae poterit lingua retex-  
 ere,

Quae vox, quae poterit lingua retexere,

Quae tu martyribus munera praeparas?  
 Rubri nam fluido sanguine fulgidis  
Cingunt tempora laureis.

Quae tu Martyribus munera praeparas?  
 Rubri nam fluido sanguine laureis  
 Ditantur bene fulgidis.

Te summa o Deitas, unaque poscimus;  
 Ut culpas abigas, noxia subtrahas,  
 Des pacem famulis, ut tibi gloriam  
Annorum in seriem canant. Amen.

Te summa Deitas, unaque poscimus,  
 Ut culpas abluas, noxia subtrahas:  
 Des pacem famulis, nos quoque gloriam  
 Per cuncta tibi saecula. Amen.

Author: Unknown, eighth century.

Meter: Asclepiadic and glyconic, q.

Use: Common of many martyrs, at Vespers.

8. BM: caelitum

9. BM: Hi pro te

## 160. ISTE CONFESSOR DOMINI COLENTES

New Text

Iste Confessor Domini, colentes  
Quem pie laudant populi per orbem,  
Hac die laetus meruit beatas  
Scandere sedes.

(Si non est dies obitus dicatur:)

Hac die laetus meruit supremos  
Laudis hohores.

Qui pius, prudens, humilis, pudicus,  
Sobriam duxit sine labe vitam,  
Donec humanos animavit aerae  
Spiritus artus.

Cuius ob praestans meritum, frequen-  
 ter,  
Aegra quae passim iacuerunt membra,  
Viribus morbi domitis, saluti  
 Restituuntur.

Noster hic illi chorus obsequentem  
Concinit laudem celebresque palmas,  
 Ut piis eius precibus iuamur  
 Omne per aevum.

Sit salus illi, decus atque virtus,  
 Qui, super caeli solio coruscans,  
 Totius mundi seriem gubernat  
 Trinus et unus. Amen.

Author: Unknown, eighth century.

Meter: Sapphic and Adonic, q.

Use: Common of a Confessor Bishop, at Vespers.

- 2. Dan.: cuius
- 7. BM and Dan.: vegetavit
- 11. Dan.: modo
- 13. Dan.: honore

Old Text

Iste Confessor Domini sacratus,  
 Festas plebs cui celebrat per orbem,  
 Hodie laetus meruit secreta  
 Scandere caeli.

Qui pius, prudens, humilis, pudicus,  
 Sobrius, castus fuit, et quietus:  
 Vita dum praesens regitavit eius  
 Corporis artus.

Ad sacrum cuius tumulum frequen-  
 ter,  
 Membra languentum modo sanitati,  
 Quolibet morbo fuerint gravata,  
 Restituuntur.

Unde nunc noster chorus in honorem  
 Ipsius hymnum canit hunc libenter:  
 Ut piis eius meritis iuamur  
 Omne per aevum.

Sit salus illi, decus atque virtus,  
 Qui supra caeli residens cacumen,  
 Totius mundi machinas gubernat  
 Trinus et unus. Amen.

## 161. IESU REDEMPTOR OMNIUM

New Text

Iesu, Redemptor omnium,  
 Perpes corona praesulum,  
 In hac die clementius  
Indulgeas precantibus.

Tui sacra qua nominis,  
 Confessor almus claruit:  
 Huius celebrat annua  
 Devota plebs solennia.

Qui rite mundi gaudia  
 Huius caduca respuens,  
Aeternitatis praemio  
Potitur inter Angelos.

Huius benignus annue  
 Nobis sequi vestigia:  
 Huius precatu, servulis  
 Dimitte noxam criminis.

Sit, Christe, Rex piissime,  
 Tibique, Patrique gloria,  
 Cum Spiritu Paraclito,  
 Nunc, et perenne saeculum. Amen.20. Et nunc, et in perpetuum. Amen.

Author: Ambrosian, eighth century.

Meter: Iambic dimeter, q.

Use: Common of a Confessor Bishop, at Lauds.

Old Text

Same, except:

Nostris faveto precibus.

5.

10.

Cum Angelis caelestibus,  
 Laetus potitur praemiis.

15.

## 162. IESU CORONA CELSIOR

New TextOld Text

Iesu, corona celsior  
Et veritas sublimior,  
Qui confitenti servulo  
Reddis perenne praemium:

Same, except:

Da supplicanti coetui,  
Huius rogatu, noxii  
Remissionem criminis,  
Rumpendo nexum vinculi.

5.

Obtentu huius optimi  
Remissionem criminum,

Anni reverso tempore,  
Dies refulsit lumine,  
Quo sanctus hic de corpore  
Migravit inter sidera.

10.

Anni recurso tempore,  
Dies illuxit lumine,

Polum migravit praepotens.

Hic vana terrae gaudia,  
Et luculenta praedia  
Polluta sorde deputans;  
Ovans tenet caelestia.

15.

Te, Christe, Rex piissime,  
Hic confitendo iugiter,  
Calcavit artes daemorum  
Saevumque averni principem.

20.

Calcavit hostem fortiter  
Superbum, ac satellitem.

Virtute clarus, et fide,  
Confessione sedulus,  
Ieiuna membra deferens,  
Dapes supernas obtinet.

Virtutum actu et fide,  
Confessionis ordine,

Proinde te, piissime,  
Precamur omnes supplices,  
Nobis ut huius gratia  
Poenas remittas debitas.

25.

Ut huius almi gratia,  
Nobis remittas debita.

Patri perennis gloria,  
Natoque Patris Unico,  
Sanctoque sit Paraclito,  
Per omne semper saecula. Amen.

30.

Gloria Patri Domino,  
Gloria Unigenito,  
Una cum Sancto Spiritu,  
In sempiterna saecula. Amen.

Author: Ambrosian, sixth century.

Meter: Iambic dimeter, q.

Use: Common of a Confessor not a Bishop, at Lauds.

## 163. IESU CORONA VIRGINUM

New Text

Iesu, corona Virginum,  
 Quem Mater illa concipit  
 Quae sola Virgo parturit,  
 Haec vota clemens accipe:

Qui pergis inter lilia  
 Septus choreis Virginum,  
 Sponsus decorus gloria  
 Sponsisque reddens praemia.

Quocumque tendis, virgines  
 Sequuntur, atque laudibus  
 Post te canentes cursitant,  
 Hymnos dulces personant;

De deprecamur supplices,  
 Nostris ut addas sensibus  
 Nescire prorsus omnia  
 Corruptionis vulnera.

Virtus, honor, laus, gloria  
 Deo Patri cum Filio,  
 Sancto simul Paraclito,  
 In saeculorum saecula. Amen.

Author: St. Ambrose (?).

Meter: Iambic dimeter, q.

Use: Common of Virgins, at Vespers.

Old Text

Same, except:

5. Qui pascis inter lilia,  
 Sponsus decorans gloria

10. Quocumque pergis, virgines

15. Te deprecamur largius,  
 Nostris adauge sensibus:

20. Laus, honor, virtus, gloria  
 Deo Patri et Filio,

## 164. VIRGINIS PROLES OPIFEXQUE MATRIS

New TextOld Text

Virginis proles, opifexque Matris,  
Virgo quem gessit, peperitque Virgo;  
Virginis partos canimus decora  
Morte triumphos.

Virginis proles, opifexque Matris,  
Virgo quem gessit, peperitque Virgo;  
Virginis festum canimus trophaeum  
Accipe votum.

Haec enim palmae duplicis beata 5.  
Sorte, dum gestit fragilem domare  
Corporis sexum, domuit cruentum  
Caede tyrannum.

Haec tua Virgo duplici beata  
Sorte, dum gestit fragilem domare  
Corporis sexum, domuit cruentum  
Corpore saeculum.

Unde nec mortem, nec amica mortis  
Mille poenarum gnerea expavescens, 10.  
Sanguine effuso meruit serenum  
Scandere caelum.

Unde nec morte, nec amica mortis,  
Saeva poenarum gn~~era~~ pavescens,  
Sanguine fuso meruit secreta  
Scandere caelum.

Huius oratu, Deus alme, nobis  
Debitas poenas scelerum remitte;  
Ut tibi puro resonemus alnum 15.  
Pectore carmen.

Huius obtentu, Deus alme, nostris  
Parce iam culpis, vitia remittas:  
Quo tibi puri resonemus alnum  
Pectoris hymnum.

Sit decus Patri, genitaeque proli,  
Et tibi, comoar utriusque virtus,  
Spiritus semper, Deus unus omni  
Temporis aevo. Amen.

Gloria Patri, genitaeque proli,  
Et tibi compar utriusque semper  
Spiritus alme, Deus unus omni  
Tempore saeculi. Amen.

Author: Unknown, eighth century.

Meter: Sapphic and adonic, q.

Use: Common of Virgin Martyrs, at Matins.

## 166. CAELESTIS URBS IERUSALEM

New Text

Caelestis urbs Ierusalem,  
Beata pacis visio,  
Quae celsa de viventibus  
Saxis ad astra tolleris,  
Sponsaeque ritu cingeris  
Mille angelorum millibus.

O sorte nupta prospere,  
Dotata Patris gloria,  
Respersa sponsi gratia,  
Regina formosissima,  
Christo iugata Principi,  
Caeli corusca civitas.

Hic margaritis emicant,  
Patentque cunctis ostia;  
Virtute namque praevia  
Mortalis illuc ducitur  
Amore Christi percitus  
Tormenta quisquis sustinet.

Sciapri salutis ictibus  
Et tunsione plurima,  
Fabri polita malleo  
Hanc saxa molem construunt,  
Aptisque iuncta nexibus  
Locantur in fastigio.

Decus Parenti debitum  
Sit usquequaque Altissimo,  
Natoque Patris Unico,  
Et inclyto Paraclito,  
Cui laus, potestas, gloria  
Aeterna sit per saecula. Amen. 30.

Author: Unknown, sixth or seventh century.

Meter: Iambic dimeter, q.

Trochaic tetrameter, catalectic, a.

Use: Common of the Dedication of a Church, at Vespers.

Old Text

Urbs beata Ierusalem,  
 Dicta pacis visio:  
 Quae construitur in caelis  
 Vivis ex lapidibus,  
 5. Et Angelis coronata,  
 Et sponsata comite.

Nova veniens e caelo  
 Nuptiali thalamo,  
 Praeparata ut sponsata  
 10. Copuletur Comino:  
 Plateae, et muri eius  
 Ex auro purissimo.

Portae nitent margaritis,  
 Aditis patentibus:  
 15. Et virtute meritorum,  
 Illuc introducitur  
 Omnis qui ob Christi nomen  
 Hic in mundo premitur.

Tunsionibus pressuris,  
 20. Expoliti lapides  
 Suis coaptantur locis,  
 Per manus artificis,  
 Disponuntur permansuri  
 Sacris aedificiis.

25. Gloria, et honor Deo,  
 Usquequo Altissimo,  
 Una Patri, Filioque, Inclyto Paraclito  
 Cui laus est, et potestas,  
 Per immensa saecula. Amen.

1. BM: Urbs Ierusalem beata  
 10. Dan.: copulatur  
 13. Dan.: Pro Christi nomine  
 22. Dan.: manum  
 26. BM: usquequaque



## 167. ALTO EX OLYMPI VERTICE

New Text

Alto ex Olympi vertice  
Summi Parentis Filius,  
Ceu monte desectus lapis  
Terras in imas decidens  
Domus supernae et infimae  
Utrumque iunxit angulum.

Sed illa sedes caelitem  
Semper resultat laudibus,  
Deumque trinum et unicum  
Iugi canore praedicat:  
Illi canentes iungimur  
Almae Sionis aemuli.

Haec templa, Rex caelestium,  
Imple benigno lumine:  
Huc, o rogatus, adveni,  
Plebisque vota suscipe,  
Et nostra corda iugiter  
Perfunde caeli gratia.

Hic impetrant fidelium  
Voces precesque supplicum  
Domus beatæ munera,  
Partisque donis gaudeant:  
Donec, saluti corpore,  
Sedes beatas impleant.

Doxology as in 166.

Author: Unknown, sixth or seventh century.

Meter: Iambic dimeter, q.

Trochaic tetrameter catalectic, a.

Use: Common of the Dedication of a Church, at Lauds.

3. BM: Qui parietum compage  
 Dan.: parietis

Old Text

Angularis fundamentum,  
 Lapis Christus missus est:  
 Qui compage parietum  
 In utroque nectitur:  
 5. Quem Sion sancta suscepit,  
 In quo credens permanet.

Omnis illa Deo sacra,  
 Et dilecta civitas,  
 Plena modulis, in laude,  
 10. Et canore iubilo:  
 Trinum Deum unicumque  
 Cum favore praedicat.

Hoc in templo summe Deus,  
 Exoratus adveni:  
 15. Et clementi bonitate  
 Precum vota suscipe:  
 Largam benedictionem  
 Hic infunde iugiter.

Hic promereantur omnes,  
 20. Petita acquirere,  
 Et adepta possidere,  
 Cum sanctis perenniter:  
 Paradisum introire,  
 Translati in requiem.

## BULLA URBANI PAPAE VIII

Divinam Psalmodym sponsae consolantis in hoc exsilio absentiam suam a sponso caelesti, decet esse non habentem rugam, neque maculam; quippe cum sit eius Hymnodiae filia, quae canitur assidue ante Sedem Dei et Agni, ut ille similior prodeat, nihil quantum fieri potest, praeferre debet, quod psallentium animos Deo ac, divinis rebus, ut convenit, attentos avocare alio ac distrahere possit; qualia sunt, si quae interdum in sententiis aut verbis occurrant non tam apte concinneque disposita, ut tantum tantique obsequii ac ministerii opus exigeret. Quae causae quondam impulere summos Pontifices praedecessores nostros felicis memoriae Pium huiusce nominis quintum, ut Breviarium Romanum incertis per eam aetatem legibus vagum, certa stataque orandi methodo inligaret, et Clementem VIII, ut illud ipsum lapsu temporis, ac Typographorum incuria depravatum, decori pristino restitueret. Nos quoque in eandem cogitationem traxere et sollicitudo nostra erga res sacras, quas primam et optimam partem muneris nostri censemus, et piorum doctorumque virorum iudicia et vote consequentium in eo contineri non pauca, quae sive a primo nitore institutionis excidissent, sive inchoata potius quam perfecta forent ab aliis, certe a Nobis, supremam imponi manum desiderarent. Nos itaque huic rei sedulam operam navavimus, et iussu nostro aliquot eruditi et sapientes viri suam serio curam contulerunt, quorum diligentia studioque perfectum opus est, quod gratum omnibus, Deoque et sanctae ecclesiae honorificum fore speramus; siquidem in eo Hymni (paucis exceptis) qui non metro, sed soluta oratione, aut etiam rhythmo constant, vel emendatioribus codicibus adhibitis, vel aliqua facta mutatione ad carminis et latinitatis leges, ubi fieri potuit, revocati; ubi vero non potuit, de integro conditi sunt, eadem tamen, quoad licuit, servata sententia. Restituta in Psalmis et Canticis interpunctio editionis Vilgatae, et canentium commoditati, ob quam eadem interpunctio mutata interdum fuerat, additis Astericis consultum. Patrum sermones et Homiliae collatae cum pluribus impressis editionibus, et veteribus manuscriptis, ita multa suppleta, multa emendata atque correctae. Sanctorum historiae ex priscis et probatis auctoribus recognitae. Rubricae detractis nonnullis, quibusdam adjectis clarius et commodius explicatae. Denique omnia magno et longo labore diligenter accurateque its disposita et expolita, ut quod erat in votis, ad optatum exitum perductum sit. Cum igitur tanta tamque exacta doctorum hominum industria, ne plane in irritum recidat, requirat Typographorum fidem, mandavimus dilecto filio Andreae Brigiotto Typographiae nostrae Apostolicae Praefecto, procurationem huius Breviarii in lucem primo edendi, quod exemplar, qui posthac Romanum Breviarium impresserint, sequi omnes teneantur. Extra Urbem vero nemini licere volumus idem Breviarium in posterum typis excudere, aut evulgare, nisi facultate in scriptis accepta ab Inquisitoribus haereticae pravitatis, siquidem inibi fuerint, sin minus ab locorum Ordinariis. Quod si quis quacumque forma contra praescriptum Breviarium Romanum aut Typographus impresserit, aut impressum Bibliopola vendiderit, extra ditionem nostram Ecclesiasticam, excommunicationis latae sententiae poenae subiaceat, a qua nisi a Romano Pontifice (praeterquam in mortis articulo constitutus) absolvi nequeat; in alma vero Urbe, ac reliquo statu Ecclesiastico commorantes quingentorum ducatorum auri de Camera, ac amissionis librorum, et typorum omnium eidem Camerae applicandorum poenas, absque alia declaratione irremisibiliter incurrant, et nihilominus Breviaria sine praedicta facultate impressa, aut evulgata, eo ipso prohibita censeantur. Inquisitores vero, locorum Ordinarii facultatem huiusmodi non prius concedant, quam Breviarium

tam ante, quam post impressionem cum hoc ipso exemplari, auctoritate nostra vulgata diligenter contulerint, et nihil in iis additum detractumque cognoverint: In ipsa autem facultate, cuius exemplum in fine aut initio cuiusque Breviarii impressum semper addatur, mentionem manu propria faciant absolutae huiusmodi collationis, repertaeque inter utrumque Breviarium conformitatis, sub poena Inquisitoribus privationis suorum officiorum, ac inhabilitatis ad illa, et alia in posterum obtinenda; Ordinariis vero locorum suspensionis a divinis, ac interdicti ab ingressu Ecclesiae; eorum vero Vicariis privationis officiorum et beneficiorum suorum, et inhabilitatis ad illa, et ali in posterum obtinenda, necnon excommunicationis absque alia declaratione incurrendae. Sub iisdem etiam prohibitionibus et poenis comprehendendi intendimus et volumus ea omnia quae a Brevario Romano ortum habent, sive ex parte, sive in totum, cuiusmodi sunt Missalia, Diurna, Officia Parva beatae Virginis, Officia Maioris Hebdomadae, et id genus alia, quae deinceps non imprimantur, nisi praevia illorum, et cuiuslibet ipsorum in dicta Typographia, per eundem Andream impressione, ut omnino cum Brevario de mandato nostro edito concordent. Iniungimus autem Nuntiis nostris ubique locorum degentibus, ut huic negotio diligenter invigilent, cunctaque ad praescriptum huius voluntatis nostrae confici curent. Nolumus tamen his literis Breviaria, et alia praedicta, quae impressa sunt hactenus, prohiberi, sed indemnitati omnium consulentes, tam Typographis et Bibliopolis vendere, quam ecclesiasticis, Clericis, aliisque retinere, atque iis uti Apostolica benignitate permittimus et indulgemus. Non obstantibus licentiis, indultis et privilegiis Breviaria imprimendi quibuscumque Typographis per Nos, seu Romanos Pontifices praedecessores nostros hucusque concessis, quae per praesentes expresse revocamus, et revocata esse volumus; necnon constitutionibus, et ordinationibus generalibus, et specialibus in contrarium praemissorum quomodocumque editis, confirmatis et approbatis. Quibus omnibus, etiamsi de illis, eorumque totis tenoribus specialis, specificata et expressa mentio habenda esset, tenores huiusmodi praesentibus pro expressis habentes, nec vice dumtaxat specialiter, et expresse derogamus, ceterisque contrariis quibuscumque. Volumus autem, ut praesentium literarum nostrarum exemplaribus, etiam in ipsis Breviariis impressis, vel manu alicuius Notarii publici subscriptis, et sigillo alicuius personae in dignitate Ecclesiastica constitutae munitis, eadem prorsus fides adhibeatur, quae ipsis praesentibus adhiberetur, si esset exhibitae vel ostensae.

Datum Romae apud S. Petrum sub annulo Piscatoris, die vigesima quinta Ianuarii, MDCXXXI. Pontificatus nostri anno octavo.

M. A. Maraldus.

I. Savenier.

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LAUS DEO SEMPER ET UBIQUE

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