

BRITISH AND FOREIGN EVANGELICAL REVIEW.

OCTOBER 1866.

ART I.—*Elizabeth of Denmark, Electress of Brandenburg.*

AMONG the heroines of the grand Reformation epoch, there are few more memorable than she who forms the subject of the following remarks. On many grounds, but two mainly, she claims our sympathy and reverence. In the first place, the contrast between her exalted rank and the grievous sufferings she endured contributes to educe in full relief the outline of those sufferings, and impress them with double force upon the mind. The greatest of English living poets has said, and said most truly,

"In every land
I saw, wherever light illumineth,
Beauty and anguish walking hand in hand
The downward slope to death."

Yet what Tennyson, in his noble "Dream of Fair Women," thus affirms of the female sex generally, applies with quite peculiar significance to queens and princesses. Not a few who, in addition to their royal origin, have been dowered with the dangerous gift of loveliness, in after-life experience terrible reverses of fortune, and sound the lowest depths of poverty and sorrow. By birth and position elevated above their less highly favoured sisters, they appear more certain than they of a prosperous future; but such anticipations are often bitterly disappointed, for whether their career shall prove fortunate or otherwise depends largely on those to whom they may be espoused; and in the matter of wedlock they have themselves smaller power than the very humblest of their sex. Early separated from their natal soil, and from family and friends, they are taken to a

So fades, so languishes, grows dim, and dies,
All that this world is proud of."

In the great picture-gallery of world-history and church-history, there are few figures which possess more touching significance than that of the royal Reformation lady, a monarch's child and a prince's spouse—true sister, true wife, true Christian—the sorely-tried, but long-enduring, Elizabeth of Brandenburg.

J. J.

ART. II.—*Greek and Latin Hymnology.**

J. RAMBACH: Anthologie christl. Gesänge aus allen Jahrh. der christl. Kirche. Altona, 1817–33. H. A. DANIEL: Thesaurus hymnologicus. Hal. 1841–56, 5 vols. EDELSTAND DU MERIL: Poésies populaires Latines antérieures au douzième siècle. Paris, 1843. C. FORTLAGE: Gesänge der christl. Vorzeit. Berlin, 1844. G. A. KÖNIGSFELD u. A. W. v. SCHLEGEL: Altchristliche Hymnen u. Gesänge lateinisch u. deutsch. Bonn, 1847. Second collection by KÖNIGSFELD, Bonn, 1865. E. E. KOCH: Geschichte des Kirchenlieds u. Kirchengesangs der christl., insbesondere der deutschen evangel. Kirche. 2d ed. Stuttgart, 1852, f. 4 vols. (vol. i. pp. 10–30). FR. JOS. MONE: Hymni Latini Medii Ævi. 3 vols. (from MSS.) 1853–55. FEL. CLEMENT: Carmina e poetis Christianis excerpta. Par. 1854. BASSLER: Auswahl altchristlicher Lieder vom 2–15ten Jahrh. Berlin, 1858. R. CH. TRENCH: Sacred Latin Poetry, chiefly lyrical, selected and arranged for use; with Notes and Introduction (1849), 2d ed. improved, Lond. and Cambr. 1864. The valuable hymnological works of Dr J. M. NEALE (of Sackville College, Oxford): The Ecclesiastical Latin Poetry of the Middle Ages (in *Henry Thompson's History of Roman Literature*, Lond. and Glasgow, 1852, p. 213 ff.); *Mediæval Hymns and Sequences*, Lond., 1851; *Sequentiæ ex Missalibus*, 1852; *Hymns of the Eastern Church*, 1862; several articles in the *Ecclesiologist*; and a Latin dissertation, *De Sequentiis*, in the *Essays on Liturgiology, &c.*, p. 359 sqq. (Comp. also J. CHANDLER: *The Hymns of the Primitive Church*, now first collected, translated, and arranged, Lond. 1837.)

POETRY, and its twin sister music, are the most sublime and spiritual arts, and are much more akin to the genius of Christianity, and minister far more copiously to the purposes of devotion and edification than architecture, painting, and sculpture. They employ word and tone, and can speak thereby more directly to the spirit than the plastic arts by stone and colour, and give more adequate expression to the

* The following paper, from our esteemed Contributor the Rev. Dr Schaff, New York, forms part of a large work on which he is now engaged.—*E. B. & F. E. Review.*

whole wealth of the world of thought and feeling. In the Old Testament, as is well known, they were essential parts of divine worship; and so they have been in all ages and almost all branches of the Christian church.

Of the various species of religious poetry, the hymn is the earliest and most important. It has a rich history, in which the deepest experiences of Christian life are stored. But it attains full bloom in the Evangelical church of the German and English tongue, where it, like the Bible, becomes for the first time truly the possession of the people, instead of being restricted to priest or choir.

The hymn, in the narrower sense, belongs to lyrical poetry, or the poetry of feeling, in distinction from the epic and dramatic. It differs also from the other forms of the lyric (ode, elegy, sonnet, cantata, &c.) in its devotional nature, its popular form, and its adaptation to singing. The hymn is a popular spiritual song, presenting a healthful Christian sentiment in a noble, simple, and universally intelligible form, and adapted to be read and sung with edification by the whole congregation of the faithful. It must therefore contain nothing inconsistent with Scripture, with the doctrines of the church, with general Christian experience, or with the spirit of devotion. Every believing Christian can join in the *Gloria in Excelsis* or the *Te Deum*. The classic hymns, which are, indeed, comparatively few, stand above confessional differences, and resolve the discords of human opinions in heavenly harmony. They resemble in this the Psalms, from which all branches of the militant church draw daily nourishment and comfort. They exhibit the bloom of the Christian life in the Sabbath dress of beauty and holy rapture. They resound in all pious hearts, and have, like the daily rising sun and the yearly returning spring, an indestructible freshness and power. In truth, their benign virtue increases with increasing age, like that of healing herbs, which is the richer the longer they are bruised. They are true benefactors of the struggling church, ministering angels sent forth to minister to them who shall be heirs of salvation. Next to the Holy Scripture, a good hymn-book is the richest fountain of edification.

The book of Psalms is the oldest Christian hymn-book, inherited by the church from the ancient covenant. The appearance of the Messiah upon earth was the beginning of Christian poetry, and was greeted by the immortal songs of Mary, of Elizabeth, of Simeon, and of the heavenly host. Religion and poetry are married, therefore, in the gospel. In the Epistles traces also appear of primitive Christian songs, in rhythmical quotations which are not demonstrably

taken from the Old Testament.* We know from the letter of the elder Pliny to Trajan, that the Christians, in the beginning of the second century, praised Christ as their God in songs; and from a later source, that there was a multitude of such songs.†

Notwithstanding this, we have no complete religious song remaining from the period of persecution, except the song of Clement of Alexandria to the divine Logos—which, however, cannot be called a hymn, and was probably never intended for public use—the Morning Song; and the Evening Song§ in the Apostolic Constitutions, especially the former, the so-called *Gloria in Excelsis*, which, as an expansion of the doxology of the heavenly hosts, still rings in all parts of the Christian world. Next in order comes the *Te Deum*, in its original Eastern form, or the *Καθ' ἑκάστην ἡμέραν*, which is older than Ambrose. The *Ter Sanctus*, and several ancient liturgical prayers, also may be regarded as poems. For the hymn is, in fact, nothing else than a prayer in the festive garb of poetical inspiration, and the best liturgical prayers are poetical creations. Measure and rhyme are by no means essential.

Upon these fruitful biblical and primitive Christian models arose the hymnology of the ancient catholic church, which forms the first stage in the history of hymnology, and upon which the mediæval, and then the evangelical Protestant stage, with their several epochs, follow.

The Poetry of the Oriental Church. ||

We should expect that the Greek church, which was in advance in all branches of Christian doctrine and culture, and received from ancient Greece so rich a heritage of poetry, would give the key also in church song. This is true to a very limited extent. The *Gloria in Excelsis* and the *Te Deum*

* E. g., Eph. v. 14, where either the Holy Spirit moving in the apostolic poesy, or (as I venture to suggest) the previously mentioned *Light* personified, is introduced (διό λόγῳ) speaking in three strophes:

"Ἐγίρει ὁ κατεύδων,
Καὶ ἀνάστα ἐκ τῶν νεκρῶν
Καὶ ἐσφαιύσῃ σοι ὁ Χριστός.

Comp. Rev. iv. 8; 1 Tim. iii. 16; 2 Tim. ii. 11; and my History of the Apostolic Church, § 141.

† Comp. Euseb. H. E. v. 28.

‡ Ἕγμνος ἰωδινός, beginning: Δόξα ἐν ὑψίστοις Θεῷ, in Const. Apost. vii. 47 (al. 48), and in Daniel's Thesaur. hymnol. iii. p. 4.

§ Ἕγμνος ἰσαριετός, which begins: Θεῷ ἰλαρὸν ἁγίας δόξης, see Daniel, iii. 5.

|| Comp. the third volume of Daniel's Thesaurus Hymnologicus (the Greek section prepared by R. Vormbaum); the works of J. M. Neale, quoted sub sec. 118; an article on *Greek Hymnology* in the *Christian Remembrancer* for April 1859, London.

are unquestionably the most valuable jewels of sacred poetry which have come down from the early church, and they are both, the first wholly, the second in part of Eastern origin, and going back perhaps to the third or second century.* But excepting these hymns in rhythmic prose, the Greek church of the first six centuries produced nothing in this field which has had permanent value or general use.† It long adhered almost exclusively to the Psalms of David, who, as Chrysostom says, was first, middle, and last in the assemblies of the Christians, and it had, in opposition to heretical predilections, even a decided aversion to the public use of uninspired songs. Like the Gnostics before them, the Arians and the Apollinarians employed religious poetry and music as a popular means of commending and propagating their errors, and thereby, although the abuse never forbids the right use, brought discredit upon these arts. The council of Laodicea, about A. D. 360, prohibited even the ecclesiastical use of all uninspired or "private hymns," † and the council of Chalcedon, in 451, confirmed this decree.

Yet there were exceptions. Chrysostom thought that the perverting influence of the Arian hymnology in Constantinople could be most effectually counteracted by the positive antidote of solemn antiphonies and doxologies in processions. Gregory Nazianzen composed orthodox hymns in the ancient measure; but from their speculative theological character and their want of popular spirit, these hymns never passed into the use of the church. The same may be said of the productions of Sophronius of Jerusalem, who glorified the high festivals in Anacreontic stanzas; of Synesius Ptolemais (about A. D. 410), who composed philosophical hymns; of Nonnus of Panopolis in Egypt, who wrote a paraphrase of the Gospel of John in hexameters; of Eudoxia, the wife of the emperor Theodosius II.; and of Paul Silentarius, a

* That the so-called Hymnus angelicus, based on Luke ii. 14, is of Greek origin, and was used as a morning hymn, is abundantly proven by Daniel, *Thesaurus hymnol.* tom. ii. p. 267 sqq. It is found in slightly varying forms in the Apostolic Constitutions, l. vii. 47 (al. 48), in the famous Alexandrian Codex of the Bible, and other places. Of the so called Ambrosian hymn or *Te Deum*, parts at least are Greek, comp. Daniel l. c. p. 276 sqq.

† We cannot agree with the anonymous author of the article in the "Christian Remembrancer" for April 1859, p. 282, who places Cosmas of Maiuma as high as Adam of S. Victor, John of Damascus as high as Notker, Andrew of Crete as high as S. Bernard, and thinks Theophanes and Theodore of the Studium in no wise inferior to the best of Sequence writers of the eleventh and twelfth centuries.

‡ Can. 59: Οὐ δὲ ἰδιωτικὸς ψαλμὸς λήγισθαι ἐν τῇ ἐκκλησίᾳ. By this must doubtless be understood not only heretical, but, as the connection shews, all extra-biblical hymns composed by men, in distinction from the *κανονικὰ βιβλία τῆς κεινῆς καὶ παλαιᾶς διαθήκης*.

statesman under Justinian I., from whom we have several epigrams and an interesting poetical description of the church of St Sophia, written for its consecration. Anatolius, bishop of Constantinople († 458), is properly the only poet of this period who realised to any extent the idea of the church hymn, and whose songs were adapted to popular use.*

The Syrian church was the first of all the Oriental churches to produce and admit into public worship a popular orthodox poetry, in opposition to the heretical poetry of the Gnostic Bardesanes (about A. D. 170), and his son Harmonius. EPHRAIM SYRUS († 378) led the way with a large number of successful hymns in the Syrian language, and found in Isaac, presbyter of Antioch, in the middle of the fifth century, and especially in Jacob, bishop of Sarug in Mesopotamia († 521), worthy successors.†

After the fifth century the Greek church lost its prejudices against poetry, and produced a great but slightly known abundance of sacred songs for public worship.

In the history of the Greek church poetry, as well as the Latin, we may distinguish three epochs: (1.) that of formation, while it was slowly throwing off classical metres, and inventing its peculiar style, down to about 650; (2.) that of perfection, down to 820; (3.) that of decline and decay, to 1400 or to the fall of Constantinople. The first period, beautiful as are some of the odes of Gregory of Nazianzen and Sophronius of Jerusalem, has impressed scarcely any traces on the Greek office books. The flourishing period of Greek poetry coincides with the period of the image controversies, and the most eminent poets were at the same time advocates of images; pre-eminent among them being John of Damascus, who has the double honour of being the greatest theologian and the greatest poet of the Greek church.

The flower of Greek poetry belongs, therefore, in a later division of our history. Yet, since we find at least the rise of it in the fifth century, we shall give here a brief description of its peculiar character.

The earliest poets of the Greek church, especially Gregory Nazianzen, in the fourth, and Sophronius of Jerusalem in

* Neale, in his *Hymns of the Eastern Church*, p. 8 sqq., gives several of them in free metrical reproduction. See below.

† On the Syrian hymnology there are several special treatises, by AUGUSTI: *De hymnis Syrorum sacris*, 1814; HAHN: *Bardesanes Gnosticus, Syrorum primus hymnologus*, 1819; ZINGERLE: *Die heil. Muse der Syrer*, 1833 (with German translations from Ephraim). Comp. also JOS. SIM. ASSEMANI: *Bibl. orient.* i. 80 sqq. (with Latin versions), and DANIEL'S *Thes. hymnol.* tom. iii. 1855, pp. 189-268. The Syrian hymns for Daniel's *Thesaurus* were prepared by L. SFLIETH, who gives them in the original with the German version of Zingerle.

the seventh century, employed the classical metres, which are entirely unsuitable to Christian ideas and church song, and therefore gradually fell out of use.* Rhyme found no entrance into the Greek church. In its stead the metrical or harmonic prose was adopted from the Hebrew poetry and the earliest Christian hymns of Mary, Zacharias, Simeon, and the angelic host. Anatolius of Constantinople (+458) was the first to renounce the tyranny of the classic metre and strike out a new path. The essential points in the peculiar system of the Greek versification are the following:—†

The first stanza, which forms the model of the succeeding ones, is called in technical language *Hirmos*, because it draws the others after it. The succeeding stanzas are called *Troparia* (stanzas), and are divided, for chanting, by commas, without regard to the sense. A number of troparia, from three to twenty or more, forms an *Ode*, and this corresponds to the Latin *Sequence*, which was introduced about the same time by the monk Notker in St Gall. Each ode is founded on a hirmos, and ends with a troparion in praise of the Holy Virgin.§ The odes are commonly arranged (probably after the example of such Psalms as the 25th, 112th, and 119th) in acrostic, sometimes in alphabetic order. Nine odes form a *Canon*.|| The older odes on the great events of the incarnation, the resurrection, and the ascension are sometimes sublime; but the later long canons, in glorification of unknown martyrs, are extremely prosaic, and tedious, and full of elements foreign to the gospel. Even the best hymnological productions of the East lack the healthful simplicity, naturalness, fervour, and depth of the Latin and of the Evangelical Protestant hymn.

The principal church poets of the East are ANATOLIUS

* See some odes of Gregory, Euthymius, and Sophronius in Daniel's *Thestom.* iii. p. 5 sqq. He gives also the hymn of Clement of Alex. (ὕμνος τοῦ σωτήρος Χριστοῦ), the ὕμνος ἰωάννης and ὕμνος ἱσακίου, of the third century.

† See the details in Neale's works, whom we mainly follow as regards the Eastern hymnology, and in the article above alluded to in the "Christian Remembrancer" (probably also by Neale).

§ Hence this last troparion is called *Theotokion*, from Θεοτόκος, the constant predicate of the Virgin Mary. The *Stauro theotokion* celebrates Mary at the cross.

|| Κανόν. Neale says (*Hymns of the East*. Ch. *Intro.* p. xxix.): "A canon consists of Nine Odes—each Ode containing any number of troparia from three to beyond twenty. The reason for the number nine is this: that there are nine Scriptural canticles employed at Lauds (*ἡ ψαλμὸς Ὁψθρον*), on the model of which those in every Canon are formed. The first, that of Moses after the passage of the Red Sea; the second, that of Moses in Deuteronomy (ch. xxxiii.); the third, that of Hannah; the fourth, that of Habakkuk; the fifth, that of Isaiah (ch. xxvi. 9-20); the sixth, that of Jonah; the seventh, that of the Three Children (verses 3-84, our "Song" in the Bible Version); the eighth, *Benedicite*; the ninth, *Magnificat* and *Benedictus*."

(† 458), ANDREW OF CRETE (660–732), GERMANUS I. (634–734), JOHN OF DAMASCUS († about 780), COSMAS of Jerusalem, called the Melodist (780), THEOPHANES (759–818), THEODORE of the Studium (826), METHODIUS I. (846), JOSEPH of the Studium (890), METROPHANES of Smyrna († 900), LEO VI. (886–917), and EUTHYMIUS († 920).

The Greek church poetry is contained in the liturgical books, especially in the twelve volumes of the *Menæa*, which correspond to the Latin Breviary, and consist, for the most part, of poetic or half-poetic odes in rhythmic prose.* These treasures, on which nine centuries have wrought, have hitherto been almost exclusively confined to the Oriental church, and in fact yield but few grains of gold for general use. Neale has latterly made a happy effort to reproduce and make accessible, in modern English metres, with very considerable abridgments, the most valuable hymns of the Greek church.†

We give a few specimens of Neale's translations of hymns of St Anatolius, patriarch of Constantinople, who attended the council of Chalcedon (451). The first is a Christmas hymn, commencing in Greek:—

Μίγα καὶ παράδοξον θαῦμα.

“ A great and mighty wonder,
The festal makes secure:
The Virgin bears the Infant
With Virgin-honour pure.

* Neale, l. c. p. xxxviii., says of the Oriental Breviary: “ This is the staple of those three thousand pages—under whatever name the stanzas may be presented—forming Canons and Odes; as Troparia, Idiomela, Stichera, Stichoi, Contakia, Cathismata, Theotokia, Triodia, Stauro theotokia, Catavasial— or whatever else. Nine-tenths of the Eastern Service-book is poetry.” Besides these we find poetical pieces also in the other liturgical books: the *Paraklitice* or the *Great Octoechus*, in eight parts (for eight weeks and Sundays), the small *Octoechus*, the *Triodion* (for the Lent season), and the *Pentecostarian* (for the Easter season). Neale (p. xli.) reckons that all these volumes together would form at least 5,000 closely-printed double column quarto pages, of which 4,000 pages would be poetry. He adds an expression of surprise at the “ marvellous ignorance in which English ecclesiastical scholars are content to remain of this huge treasure of divinity—the gradual completion of nine centuries at least.” Respecting the value of these poetical and theological treasures, however, few will agree with this learned and enthusiastic Anglican venerator of the Oriental church.

† Neale, in his preface, says of his translations: “ These are literally. I believe, the only English versions of any part of the treasures of Oriental Hymnology. There is scarcely a first or second-rate hymn of the Roman Breviary which has not been translated: of many we have six or eight versions. The eighteen quarto volumes of Greek church-poetry can only at present be known to the English reader by my little book.”

- “ The Word is made incarnate,
And yet remains on high :
And cherubim sing anthems
To shepherds from the sky.
- “ And we with them triumphant
Repeat the hymn again :
‘ To God on high be glory,
And peace on earth to men !”
- “ While thus they sing your Monarch,
Those bright angelic bands,
Rejoice, ye vales and mountains !
Ye oceans, clap your hands !
- “ Since all He comes to ransom,
By all be He adored,
The Infant born in Bethlehem,
The Saviour and the LORD !
- “ Now idol forms shall perish,
All error shall decay,
And CHRIST shall wield His sceptre,
Our LORD and God for aye.”

Another specimen of a Christmas hymn by the same,
commencing *ἐν Βηθλεὲμ* :— *

“ In Bethlehem is He born !
Maker of all things, everlasting God !
He opens Eden's gate,
Monarch of ages ! Thence the fiery sword
Gives glorious passage ; thence,
The severing mid-wall overthrown, the powers
Of earth and heaven are one ;
Angels and men renew their ancient league,
The pure rejoin the pure,
In happy union ! Now the Virgin-womb
Like some cherubic throne
Containeth Him, the Uncontainable :
Bears Him, whom while they bear
The seraphs tremble ! bears Him, as He comes
To shower upon the world
The fulness of His everlasting love !”

One more on Christ calming the storm, *ζοφιεῖς τρικυμίας*,
as reproduced by Neale :—

“ Fierce was the wild billow,
Dark was the night ;
Oars labour'd heavily ;
Foam glimmer'd white ;
Mariners trembled ;
Peril was nigh ;
Then said the God of God,
— ‘ Peace ! It is I.’

* From the “ Christian Remembrancer,” l. c. p. 802. Comp. Neale, Hymns of the Eastern Church, p. 18.

“Ridge of the mountain-wave,
 Lower thy crest!
 Wail of Euroclydon,
 Be thou at rest!
 Peril can none be—
 Sorrow must fly—
 Where saith the Light of Light,
 —‘Peace! It is I.’”

“JESU, Deliverer!
 Come Thou to me:
 Soothe thou my voyaging
 Over life's sea!
 Thou, when the storm of death
 Roars, sweeping by,
 Whisper, O Truth of Truth!
 —‘Peace! It is I.’”

The Latin Hymn.

More important than the Greek hymnology is the Latin from the fourth to the sixteenth century. Smaller in compass, it surpasses it in artless simplicity and truth, and in richness, vigour, and fulness of thought, and is much more akin to the protestant spirit. With objective churchly character it combines deeper feeling and more subjective appropriation and experience of salvation, and hence more warmth and fervour than the Greek. It forms in these respects the transition to the Evangelical hymn, which gives the most beautiful and profound expression to the personal enjoyment of the Saviour and his redeeming grace. The best Latin hymns have come through the Roman Breviary into general use, and through translations and reproductions have become naturalised in Protestant churches. They treat for the most part of the great facts of salvation and the fundamental doctrines of Christianity. But many of them are devoted to the praises of Mary and the martyrs, and vitiated with superstitions.

In the Latin church, as in the Greek, heretics gave a wholesome impulse to poetical activity. The two patriarchs of Latin church poetry, Hilary and Ambrose, were the champions of orthodoxy against Arianism in the West.

The genius of Christianity exerted an influence, partly liberating, partly transforming, upon the Latin language and versification. Poetry in its youthful vigour is like an impetuous mountain torrent, which knows no bounds and breaks through all obstacles; but in its riper form it restrains itself and becomes truly free in self-limitation; it assumes a symmetrical, well-regulated motion, and combines it with periodical rest. This is rhythm, which came to its perfection in the poetry of Greece and Rome. But the laws of

metre were an undue restraint to the new Christian spirit, which required a new form. The Latin poetry of the church has a language of its own, a grammar of its own, a prosody of its own, and a beauty of its own, and in freshness, vigour, and melody even surpasses the Latin poetry of the classics. It had to cast away all the helps of the mythological fables, but drew a purer and richer inspiration from the sacred history and poetry of the Bible, and the heroic age of Christianity. But it had first to pass through a state of barbarism like the Romanic languages of the South of Europe in their transition from the old Latin. We observe the Latin language under the influence of the youthful and hopeful religion of Christ, as at the breath of a second spring, putting forth fresh blossoms and flowers, and clothing itself with a new garment of beauty, old words assuming new and deeper meanings, obsolete words reviving, new words forming. In all this there is much to offend a fastidious classical taste, yet the losses are richly compensated by the gains. Christianity at its triumph in the Roman empire found the classical Latin rapidly approaching its decay and dissolution; in the course of time it brought out of its ashes a new creation.

The classical system of prosody was gradually loosened, and accent substituted for quantity. Rhyme, unknown to the ancients as a system or rule, was introduced in the middle or at the end of the verse, giving the song a lyrical character, and thus a closer affinity with music. For the hymns were to be sung in the churches. This accented and rhymed poetry was at first, indeed, very imperfect, yet much better adapted to the freedom, depth, and warmth of the Christian spirit, than the stereotyped, stiff, and cold measure of the heathen classics.* Quantity is a more or less arbitrary and artificial device; accent, or the emphasizing of one syllable in a polysyllabic word is natural and popular, and commends itself to the ear. Ambrose and his followers, with happy instinct, chose for their hymns the Iambic dimeter, which is the least metrical and the most rhythmical of all the ancient metres. The tendency to euphonious rhyme went hand in

* Archbishop Trench (*Sacred Latin Poetry*, 2d ed. *Intro.* p. 9): "A struggle commenced from the first between the form and the spirit, between the old heathen form and the new Christian spirit—the latter seeking to release itself from the shackles and restraints which the former imposed upon it; and which were to it, not a help and a support, as the former should be, but a hindrance and a weakness—not liberty, but now rather a most galling bondage. The new wine went on fermenting in the old bottles, till it burst them asunder, though not itself to be spilt and lost in the process, but to be gathered into nobler chalices, vessels more fitted to contain it—new, even as that which was poured into them was new." This process of liberation, Trench illustrates in Prudentius, who still adheres in general to the laws of prosody, but indulges the largest licence.

hand with the accented rhythm, and this tendency appears occasionally in its crude beginnings in Hilary and Ambrose, but more fully in Damasus, the proper father of this improvement.

Rhyme is not the invention of either a barbaric or an over civilized age, but appears more or less in almost all nations, languages, and grades of culture. Like rhythm it springs from the natural esthetic sense of proportion, euphony, limitation, and periodic return.* It is found here and there, even in the oldest popular poetry of republican Rome, that of Ennius, for example.† It occurs not rarely in the prose even of Cicero, and especially of St Augustine, who delights in ingenious alliterations and verbal antitheses, like *patet* and *latet*, *spes* and *res*, *fides* and *vides*, *bene* and *plene*, *oritur* and *moritur*. Damasus of Rome introduced it into sacred poetry.‡ But it was in the sacred Latin poetry of the middle age that rhyme first assumed a regular form, and in Adam of St Victor, Hildebert, St Bernard, Bernard of Clugny, Thomas Aquinas, Bonaventura, Thomas a Celano, and Jacobus de Benedictis (author of the *Stabat mater*), it reached its perfection in the twelfth and thirteenth centuries; above all, in that incomparable giant hymn on the judgment, the tremendous power of which resides, first indeed in its earnest matter, but next in its inimitable mastery of the musical treatment of vowels. I mean, of course, the *Dies iræ* of the Franciscan monk, Thomas a Celano (about 1250), which excites new wonder on every reading, and to which no translation in any modern language can do full justice. In Adam of St Victor, too, of the twelfth century, occur unsurpassable rhymes; *e. g.*, the picture of the Evangelist John (in the poem, *De S. Joanne evangelista*), which Olshausen has chosen for the motto of his commentary on the fourth gospel, and which Trench declares the most beautiful stanza in the Latin church poetry:—

* Comp. the excellent remarks of Trench, l. c. p. 26 sqq., on the import of rhyme. Milton, as is well known, blinded by his predilection for the ancient classics, calls rhyme (in the preface to "Paradise Lost") "the invention of a barbarous age, to set off wretched matter and lame metre; a thing of itself to all judicious ears trivial and of no true musical delight." Trench answers this biased judgment by pointing to Milton's own rhymed odes and sonnets, "the noblest lyrics which English literature possesses."

† "It is a curious thing," says J. M. Neale (the *Eccl. Lat. Poetry of the Middle Ages*, p. 214), "that, in rejecting the foreign laws in which Latin had so long gloried, the Christian poets were in fact merely reviving, in an inspired form, the early melodies of republican Rome;—the *rhythmical* ballads, which were the delight of the men that warred with the Samnites, and the Volscians, and Hannibal."

‡ In his *Hymnus de S. Agatha*, see Daniel, *Thes. hymnol.* tom. i. p. 9, and Fortlage, *Gesänge christl. Vorzeit*, p. 865.

“ Volat avis sine meta
 Quo nec vates nec propheta
 Evolvit altius :
 Tam implenda,* quam impleta,†
 Nunquam vidit tot secreta
 Purus homo purius.”

The metre of the Latin hymns is various, and often hard to be defined. Gavanti‡ supposes six principal kinds of verse :

1. Iambici dimetri (as, “ Vexilla regis prodeunt”).
2. Iambici trimetri (ternarii vel senarii, as, “ Autra deserti teneris sub annis”).
3. Trochaici dimetri (“ Pange, lingua, gloriosi corporis mysterium,” a eucharistic hymn of Thomas Aquinas).
4. Sapphici, cum Adonico in fine (as, “ Ut queant laxis resonare fibris”).
5. Trochaici (as, “ Ave Maris stella”).
6. Asclepiadici, cum Glyconico in fine (as, “ Sacris solemnibus juncta sint gaudia”).

In the period before us the Iambic dimeter prevails ; in Hilary and Ambrose without exception.

The Latin Poets and Hymns.

The poets of this period, Prudentius excepted, are all clergymen, and the best are eminent theologians whose lives and labours have their more appropriate place in other parts of this work.

HILARY, bishop of Poitiers (hence Pictaviensis, †368), the Athanasius of the West in the Arian controversies, is, according to the testimony of Jerome,§ the first hymn writer of the Latin church. During his exile in Phrygia and in Constantinople, he became acquainted with the Arian hymns, and was incited by them to compose, after his return, orthodox hymns for the use of the Western church. He thus laid the foundation of Latin hymnology. He composed the beautiful morning hymn, “ Lucis largitor splendide ;” the Pentecostal hymn, “ Beata nobis gaudia ;” and, perhaps, the Latin reproduction of the famous *Gloria in excelsis*. The authorship of many of the hymns ascribed to him is doubtful, especially those in which the regular rhyme already appears, as in the Epiphany hymn :—

“ Jesus refusit omnium
 Pius redemptor gentium.”

* The Apocalypse.

† The Gospel history.

‡ Thesaur. rit. sacr., cited in the above-named hymnological work of Königsfeld and A. W. Schlegel, p. xxi., first collection.

§ Catal. vir. illustr. c. 100. Comp. also Isidore of Seville, *De offic. eccles.* l. i., and Overthür, in the preface to his edition of the works of Hilary.

We give as a specimen a part of the first three stanzas of his morning hymn, which has been often translated into German and English:—*

“Lucis largitor splendide,
Cuius sereno lumine
Post lapsa noctis tempora
Dies refusus panditur:

“O glorious Father of the light,
From whose effulgence, calm and bright,
Soon as the hours of night are fled,
The brilliance of the dawn is shed:

“Tu veras mundi Lucifer,
Non is, qui parvi sideris,
Venturæ lucis nuntius
Augusto fulget lumine:

“Thou art the dark world’s truer ray;
No radiance of that lesser day,
That heralds, in the morn begun,
The advent of our darker sun:

“Sed toto sole clarior,
Lux ipse totus et dies,
Interna nostri pectoris
Illuminans præcordia.”

“But, brighter than its noontide gleam,
Thyself full daylight’s fullest beam,
The inmost mansions of our breast
Thou by Thy grace illuminest.”

Ambrose, the illustrious bishop of Milan, though somewhat younger (+ 397), is still considered, on account of the number and value of his hymns, the proper father of Latin church song, and became the model for all successors. Such was his fame as a hymnographer that the words *Ambrosianus* and *hymnus* were at one time nearly synonymous. His genuine hymns are distinguished for strong faith, elevated but rude simplicity, noble dignity, deep uncton, and a genuine churchly and liturgical spirit. The rhythm is still irregular, and of rhyme only imperfect beginnings appear; and in this respect they certainly fall far below the softer and richer melodies of the middle age, which are more engaging to ear and heart. They are an altar of unpolished and unhewn stone. They set forth the great objects of faith with apparent coldness that stands aloof from them in distant adoration; but the passion is there, though latent, and the fire of an austere enthusiasm burns beneath the surface. Many of them have, in addition to their poetical value, a historical and theological value as testimonies of orthodoxy against Arianism.†

Of the thirty to a hundred so-called Ambrosian hymns,‡ however, only twelve, in the view of the Benedictine editors of his works, are genuine; the rest being more or less successful imitations by unknown authors. Neale reduces the number of the genuine Ambrosian hymns to ten, and ex-

* The Latin has eight stanzas. See Daniel, *Theaur. hymnol.* tom. i. p. 1.

† Trench sees in the Ambrosian hymns, not without reason (l. c. p. 86), “a rock-like firmness, the old Roman Stoicism transmuted and glorified into that nobler Christian courage, which encountered and at length overcame the world.” Fortlage judged the same way before in a brilliant description of Latin hymns, l. c. p. 4 f., comp. Daniel, *Cod. lit.* iii. p. 282 sq.

‡ Daniel, ii. pp. 12–115.

cludes all which rhyme regularly, and those which are not metrical. Among the genuine are the morning hymn, "Æterne rerum conditor;"* the evening hymn, "Deus creator omnium;"† and the Advent or Christmas hymn, "Veni, Redemptor gentium." This last is justly considered his best. It has been frequently reproduced in modern languages,‡ and we add this specimen of its matter and form with an English version :—

- | | |
|---|--|
| <p>" Veni, Redemptor gentium,
Ostende partum Virginis;
Miretur omne sæculum:
Talis partus decet Deum.</p> | <p>" Come, Thou Redeemer of the earth,
Come, testify Thy Virgin Birth;
All lands admire—all time applaud:
Such is the birth that fits a God.</p> |
| <p>" Non ex virili semine,
Sed mystico spiramine,
Verbum Dei factum est caro,
Fructusque ventris floruit.</p> | <p>" Begotten of no human will,
But of the Spirit, mystic still,
The Word of God, in flesh arrayed,
The promised fruit to man displayed.</p> |
| <p>" Alvus tumescit Virginis,
Claustrum pudoris permanet,
Vexilla virtutum micant,
Versatur in templo Deus.</p> | <p>" The Virgin's womb that burden gained
With Virgin honour all unstained:
The banners there of virtues glow;
God in His Temple dwells below.</p> |
| <p>" Proceedit e thalamo suo,
Pudoris aulâ regiâ,
Gemina Gigas substantiæ,
Alacris ut currat viam. §</p> | <p>" Proceeding from His chamber free,
The royal hall of chastity,
Giant of twofold substance, straight
His destined way He runs elate.</p> |
| <p>" Egressus ejus a Patre,
Regressus ejus ad Patrem,
Exursus usque ad inferos,
Recursus ad sedem Dei.</p> | <p>" From God the Father He proceeds,
To God the Father back He speeds:
Proceeds—as far as very hell:
Speeds back—to light ineffable.</p> |

* The genuineness of this hymn is put beyond question by two quotations of the contemporary and friend of Ambrose, Augustine, Confess. ix. 12, and *Retract.* i. 12, and by the affinity of it with a passage in the *Hexaëmeron* of Ambrose, xxiv. 88, where the same thoughts are expressed in prose. Not so certain is the genuineness of the other Ambrosian morning hymns: "Æterna cœli gloria," and "Splendor paternæ gloriæ."

† The other evening hymn: "O lux beata Trinitas," ascribed to him (in the Roman Breviary and in Daniel's *Thesaur.* i. 36), is scarcely from Ambrose: it has already the rhyme in the form as we find it in the hymns of Fortunatus.

‡ Especially in the beautiful German by John Frank: "Komm, Heidenheiland, Lösegeld," which is a free recomposition rather than a translation. For another English version (abridged), see "The Voice of Christian Life in Song" p. 97:

" Redeemer of the nations, come;
Pure offspring of the Virgin's womb,
Seed of the woman, promised long,
Let ages swell Thine advent song."

§ This is an allusion to the "giants" of Gen. vi. 4, who, in the early church, were supposed to have been of a double substance, being the offspring of the "sons of God," or angels, and the "daughters of men," and who furnished a forced resemblance to the twofold nature of Christ, according to the mystical interpretation of Ps. xix. 5. Comp. Ambr. De incarnat. Domini, c. 5.

"Æqualis æterno Patri,
Carnis tropæo* cingere,
Infirma nostri corporis
Virtute firmans perpeti.

"O equal to the Father, Thou!
Gird on Thy fleshly trophy (mantle) now
The weakness of our mortal state
With deathless might invigorate.

"Præsepe jam fulget tuum,
Lumenque nox spirat novum,
Quod nulla nox interpotet,
Fideque jugi luceat."

"Thy cradle here shall glitter bright,
And darkness breathe a newer light,
Where endless faith shall shine serene,
And twilight never intervene."

By far the most celebrated hymn of the Milanese bishop, which alone would have made his name immortal, is the Ambrosian doxology, *Te Deum laudamus*. This, with the *Gloria in excelsis*, is, as already remarked, by far the most valuable legacy of the old Catholic church poetry; and will be prayed and sung with devotion in all parts of Christendom to the end of time. According to an old legend, Ambrose composed it on the baptism of St Augustine, and conjointly with him; the two, without preconcert, as if from divine inspiration, alternately singing the words of it before the congregation. But his biographer Possidius says nothing of this, and, according to later investigations, this sublime Christian psalm is, like the *Gloria in excelsis*, but a free reproduction and expansion of an older Greek hymn in prose, of which some constituents appear in the Apostolic Constitutions, and elsewhere.†

Ambrose introduced also an improved mode of singing in Milan, making wise use of the Greek symphonies and antiphonies, and popular melodies. This *Cantus Ambrosianus*, or figural song, soon supplanted the former mode of reciting the Psalms and prayers in monotone with musical accent and little modulation of the voice, and spread into most of the Western churches as a congregational song. It afterwards degenerated, and was improved and simplified by Gregory the Great, and gave place to the so-called *Cantus Romanus*, or *choralis*.

AUGUSTINE, the greatest theologian among the church fathers († 430), whose soul was filled with the genuine essence of poetry, is said to have composed the resurrection hymn,

* On the difference of reading, *tropæo*, *trophæo*, and *stropheo* or *strophio* (strophium = "cincugulum aureum cum gemmis"), see Daniel, tom. i. p. 14.

† For instance, the beginning of a morning hymn, in the *Codex Alexandrinus* of the Bible, has been literally incorporated into the *Te Deum* :

Καθ' ἑκάστην ἡμέραν εὐλογήσω σε,
Και αἰνίσω τὸ ὄνομά σου εἰς τὸν αἰῶνα
Και εἰς τὸν αἰῶνα τοῦ αἰῶνος,
Καταξίωσον, κύριε, καὶ τὴν ἡμέραν ταύτην
Ἀναμαρτήτους φυλαχθῆναι ἡμῶι.

Per singulos dies benedicimus te,
Et laudamus nomen tuum in sæculum
Et in sæculum sæculi.
Dignare, Domine, die isto
Sine peccato nos custodire.

Comp. on this whole hymn the critical investigation of Daniel, l. c. vol. ii. p. 289 sqq.

“Cum rex gloriæ Christus;” the hymn on the glory of paradise, “Ad perennis vitæ fontem mens sitivit arida;” and others. But he probably only furnished in the lofty poetical intuitions and thoughts which are scattered through his prose works, especially in the Confessions, the *materia carminis* for later poets, like Peter Damiani, bishop of Ostia, in the eleventh century, who put into flowing verse Augustine’s meditations on the blessedness of heaven. This beautiful hymn, “De gloria et gaudiis Paradisi,” is found in the appendix to the 6th volume of the Benedictine edition of the Opera Augustini, in Daniel’s Thesaurus, tom. i. p. 116, and in Trench’s Collection, p. 315 sqq., and elsewhere. Like all the new Jerusalem hymns, it derives its inspiration from St John’s description in the concluding chapters of the Apocalypse. There is an excellent German translation of it by Königfeld and an English translation by Wackerbarth, given in part by Neale in his Mediæval Hymns and Sequences, p. 59. The whole hymn is very fine, but not quite equal to the long poem of Bernard of Cluny (in the twelfth century), on the contempt of the world, which breathes the same sweet home-sickness to heaven, and which Neale (p. 58) justly regards as the most lovely, in the same way that the *Dies iræ* is the most sublime, and the *Stabat Mater* the most pathetic, of mediæval hymns. The original has not less than 3000 lines; Neale gives an admirable translation of the concluding part, commencing “Hic breve vivitur,” and a part of this translation: “To thee, O dear, dear country” (p. 55), is well worthy of a place in our hymn books. From these and similar mediæval sources (as the “Urbs beata Jerusalem,” &c.) is derived in part the famous English hymn: “O mother dear, Jerusalem!” (in 31 stanzas), which is often ascribed to David Dickson, a Scotch clergyman of the seventeenth century, and which has in turn become the mother of many English hymns on the new Jerusalem. (Comp. on it the monographs of H. Bonar, Edinb. 1852, and of W. C. Prime: “O mother dear, Jerusalem,” New York, 1865.)—To Augustine is also ascribed the hymn: “O gens beata cœlitum,” a picture of the blessedness of the inhabitants of heaven, and, “Quid, tyranne! quid miraris?” an antidote for the tyranny of sin.

DAMASUS, bishop of Rome († 384), a friend of Jerome, likewise composed some few sacred songs, and is considered the author of the rhyme.*

* Neale omits Damasus altogether. Daniel, Thes. i. pp. 8 and 9, gives only two of his hymns, a Hymnus de S. Andrea, and a Hymnus de S. Agatha, the latter with regular rhymes, commencing:

CÆLIUS SEDULIUS, a native of Scotland or Ireland, presbyter in the first half of the fifth century, composed the hymns, "Herodes, hostis impie," and "A solis ortus cardine," and some larger poems.

MARCUS AURELIUS CLEMENS PRUDENTIUS (†405), an advocate and imperial governor in Spain under Theodosius, devoted the last years of his life to religious contemplation and the writing of sacred poetry, and stands at the head of the more fiery and impassioned Spanish school. Bently calls him the Horace and Virgil of Christians; Neale, "the prince of primitive Christian poets." Prudentius is undoubtedly the most gifted and fruitful of the old Catholic poets. He was master of the classic measure, but admirably understood how to clothe the new ideas and feelings of Christianity in a new dress. His poems have been repeatedly edited. They are in some cases long didactic or epic productions in hexameters, of much historical value;* in others, collections of epic poems, as the *Cathemerinon*,† and *Peristephanon*.‡ Extracts from the latter have passed into public use. The best known hymns of Prudentius are, "Salvete, flores martyrum," in memory of the massacred innocents at Bethlehem,§ and his grand burial hymn, "Jam mœsta quiesce, querela," which brings before us the ancient worship in deserts and in catacombs, and of which Herder says that no one can read it without feeling his heart moved by its touching tones.||

We must mention two more poets who form the transition from the ancient Catholic to mediæval church poetry.

" Martyris ecce dies Agathæ
Virginis emicat eximia,
Christus eam sibi qua sociat
Et diadoma duplex decorat."

* The *Apotheosis*, a celebration of the divinity of Christ against its opponents (in 1,063 lines); the *Harmatigenia*, on the origin of sin (in 966 lines); the *Psychomachia*, on the warfare of good and evil in the soul (915 lines); *Contra Symmachum*, on idolatry, &c.

† Καθήμερινόν = Diurnorum (the *Christian Day*, as we might call it, after the analogy of Keble's *Christian Year*), hymns for the several hours of the day.

‡ Ημερῶν σσιφάνων, concerning the crowns, fourteen hymns on as many martyrs who have inherited the crown of eternal life. Many of them are intolerably tedious and in bad taste.

§ *De SS. Innocentibus*, from the twelfth book of the *Cathemerinon*, in Prudentii Carmini, ed. Obbarius, Tub. 1845. p. 48, in Daniel, tom. i. p. 124, and in Trench, p. 121.

|| It is the close of the tenth *Cathemerinon*, and was the usual burial hymn of the ancient church. It has been translated into German by Weiss, Knapp, Puchta, Königsfeld, Bässler, Schaff (in his *Deutsches Gesangbuch*, No. 468), and others. Trench, p. 281, calls it "the crowning glory of the poetry of Prudentius." He never attained this grandeur on any other occasion. Neale, in his treatise on the *Eccles. Latin Poetry*, l. c. p. 22, gives translations of several parts of it, in the metre of the original, but without rhyme, commencing thus:

VENANTIUS FORTUNATUS, an Italian by birth, a friend of queen Radegunde (who lived apart from her husband, and presided over a cloister), the fashionable poet of France, and at the time of his death (about 600), bishop of Poitiers, wrote eleven books of poems on various subjects, an epic on the life of St Martin of Tours, and a theological work in vindication of the Augustinian doctrine of divine grace. He was the first to use the rhyme with a certain degree of mastery and regularity, although with considerable licence still, so that many of his rhymes are mere alliterations of consonants or repetitions of vowels.* He first mastered the trochaic tetrameter, a measure which, with various modifications, subsequently became the glory of the mediæval hymn. Prudentius had already used it once or twice, but Fortunatus first grouped it into stanzas. His best known compositions are the passion hymns, "Vexilla regis prodeunt," and "Pange, lingua, gloriosi prælium (lauream) certaminis," which, though not without some alterations, have passed into the Roman Breviary.† The "Vexilla regis" is sung on Good Friday during the procession in which the consecrated host is carried to the altar. Both are used on the festivals of the Invention and the Elevation of the Cross.‡ The favourite Catholic hymn to Mary, "Ave maris stella,"§ is sometimes ascribed to him, but is of a much later date.

We give as specimens his two famous passion hymns, which were composed about 580.

VEXILLA REGIS PRODEUNT.||

"Vexilla regis prodeunt,
Vulget crucis mysterium,
Quo carnæ carnis conditor
Suspensus est patibulo ¶

"The Royal Banners forward go:
The Cross shines forth with mystic glow
Where He in flesh, our flesh who made,
Our sentence bore, our ransom paid.

"Each sorrowful mourner, be silent!
Fond mothers, give over your weeping!
None grieve for those pledges as perished:
This dying is life's reparation."

* Such as prodeunt—mysterium, viscera—vestigia, fulgida—purpura, trinitas—spiritus, &c.

† Daniel, *Thes.* i. p. 160 sqq., gives both forms: the original, and that of the *Brev. Romanum*.

‡ Trench has omitted both in his *Collection*, and admitted instead of them some less valuable poems of Fortunatus, *De cruce Christi*, and *De passione Domini*, in hexameters.

§ Daniel, i. p. 204.

|| The original text in Daniel, i. p. 160. The translation by Neale, from the *Hymnal of the English Ecclesiological Society*, and Neale's *Mediæval Hymns*, p. 6. It omits the second stanza, as does the *Roman Breviary*.

¶ The *Roman Breviary* substitutes for the last two lines:

"Qua vita mortem protulit
Et morte vitam protulit."

- “ Quo vulneratus insuper
Mucrone diro lanceæ,
Ut nos lavaret crimine
Manavit unda et sanguine.
- “ Where deep for us the spear was dyed,
Life's torrent rushing from His side:
To wash us in the precious flood,
Where mingled water flowed, and blood.
- “ Impleta sunt quæ concinit
David fideli carmine
Dicens: in nationibus
Regnavit a ligno Deus.
- “ Fulfilled is all that David told
In true prophetic song of old:
Amidst the nations, God, saith he,
Hath reigned and triumphed from the
Tree.
- “ Arbor decora et fulgida
Ornata regis purpura,
Electa digno stipite
Tam sancta membra tangere.
- “ O Tree of Beauty! Tree of Light!
O Tree with royal purple dight!
Elect upon whose faithful breast
Those holy limbs should find their rest
- “ Beata cuius brachiis
Pretium pependit sæculi,
Statera facta sæculi
Prædamque tulit tartaris.”*
- “ On whose dear arms, so widely flung,
The weight of this world's ransom hung,
The price of human kind to pay,
And spoil the spoiler of his prey!”

PANGE, LINGUA, GLORIOSI PRÆLIUM CERTAMINIS.†

- “ Sing, my tongue, the glorious battle,‡ with completed victory rife,
And above the Cross's trophy, tell the triumph of the strife;
How the world's Redeemer conquer'd, by surrendering of His life.
- “ God, his Maker, sorely grieving that the first-born Adam fell,
When he ate the noxious apple, whose reward was death and hell,
Noted then this wood, the ruin of the ancient wood to quell.
- “ For the work of our Salvation needs would have his order so,
And the multiform deceiver's art by art would overthrow;
And from thence would bring the medicine whence the venom of the foe.
- “ Wherefore, when the sacred fulness of the appointed time was come,
This world's Maker left His Father, left His bright and heavenly home,
And proceeded, God Incarnate, of the Virgin's holy womb.
- “ Weeps the Infant in the manger that in Bethlehem's stable stands;
And His limbs the Virgin Mother doth compose in swaddling bands,
Meetly thus in linen folding of her God the feet and hands.
- “ Thirty years among us dwelling, His appointed time fulfilled,
Born for this, He meets His Passion, for that this He freely willed:
On the Cross the Lamb is lifted, where His life-blood shall be spilled.
- “ He endured the shame and spitting, vinegar, and nails, and reed;
As His blessed side is opened, water thence and blood proceed:
Earth, and sky, and stars, and ocean, by that flood are cleansed indeed.

* Brev. Rom.: “Tulitque prædam tartari.”

† See the original, which is not rhymed, in Daniel, i. p. 163 sqq., and in somewhat different form in the Roman Breviary. The masterly English translation in the metre of the original is Neale's, l. c. p. 237 sq., and in his *Mediæval Hymns and Sequences*, p. 1. There is another excellent English version by E. Camall, but not in the original metre.

‡ *Prælium certaminis*, which the Roman Breviary spoiled by substituting *lauream*. The poet describes the glory of the struggle itself rather than the glory of its termination, as is plain from the conclusion of the verse.

" Faithful Cross! above all other, one and only noble Tree!
None in foliage, none in blossom, none in fruit thy peers may be;
Sweetest wood and sweetest iron, sweetest weight is hung on thee! *

" Bend thy boughs, O Tree of Glory! thy relaxing sinews bend;
For awhile the ancient rigour, that thy birth bestowed, suspend;
And the King of heavenly beauty on thy bosom gently tend.

" Thou alone wast counted worthy this world's ransom to uphold;
For a shipwreck'd race preparing harbour, like the Ark of old:
With the sacred blood anointed from the wounded Lamb that roll'd.

" Laud and honour to the Father, laud and honour to the Son,
Laud and honour to the Spirit, ever Three and ever One:
Consubstantial, co-eternal, while unending ages run.

Far less important as a poet is GREGORY I. (590-604), the last of the fathers and the first of the mediæval popes. Many hymns of doubtful origin have been ascribed to him and received into the Breviary. The best is his Sunday hymn, " *Primo dierum omnium.*" †

ART. III.—Gallicanism.

THE age of Louis XIV. is still termed in France, "le Grand Siècle." Even those writers of the romantic school, whose literary principles and tastes are least influenced by that era, are still constrained to confess its superiority. France then, by force of arms and dexterity of diplomacy, had acquired such a perilous preponderance in European politics, that the coalition, of which our William III. was the vivifying soul, was deemed needful in order to restore matters to their usual course. The peace of Ryswick and the peace of Utrecht left France a far inferior power to what before the wars ended by those treaties she had been. But the literary eminence of the age of Louis XIV. remained after the military renown had faded away. French literature pervaded the whole continent with its influence. Elder influences gave place to this, the newest of all, in our own island. Some elements from Spanish, some from

* The Latin of this stanza is a jewel:

" *Crux fidelis, inter omnes arbor una nobilis!
Nulla talem silva profert fronde, flore, germine:
Dulce lignum, dulci clavo, dulce pondus sustinens.*"

(In the Roman Breviary: " *Dulce ferrum, dulce lignum, dulce pondus sustinent.*")

† See Daniel's *Cod.* i. p. 175 sqq. For an excellent English version of the hymn above alluded to, see Neale, l. c. p. 233.