

again in gladness, bringing their sheaves with them." The Precious Blood, which seeped into the earth beneath the Cross, yields its rich harvest of souls in the Holy Mass. And so, even as saith the prophet, from every altar there goes up to God a sweet savor, and His Name is magnified among the Gentiles.

The three stages of the One Sacrifice of Christ post-Tridentine theologians, for the most part, conceive of as three different sacrifices. One finds in them too much theorizing on the Mass, and too little searching of Scripture and Tradition; too little faith, and too much speculation.

I have aimed to trace the lines on which a sermon, or course of sermons, on the Mass might be preached with profit.

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OFFICE HYMNS OF ST. JEANNE D'ARC.

THE four hymns were composed by the Abbé G. Vié, vicar-general of the diocese of Orléans, who died whilst Bishop of Monaco. Their texts were greatly altered before being made official—altered for the worse, in the opinion of the Abbé A. Dabin, who contributed his criticisms of the hymnal revision to *La Tribune de Saint-Gervais* (issues of March and April, 1920).

It may be said in passing that these criticisms take no note of some inaccurate historical—and perhaps theological—statements made in the original hymns and carefully amended by the revision. For instance, the second stanza of Hymn I makes Joan out to be a shepherdess, although this beautiful legend is devoid of good historical foundation. The third stanza of Hymn III repeats the assertion. The revision changes both stanzas, and makes her simply "cultrix vigilans pauperis hortuli." Again, the third stanza of Hymn I places only two virgins as companions of St. Michael, whereas at times there were several such. The revision accordingly substitutes *simul* for *ambae*. In the sixth stanza, the revision changes "fecit patrias" into "terras statuit". The first stanza of Hymn II declares Joan's fearless soldiership a "true miracle of God", while the second stanza ascribes her military genius to God's teaching. Both assertions are omitted in the revision.

Comparison of the texts will give us an interesting peep into that corner of the liturgical workshop where first drafts of hymns are cast into more acceptable shape. A fairly literal translation of the official text into English verse is added.

ORIGINAL TEXT	OFFICIAL TEXT
<i>1. Domrémy—Joan's Childhood.</i>	<i>In 1 Vesperis.</i>
1. Cum longis gemeret cladibus obruta Certo gallica gens debita funeri, E coelo miserans auxilium Deus Misit virginea manu.	(Omitted in the revision.)
2. En custos ovium valle Mosae latet Annorum tredecim parvula, nil sciens, Solas docta preces, prae sociis pia, Simplex, mitis et innocena.	Stat cultrix vigilans pauperis hortuli Annorum tredecim parvula, nil sciens, Primas docta preces, prae sociis pia, Simplex, mitis et innocens.
3. Orantem Michael Angelus edocet. Splendentesque pari lumine virgines Ambae martyrii conspicuae stola Crebris alloquiis fovent.	Orantem Michael Angelus edocet, Quam clarae parili lumine virgines, Virtutum meritis conspicuae simul, Crebris alloquiis fovent.
4. Voces aethereas excipit et pavet, Sed firmante Deo fortior in dies Jam coelo docilis, pro patria libens Castam se vovet hostiam.	Dum voces superas excipit, expavet; Sed, fidens Domino, fortior in dies, Parens imperiis, pro patria libens Castam se vovet hostiam.
5. Mox dulces socias et patriam domum, Et cum matre patrem jussa relinquere, Miles facta Dei, quo vocat Angelus, Fertur nil trepidans eques.	(The original is repeated here.)
6. Qui fecit patrias gloria sit Patri, Qui gentes redimit gloria Filio, Sancto Spiritui gloria, qui pius Et fortes animas facit.	Qui terras statuit, gloria sit Patri: Qui gentes redimit, gloria Filio: Sancto Spiritui gloria, qui pius Et fortes animas facit.

IN FIRST VESPERIS.

She tends her garden small ; knows nothing more
Than her first prayers, but says them o'er and o'er :
Her thirteen years have left her still a child
Simple and innocent and mild.

Accompanied by Virgins crowned with rare
Deserts, St. Michael cometh 'mid her prayer :
With her the Visitors did oft converse
And strange and wondrous themes rehearse.

Trembling, the mighty messages she hears,
But trusts in God and soon forgets her fears—
Offers herself, obedient to command,
Chaste victim for her fatherland.

Father and mother, home, companions sweet,
Now must she leave behind her, as is meet,
To ride—God's Knight and fearless Follower—
Whither the Angel calleth her.

Praise to the Father of all fatherlands;
Praise to the Son, Who their Redeemer stands;
Praise to the Spirit, Who gives zeal and light
To battle bravely for the right.

II. Orléans—Joan's Exploits.

1. Verum Dei miraculum :
Repente fit puellula
Miles viris audacior
Bellique dux interrita.
2. Cum firmat imbellem Deus
Artemque bellicam docet,
Nec turrium moles obest,
Nec ulla virtus hostium.
3. Dictis et actis milites
Convertit ad Deum feros,
Docet pudorem, candidum
Castris in ipsis lilium.
4. Non fundit ense sanguinem,
Dum pugnat, hostes diligit,
Amanter adstat sauciis
Reosque culpæ flet mori.
5. Ter sancte, ter potens Deus
Qui corda firmas et moves,
Contra malum certantibus
Da robur et victoriam.
6. Sit laus Patri, laus Filio,
Sit par tibi laus, Spiritus,
Quo robur infirmis viget
Et ignis ardet cordibus.

Ad Matutinum.

1. Aureliani turribus
Frustra premuntur hostium :
Intrat Joanna : milites
Hymnos precesque concinunt.
2. Quam vellet hosti parcere !
Hunc voce amica præmonet,
Sponte ut recedens, liberum
Regnum relinquat Galliae.
3. Negat, sed agmen Gallicum
Ruit : Joanna sanguinem
Profundit, icta vulnere
Deusque dat victoriam.
4. Urbes et agros occupat,
Rursus nitescunt lilia,
Turmae fugantur hostium,
Rhemos patescit semita.
5. O sancta et una Trinitas,
Firmans movensque pectora,
Contra malum certantibus
Dona vigorem et præmium.

(Omitted in the revision.)

AT MATINS.

In vain the hostile towers essay
To crush the stubborn Orléannais :
Enters the Maid ! Her soldier ranks
Sing hymns and prayers of praise and thank

Fain would she spare the warring foe:
 With friendly voice she bade them go
 Content the bloody strife to cease
 And leave the realm of France in peace.

They would not listen. Once again
 Resounds the clash of armèd men:
 The Maid is stricken, but her wound
 The Lord with victory hath crowned.

Ere long the fields and towns may see
 The brightly gleaming fleur-de-lis:
 The foe retreats in dread surmise—
 To Rheims the pathway open lies.

O One and holy Trinity,
 Our souls find hope and zeal in Thee:
 On all who fight an evil foe,
 Both vigor and reward bestow.

III. Rheims—Joan's Triumph

1. Hostium victrix, properante cursu,
 Advolat Remos Carolumque ducit
 Ut triumphantem sacra rite signet
 Unctio Regem.
2. Regis ad dextram stat ovans puella:
 Quod tulit belli comes et laboris,
 Fert idem justi socium triumphi
 Nobile signum.
3. At genu flexo rogat ipsa regem
 Se suis campis ovibusque reddi,
 Ut piaæ matri sociata vivat,
 Nescia laudis.
4. Sed manet major meliorque merces,
 Te novus poscit labor et triumphus:
 Qui vocavit te dabit ipse vires,
 Ipse coronam.
5. Laus Patri qui res regit universas.
 Filio per quem populi resurgunt,
 Flamini cujus sacra flamma puris
 Cordibus ardet.

Ad Laudes.

- Hostium victrix, properante cursu,
 Carolum ad sanctam comitaris aedem,
 Ut triumphantem sacra rite signet
 Unctio regem.
- Gaudio fundens lacrimas, Joanna.
 Principi plaudis: Domino rependis
 Debitas grates, retinesque dextra
 Nobile signum.
- Erigen longa populum ruina
 Mira fecisti, generosa virgo:
 Jure te nostrae patriae parentem
 Saecula vocabunt!
- Sed manet major meliorque merces:
 Te novus poscit labor et triumphus:
 Te Deus mittens, dabit ipse vires
 Atque coronam.
- Qui dedit presso populo salutem,
 Laude ter sanctum Dominum colamus.
 Semper ut tantæ meritis patronæ
 Gallia vivat.

AT LAUDS.

Sweet Conqueror, thou bring'st with joyful pace
Thy King in triumph to Rheims' Holy Place,
So that the sacred oil may duly flow
Upon his brow.

Happy thy tears, O Jeanne, as thou dost stand,
Grasping the noble banner in thy hand,
Praising thy Prince, yet more the God above
For His great love.

To raise thy people from their low estate,
What marvels thou hast wrought, O Maiden Great!
Thee "Mother of our Land" shall be the name
Ages proclaim.

Yet greater, better glory is there still—
New works and triumphs wait upon thy will:
The Lord Who sends thee shall give power to do,
And crown thee, too.

With praise we worship the Thrice-Holy Lord
Who to His burdened ones did strength afford,
That France, by merit of her Patron, may
Endure foraye.

IV. Rouen—Joan's Martyrdom

1. Oportuit Christum pati:
Pati, Joanna, te decet,
Tormenta saeva dum subis,
Christi refers imaginem.
2. Solata coeli vocibus,
Refecta pane fortium,
Fidelis ad mortem Deo
Pro gente se dat victimam.
3. Artes dolosas iudicium,
Dirumque passa carcerem,
Amplexa per flammam crucem.
Jesum ter expirans vocat.
4. Sed flamma cor non attigit,
Et innocens, terrestribus
Soluta tandem vinculis,
Columba coelos evolat.
5. O Christe, da nos aspera
Libenter in terra pati,
Crucisque confixos, tuo
Da nos in amplexu mori.

In II Vesperis.

- Salve, virilis pectoris
Virgo, Patrona Galliae!
Tormenta dira sustinens,
Christi refers imaginem.
- Voces supernas audiens,
Jesu repleta lumine,
Dum fata pandis patriae
Silent paventque iudices.
- Oppressa flammis, clamitas
Jesum, crucemque fortiter
Amplexa, ad Ipsum, simplicis
Instar columbae, pervolas.
- Choris beatis Virginum
Adscripta, cives adjuva:
Te deprecante, singulis
Detur corona gloriae.
- Sit laus Patri, sit Filio:
Sancto decus Paraclito,
Qui corda amore sanciat,
Vires et auget languidis.

IN SECOND VESPERS.

Hail, virile heart all-unafraid,
 Hail, France's Patron, glorious Maid!
 Thy torments dire but make us see
 An image of Christ's agony.

Thou hearest voices from the skies,
 While Jesu's light illumines thine eyes;
 What France shall gain thou makest clear
 Unto thy judges hushed with fear.

The flames mount up—but thou hast pressed
 The martyred Saviour to thy breast,
 And crying "Jesu!", like a dove
 Thou fliest to His nest above.

Enrolled amidst the Virgin band,
 Still guard and guide thy native land:
 To all who seek thy help in prayer
 Be granted crowns of glory rare.

Praise to the Father and the Son
 And Holy Spirit, Three in One,
 Who sweetly woundeth hearts with love
 That weakness may God's power prove.

COMMENT.

It will have been noticed that the original draft of the four hymns was very largely altered. Nevertheless, the criticisms of the official form which the Abbé Dabin offers, while few in number, led him to express a wish that this form should be replaced by the original draft. It may prove interesting to consider and weigh his complaints. Apparently they may be summed up in the dictum, *Accessit latinitas, recessit pietas*, which has been applied to the revision of the Breviary hymns under Pope Urban VIII. Hymnologists, Catholic and Protestant alike, have preferred the rugged virility and unquantitative rhythm of the old hymns to the careful qualitative and quantitative measures of the new versions. Similarly, the Abbé's objections are based generally on hymnodal reasons, that is, on the rhetorical clearness and the singability of the hymns rather than on academic values such as the *curiosa felicitas* of classical Latinity, although even here he defends the taste and ability of Mgr. Vié.

A prefatory word should be said here. Two of the hymns had six stanzas, the other two had five. The revision reduces the six stanzas to five in each case, doubtless in order that all four hymns should have the same number of stanzas, with some slight gain in artistic symmetry. Both ability and care were required for achieving this spatial reduction. Something "had to go", and the reviser succeeded quite well in this respect. But now to the criticisms. Although, as has been said, they are few relatively to the many changes made by the revision, the interests of clearness suggest some kind of categorization.

I. The first stanza of the first hymn was omitted. But it led naturally, argues Dabin, to "ce joli premier vers de la deuxième":

En custos ovium valle Mosae latet,

which was replaced by

Stat cultrix vigilans pauperis hortuli.

This latter verse, both in itself and in its context, is esteemed as "dur à la bouche, dur à l'oreille, dur à l'esprit." For *cultrix vigilans* might suggest a large acreage with many workmen and innumerable details demanding unwearied supervision, whereas Joan, as it turns out, had only a *hortulus* to look after, and a poor one (*pauperis hortuli*) at that.

But the critic seems unaware of the historical question involved in the original line. Joan was not a shepherdess, a *custos ovium*. The pretty legend has no good basis, and the reviser seems desirous to get rid of this traditional but baseless assertion. He might retort further against the humorous acrimony of the critic that *pauperis hortuli* respected the truth of history, since Joan's father, while not indeed in necessitous circumstances, was nevertheless poor. Moreover, *hortulus* does not suggest the idea of a "jardinet grand comme un mouchoir", nor does the *pauper* truly suggest that—to carry the figure further—the mouchoir was a wretched rag "de méchant coton".

The critic further objects to the change of *nil sciens, solas docta preces* into *nil sciens, primas docta preces*, since *solas*,

quite as good Latin as *primas*, fits in well with the *nil sciens* as implying the single exception to Joan's general ignorance. He also argues that it fits in well with the picture of the lonely shepherd girl tending her flock in the valley. But—as has been said—this delightful pastoral picture had to be eliminated in the interests of historical exactness. In addition to this, however, the *primas* better suggests the ascetical or devotional limitations under which Joan labored, and this is a point of some value in relation to her subsequent wonderful experience of the Visions and the Voices. These were not, therefore, the results of the subconsciousness working out the baseless fabric of a waking dream.

One more somewhat humorous comment deserves attention. In Hymn II we find:

Intrat Johanna: milites
Hymnos precesque concinunt.

What did the triumphant soldiers sing? “*Les archers de La Hire ne pouvaient chanter la Madelon des poilus de Castelnau. Mais est-ce bien sûr qu'ils ne chantent que des hymnes, que des prières?*” The answer is that the original drafter was, in the Abbé's opinion, “*plus discret, plus vrai, plus humain et non moins religieux*” when he wrote:

Dictis et actis milites
Convertit ad Deum ferus.

The point seems well taken.

II. The revision of the second and fourth hymns offers opportunity for complaints based on the simplicity and directness of the iambic dimeter stanzas traditionally illustrated in the innumerable hymns which have been constructed in that metre. A digression is permissible here in order to make clear the ground of objection to the revision.

Simplicity and rhetorical directness are the principal charms of this hymnodal form. Each line, or at least each couplet, usually contains a complete thought, so that the natural pause at the end of a line does not interrupt the consecutiveness of thought in the stanza. The more fully this linear distinctness is achieved, the greater is the hymn's singability as well as its

rhetorical simplicity. St. Thomas Aquinas, for instance, constructed an immortal stanza in his *Verbum supernum prodiens*:

Se nascens dedit socium,
Convalescens in edulium,
Se moriens in pretium,
Se regnans dat in praemium.

Here the *dedit* makes the sense of the first line complete and by its continuing influence on the two succeeding ones makes them also complete severally, while the *dat* of the fourth line completes the meaning of that line. Everything is simple, direct; the rhythm is excellent, and there are no elisions to bother the singer. Dom Morin¹ gives many reasons for supposing that the Saint did not compose this Eucharistic hymn but simply revised the two hymns found in an old Cistercian breviary and combined them into one. In this presumably older form the stanza ran thus:

Jesus nascens se socium,
Convalescens in edulium,
Pendens dedit in pretium,
Se regnans dat in praemium.

The sense is suspended until we meet *dedit* in the third line. Moreover, the accentual rhythm does not flow easily. The stanza did not meet the hymnodal requirements of St. Thomas, and was accordingly revised into the present form—a stanza “for which alone”, said Santeuil, “I would give all my works”.²

Now in Hymn II we find these lines:

Intrat Johanna: milites (I. 2)
Sponte ut recedens liberum (II. 3)
Negat, sed agmen Gallicum (III. 1)
Ruit Johanna sanguinem (III. 2)
Profundit icta vulnere (III. 3)

In themselves, these separate lines make no sense. Similar constructions appear in Hymn IV:

¹ *Revue Bénédictine*, April, 1910.

² Cf. Henry, *Eucharistica*, pp. 217-220.

Salve, virilis pectoris
Virgo (I. 1, 2)
 Choris beatis Virginum
Adscripta (IV. 1, 2)
 Te deprecante, singulis
Detur (IV. 3, 4)

But an especially objectionable stanza in this hymn is the third
 With the natural pauses occurring when it is sung, we have :

Opressa flammis clamitas—
 Jesum crucemque fortiter—
 Amplexa, ad Ipsum, simplicis—
 Instar columbae pervolas.

Reading it phrasally, on the other hand, we should have:
 Opressa flammis — clamitas Jesum — crucemque fortiter
 amplexa — ad Ipsum — simplicis instar columbae — pervolas.
 The critic comments: " Belle, très belle phrase, latine autant
 que pieuse, mais, prosodiquement, nulle."

The criticism is justifiable, although the Breviary will furnish
 similar running on of one line into another. The *Verbum
 supernum prodiens* of Saint Thomas itself has three stanzas in
 which the sense is fairly completed only when the lines are
 connected into couplets. The *Creator alme siderum* has :

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

This is quite as classical (and hymnodally infelicitous) as the
 stanza impugned above. But it also is a revision, in the inter-
 ests of classical prosody, of the much simpler and more direct
 older hymn :

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

Thus far, therefore, the criticism stands. However, we find in
 the *Aeterne Rex altissime* a similar running on of lines :

Ascendis orbes siderum
 Quo te vocabat coelitus
 Collata,

and if it be objected that this also is a classically revised form, we find, on consulting the older form :

Scandens tribunal dexteræ
 Patris, potestas omnium
 Collata Jesu coelitus—

and we are apt to be less critical with the reviser of Hymns II and IV.

III. The two iambic dimeter hymns are further objectionable because of hiatuses which give trouble to singers. In Hymn II we find *Hunc voc(e) amica, Spont(e) ut, sanct(a) et*; in Hymn IV, *Amplex(a) ad, cord(a) amore*. These vowel clashes are, like all shocks, causes of irritation, argues the critic. Nevertheless, such clashes are quite common in our iambic hymns. The critic quotes the first stanza of the *Veni Creator Spiritus* in illustration of the delightful simplicity of this metre; but both the revised and the original form of this hymn include the line *Infund(e) amorem cordibus*. Similarly, the old hymn, *Jesu nostra redemptio* has the line, *Parcend(o), et voti compotes*, while its revised form, the *Salutis humanæ sator*, has the line, *Tu dux ad astra(a) et semita*. And, furthermore, if we look at our Breviary hymn for Lauds of Wednesday we shall find in its four stanzas (only four, since the doxology does not specifically belong to the hymn) as many elisions as are found in Hymns II and IV, in honor of St. Jeanne, taken together, that is to say, in all their ten stanzas. We find, namely, these five elisions :

Nox et tenebr(ae) et nubila,
 Confusa mund(i) et turbida,
 Te mente pur(a) et simplici,
 Flend(o) et canendo quaesumus,
 Vultu seren(o) illumina,—

and once more we hesitate to indulge in adverse criticism.

There is a difficulty here. The Abbé seems to sympathize with the singer's problem, for he makes much of the similar

collision or elision of the final *m* in the line of Hymn III, *Carol(um) ad sanctam comitaris aedem*. A similar elision confronts us in the line of Hymn II, *Dona vigor(em) et praeium*. Commenting on the *Carolum* line, the critic declares that it has "une syllabe de plus, qui est de trop. Pour elle, il faudra aussi, mélodiquement, une note de plus qui sera une note de trop. Car faussant le rythme elle donnera au chantre la désagréable sensation qu'il heurte contre un caillou." Yes, the singing (as is now required) of both syllables offers a slight difficulty, a shock of surprise such as one experiences when his foot meets an unexpected stone in his pathway. But after all, that is part of the day's work of a singer! How, for instance, would he treat the extra syllable in the verse, *Digitus paternae dexteræ* of the previously-lauded *Veni Creator Spiritus*? How would he treat the extra syllable in the lines *Oculive peccent lubrici* and *Speculator astat desuper* of the hymn for Thursday at Lauds?⁸ But the Abbé evidently dislikes extra syllables. He recognizes that elisions are permissible in classical verse. On the other hand, he argues that "Horace was not accustomed to sing from a lectern. He had neither to practise the Antiphonary nor to recite the Breviary. And I would add that when he had to write a poem intended for singing, he avoided such licenses (witness the *Carmen saeculare*)." Singers would feel more comfortable if the texts required no separate treatment at times. This is true, but precedents in abundance may be considered as justifying the poet in occasional forgetfulness of the singer's needs and wishes. Vernacular hymnody offers innumerable illustrations of the separate treatment necessitated musically for verses in which the rhythm is not absolutely regular. And sometimes the singer confronts even harder problems, if he would avoid anomalies in interpretation, as for instance in the line, "Jesus came; the heavens adoring". How shall the tune respect the semicolon? Or Father Faber's "Jesus is God, the solid earth"—how shall the comma be represented in the melody? Or *Jesus is God! alas to think*—how to intimate the exclamation

⁸ Elision is no longer permissible in the singing of hymns, and singers must know the rules governing various cases, for sometimes only the melody of the initial stanza is printed. Cf. Dom John's *A New School of Gregorian Chant* (2nd English Edition from the 3rd re-written and enlarged German edition), pages 111-112.

and separate it from the otherwise ludicrous comment (" alas to think ")? Or the hymn, *Jesus lives! No longer now*—how should it be sung?

The criticism has been based very largely on hymnodal questions. Do any theological difficulties suggest themselves in the original draft as reasons for a revision that should adopt more moderate expressions? The Abbé's silence implies a negative answer to the question.

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THE TEACHING OF SCRIPTURE IN SEMINARIES.

I.

NOT without reason did Origen feel himself driven to say when lecturing at Caesarea :

We expose ourselves to danger in even treating of such things. For to speak of and develop such ideas here is dangerous, even though our ideas be true. And it is especially dangerous since he who would "dispense the mysteries of God" must both await a fitting time for setting forth such doctrines without prejudice to his hearers, and he must also steer a mid-course between saying too much and saying too little. And even when a seasonable occasion does offer he must still see to it that he says nothing that is not in accordance with sound reason. Further still, he must ask himself whether his fellow-servants be really men to whom he can fittingly offer such ideas or whether perchance they may not be in effect the servants of some one other than "the Lord of Hosts".¹

Every one to whose lot it has fallen to teach the Bible—whether in a Seminary or in a Religious House—has had to become familiar with the difficulties to be faced. There is, first of all, the fact that the curriculum is already overcrowded and that the controller of the studies cannot, even with the best will in the world, fail to grudge the time necessarily allotted to Scripture courses. Then again there is the prevalent, though unspoken, and indeed often unrealized, notion that most Biblical professors are cranks, and, if the truth were really known, probably heretics as well. There is also the uneasy fear on the

¹ *Tom. XX, 2, in Joan.; P. G. XIV, 575.*