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## Motivation of High School Latin Through Religious Correlation

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MOTIVATION OF HIGH SCHOOL LATIN  
THROUGH RELIGIOUS CORRELATION

BY

SISTER MARY CELINE HOLLOWAY

A Thesis Submitted in Partial Fulfillment  
of the Requirement for the Degree of  
Master of Arts  
in  
LOYOLA UNIVERSITY

LOYOLA  
UNIVERSITY

DEDICATION

To Sister Carita, Provincial of the Illinois  
Province of the Sisters of Providence,  
this little work is lovingly  
dedicated.

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## Chapter I

### Religious Correlation and Liturgical Latin in High School

Educators have long been of the opinion that the various subjects in the high school curriculum should not be considered as separate and disconnected avenues of instruction which, being parallel, could never reach the common goal of a well-rounded education, but rather as parts of an organic whole, each subject as intimately connected with the others as are the members of the human body. The Latin teacher who realizes the value of enriching his course through a wise correlation will be on the alert to discover points of contact with other subjects. By means of these interrelations he will endeavor to build up for his pupils a good cultural background of Roman history, instill into them an appreciation for our debt to the Romans in literature, art, and political institutions, draw frequent comparisons between the daily life of the Romans and that of the present day and finally point out and explain the religious attitudes and customs of pagan Rome as compared with the religion of Rome today. It is surprising how many customs, at least as far as ritual is concerned, can be traced to pagan times.

Of all the connecting links between the different subjects in the curriculum, that of religion is the strongest and the most natural. Religious ideals and principles are deep-seated in the human heart, and even in the life of the pagan Romans religion played an important role.

The Roman historian Polybius considered that the greatest advantage the Roman system had over others lay in their grasp of religious questions.<sup>1</sup> Livy, in his vividly descriptive stories connected with the legendary history of Rome, was constantly urging the Romans of his own day, who were imbued with the Epicurean doctrine embodied in the famous saying, "Eat, drink, and be merry for tomorrow we die," to a return to the hardy virtues and simple faith characteristic of the earlier days of the republic. What Livy did in prose Vergil accomplished in the realm of poetry; namely, the glorification of Rome. Vergil placed the halo of high sanctions around imperial aims, religious observances, his native Italy, and particularly Rome.<sup>2</sup> Rome was the Eternal City in pagan times:

His ego nec metas rerum nec tempore pono.

Aeneid I, 278

Today it is still the Eternal City, the very center of Catholic Faith. The glory of pagan Rome seemed to foreshadow the glory of Christian Rome. From the very beginning "Divine Providence selected Rome as the center of the Catholic Church; from Rome the messengers of the faith were sent forth in all directions to spread the light of the Gospel."<sup>3</sup> Throughout the four years of high school Latin there are many opportunities for the religious teacher to throw light on the beautiful heritage of our Faith.

Religious correlation is a means of awakening the most lively interest in any field of instruction and should be of special interest to the

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1. Rogers and Harley Roman Rome Life and Religion, p. 162

2. Duff, J. W. A Literary History of Rome, p. 46

3. Gahr, Rev. N., Ph.D. The Holy Sacrifice of the Mass, p. 322

Catholic educator, for Russell says, "With his gift of wonder and reverence and spiritualization the Catholic educator is in a position to offset that dull tendency of education today to be concerned only with facts and to miss the true and larger meaning of facts that might be fitted into a meaningful picture."<sup>1</sup>

This correlation, however, should be perfectly natural. By way of example, in first year Latin, when the pupils are given many pictures of Roman life and become acquainted, through a lively bulletin board, with the great examples of Roman architecture, what an added interest the class would have in the Coliseum, for instance, if a few minutes were devoted to the reading of the Little Flower's impressions of the Coliseum, when at the age of twelve, she made her pilgrimage to the Eternal City. The class would not only look upon the Coliseum as the magnificent ruins of one of the grandest structures in the world, but as a sacred sanctuary hallowed by the blood of martyrs. By introducing the human touch cold facts can be "fitted into a meaningful picture." In connection with Cicero's constant appeal to the Romans to render thanks to the gods for delivering the city from the many disasters resulting from the conspiracy of Catiline, the teacher could well introduce the great Catholic hymn of thanksgiving, the Te Deum, if only to read it to the class and give a few remarks as to its authorship, merit, and liturgical use.

At the present time there are those who seem to think that Latin is

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1. Russell, W. H. Religion and Correlation in Education. Catholic Educational Review, Vol. 34, p. 79

in a precarious position, due to the fact that it is not taught in a way that will ensure interest and appreciation for the cultural and practical values which a study of the classics should develop. In the last decade there has been a decided drop in the Latin enrollment. Often one hears remarks such as these, "Why study Latin? It is only a dead language. Nobody speaks Latin today." In the *Classical Bulletin* for January, 1937, Mr. Mattingly gives six reasons why Latin is not studied:

1. Ignorance of the real value of studying Latin.
2. The hard and persevering effort which the learning of Latin, to be worth the time spent on it, calls for.
3. A slump and loss of orientation in education, just like the slumps we have in business, economics, etc.
4. The opposition of not a few presidents of colleges to the classics.
5. Negligence on the part of teachers and inability to make the study of Latin a live study.
6. Educational propaganda, or, more correctly, propaganda in education; for those mainly responsible for present conditions draw their salaries as members of the so-called Colleges of Education.<sup>1</sup>

Teachers of the classics are not responsible for all the reasons mentioned above, but probably the main reason for lack of interest in Latin is the failure on the part of teachers to make Latin a live study, one of intrinsic value to the student. Life and spirit should be infused into our Latin courses. If the classics are taught in the right way they

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1. Mattingly, M. G. The Classical Bulletin, Vol. XIII, January, 1937, p. 28



will speak for themselves. They need no apology having stood the test of centuries. In order to ensure success in the teaching of Latin there should first be a wise selection of objectives and secondly the use of proper means for attaining them. Some worthy objectives are: 1) an increased ability to understand Latin words and phrases met in daily experience; 2) the ability to write effective English through training in adequate translations; 3) the ability to make formal logical analysis; 4) an appreciation for the cultural background which is best attained through the medium of the foreign language; 5) the ability to understand Latin as Latin in order to appreciate a literature which has had a profound influence on all great literatures of the world.

All these objectives can be realized in the classical course with or without the aid of liturgical Latin. However, with liturgical Latin taught hand in hand with the classical there is no doubt but that great gains can be accomplished. Without sacrificing classical Latin the Latin used in the Church's liturgy will lend an impetus to the Latin class which it would not otherwise have. Students are not less interested in the meaning of the Latin of the Missal and Latin hymns than in Latin words and phrases which they meet with in books, advertisements, and periodicals. This interest should be encouraged. By the introduction of liturgical Latin in high school, the consciousness of the practical value of Latin will be instilled into our pupils, and at the same time they will have a greater opportunity to understand Latin as Latin.

The Liturgical Movement which has spread rapidly during the last few years has awakened untold interest in liturgical Latin. There are some

so enthusiastic as to advise replacing classical Latin by the Latin of the Church's liturgy. Reverend Father Kleist, S.J. looks upon this attitude as misplaced zeal. He says:

No one will deny the wisdom which the Church has shown in fostering the study of the classics ever since paganism ceased to be a real danger to Christianity. Attempts were made more than once to outlaw the pagan authors and put Christian writers in their stead. The Church as a whole has never countenanced such short-sighted policy. There is an instinctive feeling in the Church that the pagan classics have a mission in the world. Not only did their study serve the practical end of furnishing the Greek and Latin Fathers with weapons in their war against paganism, but it was early recognized that such study possessed a great value for the culture of the Western World.<sup>1</sup>

While strongly advocating the retention of the classics Father Kleist is of the opinion that "no Catholic high school or college can honorably dispense itself from the duty of initiating the student in the language of the liturgy."<sup>2</sup>

Reverend Matthew Britt, O.S.B., the author of "The Hymns of the Breviary and Missal" is in favor of uniting classical and liturgical Latin. He says:

Many thoughtful men have long felt that something should be done to make our liturgical hymns better known and better understood.

The Dies Irae, the Vexilla Regis, the Stabat Mater, the Lauda Sion, and the Pange Lingua are of incomparably greater value to the Christian than the greatest of pagan odes. However, the study of the ancient classics and of Christian hymns may and should go hand in hand. Each has its own purpose; there is no quarrel between

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1. Kleist, James A., S.J. The Classical Bulletin Vol. XIII, p. 36

2. Ibid. p. 37

them. The one serves to cultivate a delicate and refined taste, the other enkindles in the soul the loftiest sentiments of religion. The study of the former prepares one for a fuller and more generous enjoyment of the latter.<sup>1</sup>

In consideration of these views which are held by many prominent Catholics, both priests and laymen, "a failure to utilize the Latin of the Church amounts to nothing less than a wasted opportunity."<sup>2</sup> On the other hand, if liturgical Latin is to be incorporated into the classical course the question arises, What is the best way to open up the treasury of the liturgy to our pupils? The first thing to do is to instill into them some idea as to the origin of Latin as used in the Church, and secondly to give them the assurance that Church Latin is not an inferior and decadent form of classical Latin.

In the first centuries of the Christian era, three languages were employed in the liturgy of the Church: Hebrew, Greek, and Latin.<sup>3</sup> In the West the use of Latin came about naturally since it was the language of the Western patriarch, the Bishop of Rome. It was also the language of the Roman world. Latin as a liturgical language soon gained predominance on account of the rapid spread of Christianity and of European civilization. Today although there are as many as nine liturgical languages,<sup>4</sup> Latin still predominates practically all over the Catholic world. When Latin found its way into the Church's liturgy it was understood by all her members, and later, after it developed into the Romance languages and was replaced

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1. The Hymns of the Breviary and Missal, p. 13

2. Holsapple, Lloyd B. The Classical Bulletin, Vol. XIII, May, 1937  
p. 61

3. Gehr, Rev. N., Ph.D. The Holy Sacrifice of the Mass, p. 322

4. Catholic Encyclopedia Vol. XIII, Rites, p. 70

by them, it was still retained and cherished by the Church as a sacred heritage of the ancient rite.

Liturgical Latin is not a decadent form of classical Latin as the classical Latin was already on the decline when Christianity came into existence. Classical Latin, being highly inflected was wholly unsuited as a spoken language. The Infant Church fired with the ardor and enthusiasm of the Apostles sent by Christ to teach all nations, was well aware of the fact that the Latin of the time was wholly inadequate for the purpose of expressing suitably the high and noble sentiments of the Christian religion. She needed a spoken language, a language of warmth and emotion, a language which she could use in proclaiming the new and sublime doctrine of her Divine Founder. This ideal was not achieved all at once. By degrees the Church enriched many words and expressions, gave them new meaning and life, brought back many archaic words and coined new ones.<sup>1</sup> Later when Christian poetry began to flourish, "with its new message, with its depth and range of thought, its new faith and hope in Christ,"<sup>2</sup> although the classical meter which was based on quantity was at first imitated, this meter was gradually replaced by a freer rhythm in which the natural accent of words was employed as the basis for rhythm in preference to quantity. Christian poets and hymn writers who felt themselves bound by the fetters of the ancient meters found in this new rhythm a freer scope for the expression of their ardent faith and zeal.

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1. Trench, R. C. Sacred Latin Poetry, p.6

2. Gerding, Matthew, S.J. Latin Hymns, p.6

They were more intent on what they had to say than how they said it. Although there was much in all this to offend the classical taste which adhered closely to metrical form, and beauty of diction, still according to the opinion of Archbishop Trench, the gains far outweighed the losses.<sup>1</sup>

The Latin of the Middle Ages was a vibrant, living language, styled by Johannes Joergenser as a divine language consecrated in the Blood of Christ. "Et tout cela retentit dans ce solennel latin du moyen age, dont la sonorité païenne a été comme baptisée et consacrée dans le sang du Christ, et qui, en conséquence, porte justement le nom de 'langue divine' destinée, désormais, à servir de vase sacré pour recueillir en soi la plus haute vérité." <sup>2</sup>

Latin is noted for dignity and precision, and being a so-called dead language it is admirably suited to enshrine the strict formulas of the Church's ritual especially the sacred words of the unchangeable Sacrifice of the Mass.

The Liturgical Movement in Europe as well as in America has done much to bring the people back to a fuller knowledge and appreciation of the Latin as used in the liturgy, and it is incumbent upon the teachers of Catholic High Schools to do all in their power to foster this noble work. This can be done by teaching Latin prayers, by assisting pupils in the use of the Missal, by introducing into every class, whenever practical, some liturgical Latin by way of a quotation, a hymn, or a short passage for

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1. Trench, R. C. Sacred Latin Poetry, p. 6

2. Joergenser, J. Le Livre de la Route, p. 134

translation. Liturgical Latin should be made as simple and attractive as possible, a reward as it were for the more arduous work done in the classics. The differences between liturgical and classical Latin need not be a stumbling block to the pupil. He should be taught that just as the English has undergone many changes in its development so has the Latin.

Learning to pray in Latin is one of the best means of motivation as it gives the pupil the feeling of satisfaction which comes only with the functional knowledge of a language. Prayers such as the Pater Noster, Ave Maria, the Angelus, and Regina Coeli are particularly suited for first year pupils who are attracted by the novelty of learning a foreign language, and are eager to apply their knowledge of Latin, meager though it is, to things of current interest. A few minutes at the beginning or end of class should be sufficient for the prayers. With a little help and encouragement the pupil will be able to learn them outside the class period. An attractive poster for the bulletin board with the challenge "Can you say the rosary in Latin?" arouses interest and promotes a spirit of rivalry. It is not necessary for the pupil to understand all the constructions. The teacher may point out such as are within the range of the pupil's knowledge at the time or call attention to these, which in liturgical Latin, might differ from the classical. The province of the Latin teacher is not so much to teach religion in the Latin class as to teach Latin in such a way that it will carry over into the religion class. Keeping within his own sphere, the Latin teacher will be satisfied with making a few remarks on the origin of the prayers, their history, and use, leaving to the teacher of religion, the explanation of the prayers from a doctrinal point of view.

In second year Latin when the pupils are struggling with Caesar's Gallic Wars, the introduction of a little liturgical Latin would receive a hearty welcome. Second year Latin and religion can be easily correlated in those schools where the religion scheduled for second year pupils calls for special emphasis on the Holy Sacrifice of the Mass and the use of the Missal. The teacher of religion would appreciate the Latin teacher's cooperation and willingness to assist the pupils in regard to the Latin used at Mass. The Liturgical Movement has resulted in many places in hundreds of school children singing a Solemn Mass in Gregorian Chant, and the Missae Recitatae is of frequent use. It is the Latin instructor's glorious privilege to make the Latin prayers have a real and sacred meaning and to render it possible for these children assisting at the Holy Sacrifice to realize that they are not mere witnesses, but are taking an active part in this supreme act of public worship. The intelligent participation in the liturgical life of the Church is not possible without a knowledge and appreciation for the liturgical language of the Church.

Latin hymns should be dispersed throughout the four years of high school. These afford ample material for interesting and effective work. How few even educated Catholics understand our Latin hymns or knew anything about their origin. It is true that Latin is a "mystic" language, and being "elevated above the time and place of everyday life is a mystic veil for the Adorable mysteries of the Holy Sacrifice,"<sup>1</sup> yet those who understand the Latin find a richness, a terseness, a depth of meaning which a

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1. Gehr, Rev. Nicholas, Ph.D. The Holy Sacrifice of the Mass, p. 325

translation into the vernacular cannot convey. Dr. Coles wrote thirteen translations of the Dies Irae and was dissatisfied with all of them, feeling that no single translation could do it justice. The very fact that the Dies Irae has over two hundred translations proves its worth. Rev. Dr. Gehr says of this hymn, "The grandest, the most magnificent hymn of the Church is the chant for the funeral rites, the world-renowned and never sufficiently admired Dies Irae."<sup>1</sup> The fact that pupils often ask the meaning of words and phrases such as "esca viatorum" show their interest in the Latin of the Church and their desire to learn the Latin as they meet it in their daily experience.

In this age of visual education, a well-kept bulletin board is an incentive to any class. There are numerous items of interest for a Latin bulletin board, pictures of Roman life, Latin words and phrases, mottoes of various kinds, clippings from Latin papers, quotations from Latin authors. Pictures are a means of increasing the knowledge of Latin words, by listing all the words the picture suggests. As religious teachers could we not add something Catholic to the bulletin board? A poem? A stanza from a hymn? A quotation? A poster? The various seasons of the Liturgical Year offer many occasions for such things. At Christmas what would be more appropriate than a picture of the Mother and Child with the following lovely stanza from the hymn, Stabat Mater Speciosa?

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1. Gehr, Rev. Nicholas, Ph.D. The Holy Sacrifice of the Mass, p. 467



Stabat Mater speciosa  
 Juxta foenum gaudiosa,  
 Dum jacebat parvulus;  
 Cujus animam gaudentem,  
 Laetabundam et ferventem  
 Pertransivit jubilus  
 --Jacobone da Todi<sup>1</sup>

By the crib wherein reposing,  
 With His eyes in slumber closing,  
 Lay serene her Infant-boy,  
 Stood the beautiful Mother feeling  
 Bliss that could not bear concealing,  
 So her face o'erflowed with joy.  
 --Denis Florence MacCarthy<sup>1</sup>

A picture of the Mother and Child would suggest the beautiful invocation to Mary, "Ora pro nobis sancta Dei Genetrix, ut digni efficiamur promissionibus Christi, - pray for us, O holy Mother of God, that we may be made worthy of the promises of Christ," or the Benedictio from the Little Office of the Blessed Virgin Mary, "Nos cum prole pia benedicat Virgo Maria - May the Virgin Mary with her loving Child, bless us."

In the words of Father McGucken, S.J.: "It is a good pedagogical principle to introduce something unexpected into every class. That should be the principle in the Latin classes in Catholic Schools. And the unexpected will always be a glimpse of the Latin of the liturgy."<sup>2</sup>

This example of the "unexpected" might be presented in the form of a couple of stanzas of some Latin hymn, beautifully printed on the black-board, for instance, the Ave Verum.

1. Britt, Rev. Matthew, O.S.B. Hymns of the Breviary and Missal, p. 137

2. Classical Bulletin Vol. XIII Reconstruction Plans: A Timely Warning, p. 56

Ave verum Corpus natum  
 De Maria Virgine,  
 Vere passum, immolatum  
 In cruce pro homine  
 Cujus latus perforatum  
 Unda fluxit et sanguine,  
 Esto nobis praegustatum  
 Mortis in examine.  
 O clemens, O pie,  
 O dulcis Jesu, Fili Mariae.  
 --Probably Pope Innocent VI<sup>1</sup>

Hail, true Body, truly born  
 Of the Virgin Mary mild,  
 Truly offered, racked and torn,  
 On the cross for man defiled,  
 From whose love-pierced, sacred side  
 Flowed Thy true Blood's saving tide:  
 Be a foretaste sweet to me  
 In my death's great agony,  
 O Thou loving, gentle One,  
 Sweetest Jesus, Mary's Son.  
 --Edward F. Garesche, S.J.<sup>1</sup>

Sight translation should form an integral part of the year's work. Liturgical Latin, especially that which is characterized by the narrative element is productive of the most encouraging results. It is one of the best ways of training pupils in the reading of Latin as Latin, in other words getting the thought of a Latin sentence in the Latin word order without actually translating. The pupils should be trained to take in the thought of a sentence before translating it, without turning the Latin sentence into the English word order. Reading Latin for the content may be tested by asking questions on the passage read, by true and false tests, or by asking the pupils to write the passage in their own words. Making

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1. Britt, Rev. Matthew, O.S.B. Hymns of the Breviary and Missal  
 p. 192

the work interesting is the most important thing. The pupil must have the feeling of constantly progressing. He wants to find out what is going to happen next. He feels a certain amount of pleasure in answering thought questions. Passages for sight translation may be taken from the Epistles and Gospels, from the Missal, from the writings of the early Christian poets, or from medieval Latin. Possibly the most suited for pupils of high school level are selections from the New Testament on account of the narrative element, their great simplicity, and the absorbing Personality of Christ. A Sister of St. Joseph, Sister Mary Dolorosa, has recently published a charming little book on the Life of Christ in Latin, containing selections from the Vulgate, both the Old and New Testaments, with copious notes explaining many of the differences between classical and liturgical Latin. Father Matthew Germing, S.J. has edited for classroom purposes a lovely and inexpensive book containing forty-five hymns, which would be very serviceable for high school use.

The rich field of liturgical Latin is so vast and inexhaustible that only an introduction into its treasures can be hoped for in the high school curriculum, but by instilling an appreciation for the language of the Church we can be assured that interest will continue after school life is over.

"Whether liturgical and ecclesiastical Latin is taught in conjunction with classical Latin or in separate courses, the work done in the pagan authors who glimpsed truth from afar - per umbras et imagines - should from every point of view be vivified, enriched, and crowned with the glory of the Christian revelation shining through the language of the Church."<sup>1</sup>

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1. Sister Mary Jerome Classical Bulletin XII The Popularity of the Latin Missal, p. 59

## Chapter II

### Vergil and Religious Correlation

Of the four years of high school Latin, the fourth year, that in which Vergil's Aeneid is usually studied, is the most adaptable to the correlation of religion. Duff says, "It is impossible to understand Vergil if the deeply religious basis of the Aeneid is overlooked."<sup>1</sup> It does not require a great stretch of the imagination to discover many striking similarities between the religious attitudes and practices of ancient Rome and those of our own faith.

In the teaching of the Aeneid attention should be called to the fact that Christianity from its very beginning came in close contact with two great religious systems: namely, the philosophy of Greece and the national religion of Rome.<sup>2</sup> Greek thought and Greek culture had a marked influence on the civilized world during the first centuries of the Christian era, the people being permeated with Platonic, Neo-Platonic, and Aristotelian speculations. Neo-Platonism was a mixture or blending of the philosophy of Plato, of the pagan philosophy of the Orient and some principles derived from Christian revelation.<sup>3</sup> Plato's idealism and Aristotle's methodical reasoning have had a lasting and

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1. Duff, J. W. A Literary History of Rome, p. 52

2. Catholic Encyclopedia, Vol. III Christianity, p. 714

3. Glenn, Paul J. History of Philosophy, p. 129

profound influence on all schools of thought. "What Plato and Aristotle discovered as an idea, the Catholic Church proclaimed as a reality." <sup>1</sup> The Church assimilated Greek thought, accepting the true and rejecting the false. <sup>2</sup>

The writings of the Fathers of the Church show that they were "steeped in classical literature," <sup>3</sup> and in regard to their philosophic training some leaned more toward Platonic views while others followed those of Aristotle. They employed the principles of their philosophic heritage as a basis of their expositions of revealed truth. <sup>4</sup> Greek philosophy while not arriving at perfect truth still advocated many things in common with Christian truth, and helped to prepare the world for Christianity.

In marked contrast to the Greek religion which was highly imaginative, theoretical, and dealt with abstract ideas, the Roman religion was practical, seeking the general welfare of the state and the individual. It was ritualistic, accompanied by outward display and ceremony. Sacrifice was offered to the gods with the self-interested motive of seeking favor and protection. As the Church was affected by the Greek, so too was she affected by the national religion of Rome. However, "Christianity being essentially independent both in its origin and development, this effect on the Christian religion was in regard

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1. McEabb, Vincent, O.P. The Catholic Church and Philosophy, p. 24

2. Ibid., p. 17

3. Dawson, Christopher Enquiries into Religion and Culture, p.218 ff.

4. Glenn, J. The History of Philosophy, p. 142

to rites and ceremonies rather than on points of doctrine." <sup>1</sup>

Certain ideas about the existence of God, the immortality of the soul, eternal reward and punishment, are common to all mankind, especially the tendency to offer sacrifice accompanied by ceremony. "False religions may very well inculcate ascetic practices and possess the idea of sacrifice and sacrificial banquets, of a priesthood, of sin and confession, of sacramental rites like baptism, of the accessories of worship such as images, hymns, lights, and incense. Not everything in a false religion is false nor is everything in the true religion supernatural." <sup>2</sup>

Many of the most beautiful and inspiring ceremonies in the Church's liturgy can be traced to pagan customs. According to St. Augustine and others the Church has taken from whatever source whatever she saw to be good and what she knew could be adapted to her own usage. The Church saw in the pagan processions and rites of various kinds something good, namely, the "natural outward expression of religion." <sup>3</sup> Father Ellard in treating of this subject says that the people through long custom were deeply attached to certain rites and that the Church realizing that it is only the intention behind these actions which gives them moral value directed them towards the worship of the true God substituting Christian ideas for the former pagan ones. <sup>4</sup> In taking over rites and ceremonies the Church has sanctified them, giving them new meaning and

1. Catholic Encyclopedia, Vol. III, Christianity, p. 714

2. Catholic Encyclopedia, loc. cit.

3. Ellard, Gerald, S.J. Christian Life and Worship, p. 90

4. Ellard, Gerald, S.J. loc. cit.

life, and has gradually built up an inspiring liturgy of her own, which is a fitting setting for the pearl of great price; namely, the doctrine entrusted to her by Christ.

The Church has even resorted to pagan rites in selecting the days on which to celebrate her feasts; for example, the feast of Christmas. Although the exact date of Our Lord's birth has not been ascertained, according to Father Ellard, there are indications which point to the fact that it was celebrated throughout the Empire on December 25, on a pagan festival connected with the worship of the sun.<sup>1</sup> An interesting account of the Church's adaptation of this pagan festival to celebrate the Nativity of Christ, the true light of the World, is given in Lefebvre's Daily Missal. The feast is explained as follows:

As the Fathers remark, it is at the moment when the sun has reached the lowest point of its course, and is, so to speak, reborn each year, that the "Sun of Justice" is born again each year at Christmas. The sun of nature and the Sun of souls, of which it is the likeness, appear together. "Christ is born unto us," says St. Augustine, "at the time when the days begin to lengthen." The feast of Christmas on December 25, coincides with the Pagan feast celebrated at the winter solstice in honor of the birth of the sun, which they deified. The Church therefore Christianized this pagan rite.<sup>2</sup>

The lovely description of the Ambarvalia in Vergil's first Georgic cannot fail to recall a similar ceremony instituted by St. Mamertus in

1. Ellard, Gerald, S.J. Christian Life and Worship, p. 90  
 2. Lefebvre, Dom Gaspar, O.S.B. Daily Missal, p. 377

the fifth century and later sanctioned by the Church. The rogation days are days of special prayer and penance to appease the anger of God and to ask His blessing on the fruits of the earth. In medieval times they were always characterized by a procession in honor of the Blessed Sacrament during which the priest blessed the fields. The Ambarvalia derived from ab ambiendis arvis, "going round the fields",<sup>1</sup> was a festival of the ancient Romans joyous in its nature. A procession was made around the ploughed fields, and hymns sung in honor of Ceres, the goddess of grain, that she might ensure a rich harvest for those who thus invoked her aid.

In Vergil's own life many religious tendencies can be found which are reflected in his works. He was a man of high ideals, sincere and persevering in his search after truth. In one of his early poems he expressed the desire to devote his life to the study of philosophy where he hoped to find peace and perfect happiness. He was at first attracted towards Epicurianism, as portrayed by Lucretius in his De Rerum Natura. The influence of Lucretius is shown in short passages throughout the Eclogues and Georgics but particularly in the Sixth Eclogue where, in the song of Silenus,<sup>2</sup> he describes the origin and order of the universe according to Lucretian principles. This is also shown in the Aeneid in the song of Iopas at Dido's banquet in honor of the Trojan hero.<sup>3</sup>

1. Lempriere, J. A Classical Dictionary, Ambarvalia, p. 37

2. Eclogue VI, 31-41

3. Aeneid I, p. 740-746



The expository speech of Anchises to Aeneas <sup>1</sup> in their meeting in the underworld is an example of the influence of Platonic and Stoic philosophy. <sup>2</sup> Evidently dissatisfied with Lucretius's lack of faith in a Divine Being who constantly sustained and directed the heavenly bodies he freely passed on to the philosophy of the Stoics who were monotheists. The Stoics taught an exaggerated sense of duty, the practice of virtue for virtue's sake, self-denial at the expense of lawful pleasures, and the utter annihilation of every vestige of human feeling. <sup>3</sup> Vergil's philosophy, however, did not end with Stoicism, but continued to change throughout his life. He seemed always to come closer to the Christian concept and, according to some critics, even prophesied the coming of Christ.

Vergil did not know the true God nor was he a prophet of the coming of Christ as many eminent scholars of the Middle Ages imagined him to be, thinking that the "puer" in the so-called Messianic Eclogue referred to Christ, and that the golden age of prosperity and peace ushered in by the wonderful child to be that of the Christian era. Most critics today are of the opinion that there is no ground whatever for believing that Vergil was divinely inspired either concerning the advent of the Christian era or that the "puer" of the Fourth Eclogue referred to the Divine Child. There are various opinions as to whom the "puer" refers,

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1. Aeneid VI, p. 724 sqq.

2. Papillon and Heigh Vergil II Notes, p. 245

3. Greenan and Cathany Units in World History, p. 32

the most likely being the child of the Emperor Augustus.<sup>1</sup> Emperor worship characteristic of the poets of the Augustan age, and Vergil's constant effort to pay homage to Augustus Caesar and to glorify his reign adds weight to this opinion. Sellar offers the following explanation, "The state of the world at the time when the poem was written produced the longing for an era of restoration and a return to a lost ideal of innocence and happiness and the wish became father of the thought."<sup>2</sup>

Vergil, during his entire life, seemed to be groping after truth and never finding it. Lovers of Vergil cannot help but be in sympathy with the people of Mantua in the Middle Ages who lamented the fact that Vergil had not lived to be converted by St. Paul.<sup>3</sup> The Roman religion at the time of Vergil was of a twofold aspect: ritual, which often ended in cold formalism, and speculation which terminated sometimes in atheistic principles similar to those of Lucretius. Vergil's was both ritualistic and speculative. With childlike simplicity, he looked upon Fate and the will of the gods as a dominant force in the affairs of men. However, though he accepted, for poetic reasons, the gods and goddesses as they are represented in mythology he seemed to waver in his belief concerning them, unwilling, according to Professor Duff, to attribute human passions to them, as is evident from short passages; such as,

1. Papillon and Haigh Vergil Vol. II, p. 17

2. Sellar, W. Y. The Roman Poets Vergil, p. 148

3. Papillon and Haigh Vergil Vol. I Introduction p. xviii

"Tantae animis caelestibus irae?"<sup>1</sup> Vergil's gods and goddesses were not, as the Greeks imagined, far distant dwellers of Mt. Olympus,<sup>2</sup> but supernatural beings, interested in and ready to assist man in the vicissitudes of life, provided that they were properly invoked by prayer and sacrifice.

This attitude is very pronounced in the Georgics, the reading of which recalls to one the guiding principle of many of the saints; namely, to work as if all success depended on work and to pray as if everything depended on prayer. Professor Sellar speaks of the keynote of the Georgics as being "laborare et orare." Vergil, it is true, was ignorant of the fact that God after the fall of our first parents had enjoined upon man the necessity of eating his bread through the sweat of his brow,<sup>3</sup> yet we find him giving expression to this belief in the first Georgic. "The father of the gods himself does not will that the way of cultivating should be easy."

"Pater ipse colendi  
haud facilem esse viam voluit."<sup>4</sup>

Not only was labor necessary but also prayer, "In primis venerare deos."<sup>5</sup> No matter how much labor was expended by the husbandman in the cultivation of his crops all would be of no avail unless the gods were duly invoked.

1. Duff, J. W. A Literary History of Rome, p. 469
2. Ibid., p. 449
3. Genesis III, 9
4. Georgic I, 121-122
5. Georgic I, 358

The Georgics are didactic in nature, giving minute details in regard to the planting of seed, the culture of trees and vines, the best season for sowing, and also the raising and care of animals and bees. Vergil gives beautiful and sympathetic pictures of the farmer in his hard lot of tilling the soil. However, after hard labor on his part and heavenly assistance on the part of the gods the struggle between the husbandman and nature always ended in nature's bounty. "Labor omnia vicit." <sup>1</sup>

At the close of the second Georgic the numerous blessings of the farmer are beautifully depicted in a celebrated episode. In this episode "the charm of peaceful contemplation, of Nature in her serene aspect and harmony with the human soul, of an ethical ideal based on religious belief and national traditions, of a life of pure and tranquil happiness, remote from the clash of arms and the pride and passions of the world, is made present to us in a strain of continuous and modulated music, which neither Vergil himself nor any other poet has surpassed." <sup>2</sup> Vergil's passionate love of Italy, mirrored in his charming pictures of shepherds and shepherdesses, of "grass softer than sleep," of rippling streams, and sheep grazing on verdant hills, made him keenly alive to his country's welfare. This intense spirit of nationalism, due to his passionate love for Italy, his love for the legends of his native land, and his knowledge and esteem for ritual and augury, pervades all his

1. Georgic I, 145

2. Sellar, W. Y. Vergil Chap. VI, p. 256-257 quoted by Papillon and Haigh Vergil Vol. II, 76

works. Vergil was also interested in the political welfare of his country. He draws numerous comparisons between the joys of simple country life and the continual strife and political unrest of life in the city. Although, in the Georgics, he did not necessarily advocate a "back to the farm movement,"<sup>1</sup> still he lamented the fact that the Roman people, influenced by the luxury of the Empire and overeager for power and wealth, were fast forgetting the strong and solid virtues characteristic of the "good old days of the Republic."

In the following passage, Vergil gives a negative picture, as it were, of the many evils disturbing civil life, which the happy farmer, though unaware, is fortunate in escaping:

Illius non populi fasces, non purpura regum  
 flexit et infidos agitans discordia fratres,  
 aut coniurato descendens Dacus ab Histro,  
 non res Romanae perituraque regna: neque ille  
 aut doluit miserans inopem aut invidit habenti.  
 Quos rami fructus, quos ipsa volentia rura  
 sponte tulere sua, carpsit, nec ferrea iura  
 insanumque forum aut populi tabularia vidit.  
 Sollicitant alii remis freta caeca, ruuntque  
 in ferrum penetrant aulas et limina regum;  
 hic petit excidiis urbem miserisque penates,  
 ut gemma bibat et Sarrano dormiat ostro;  
 condit opes alius defossoque incubat auro;  
 hic stupet attonitus rostris; hunc plausus hiantem  
 per cuneos geminatus enim plebisque patrumque  
 corripuit; gaudent perfusi sanguine fratrum,  
 exsilioque domos et dulcia limina mutant  
 atque alio patriam quaerunt sub sole iacentem. <sup>2</sup>

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1. Duff, J. W. A Literary History of Rome, p. 449  
 2. Georgic II, 495-513

Not the rods of the people, nor the purple of kings,  
 and discord pursuing faithless brothers, or the Dacian  
 descending from conspiring Danube, has influenced him;  
 nor the Roman affairs, and the kingdoms about to perish;  
 nor did he either grieve compassionating the destitute,  
 or did he envy him possessing. He plucked the fruits  
 which the branches, which the willing fields themselves  
 produced of their own accord; nor did he see the iron  
 laws, and the mad court, or the public tribunals of the  
 people. Some weary the blind seas with oars and rush  
 upon the sword, they advance to the halls and palaces  
 of kings. This man seeks a city and its miserable  
 household gods with destruction, that he may drink from  
 gems, and sleep on Tyrian purple. Another conceals  
 wealth and broods over buried gold. This one becomes  
 giddy, astonished by eloquence at the rostra; applause  
 both of the people and the fathers through the benches  
 (for it is redoubled) has seized this man gaping they  
 rejoice, sprinkled with the blood of their brothers,  
 and exchange their homes and sweet dwellings for exile,  
 and seek a country lying beneath another sun. <sup>1</sup>

Many high school texts offer selections from Vergil's minor works  
 for supplementary reading. The above passage seems to be a favorite  
 one and offers suitable material for correlation since many evils  
 mentioned in it have their counterpart in the world today. A comparison  
 similar to the following might be drawn. Vergil's interest was  
 national, seeking the betterment of his own people. The betterment of  
 the world calls for a world leader, one whose interest is world-wide.  
 In whom can we look for this world champion unless in the Vicar of  
 Christ, the visible head of the Church, who has a deep-seated and lively  
 interest for the spiritual and temporal welfare of each and every  
 member of the mystical body? Vergil's message to his countrymen is a

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1. Hart & Osborn, Virgil The Georgics p. 83

written one, namely, the counsels and admonitions which pervade the Eclogues, Georgics, and the Aeneid. So, too, the messages of the Holy Father are often written documents of the highest literary worth; namely, the various encyclicals, addressed to the hierarchy of the Church, and which treat "of matters affecting the general welfare of the Church."<sup>1</sup> In the great encyclical of Leo XIII On the Rosary and the Social Question, the pope of the working man as well as the pope of the rosary, gives proof of his deep and heartfelt apprehensions concerning the evils threatening social life in the latter part of the eighteenth century which are similar to those enumerated by Vergil.

In the following passage Pope Leo XIII says:

We deplore -- and those who judge of all things merely by the light and according to the standard of nature join with us in deploring that society is threatened with a serious danger in the growing contempt of those earthly duties and virtues which make up the beauty of a humble life. To this cause, we may trace in the home, the readiness of children to withdraw themselves from the natural obligation of obedience to their parents, and their impatience of any form of treatment which is not of the indulgent and effeminate kind. In the workman, it evinces itself in a tendency to desert his trade, to shrink from toil, to become discontented with his lot, to fix his gaze on things which are above him, and to look forward with unthinking hopefulness to some future equalization of property. We may observe the same tendency permeating the masses in the eagerness to exchange the life of the rural district for the excitements and pleasures of the town. Thus the equilibrium between the classes of the community is being destroyed;

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1. The New Catholic Dictionary Encyclical, p. 333

everything becomes unsettled, men's minds become a prey to jealousy and heartburnings, rights are openly trampled under foot, and, finally, the people betrayed in their expectations, attack public order, and place themselves in conflict with those who are charged to maintain it.

For evils such as these let us seek a remedy in the Rosary, which consists in a fixed order of prayer combined with devout meditation on the life of Christ and His Blessed Mother.<sup>1</sup>

Vergil offers as a remedy for the evils of his time, the practice of simple virtues born of a humble life of toil. Pope Leo XIII, of holy memory, offers as a remedy, the many Christian virtues, bound to result from the devout and daily recitation of the rosary which necessitates thoughtful meditation on the life of Christ and His Blessed Mother, feeling that general reform must begin with the individual, for he says, "We are convinced that the Rosary if devoutly used, is bound to benefit not only the individual but society at large."<sup>2</sup>

In the *Aeneid* even more so than in the *Georgics* one is struck by Vergil's deeply religious attitudes which are undoubtedly reflected in the character of Aeneas. How often do we find the "insignem pietate virum" offering sacrifice to the gods to call down the blessings of heaven upon his various undertakings, as in the following passage:

"I was sacrificing to my mother Venus and the rest of the gods, that they might bless the work I had begun and was slaying a white bull

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1. Schwertner, Rev. Thomas, O.P. *The Rosary, A Social Remedy*, p.35-36  
 2. *Ibid.*, p. 34



on the shore to the king of the celestial beings." <sup>1</sup> In regard to the numerous sacrificial offerings in the Aeneid, Professor Sellar says, "It is in keeping with the character of Aeneas as the hero of a religious epic, that the commencement and completion of every enterprise are accompanied by sacrifice." <sup>2</sup>

In a Vergil class it would not be amiss to give the definition of sacrifice and draw some comparisons between the sacrifices of ancient peoples and the Sacrifice of the Cross which is renewed perpetually in the Mass to which "all other sacrifices are referred as to their center either by a typical foreshadowing or by a mystical renewal." <sup>3</sup> It might be well to impress upon the class the fact that from the beginning of the world there has been sacrifice. God enjoined sacrifice on His chosen people, the Jews, and the sacrifice of the Old Law gave way to that of the New Law. Now in the Sacrifice of the Mass offered daily on thousands of altars is fulfilled the prophecy "Ab ortu enim solis usque ad occasum, magna est nomen meum in gentibus." <sup>4</sup>

By sacrifice is meant "the offering of a gift which is consecrated to God by being sanctified through physical change symbolizing man's personal oblation and consecration to God." <sup>5</sup> The idea of sacrifice

1. Aeneid III, 19-21

2. Sellar, W. Y. Roman Poets of the Republic Vergil, p.374

3. The New Catholic Dictionary Sacrifice p. 874

4. Malachias I, 11

5. Kramp, Rev. Joseph, S.J. The Liturgical Sacrifice of the New

embodies both the interior disposition of complete surrender of one's person to God and the manifestation of this disposition by an outward act, usually the offering of some gift.

In the offering of gifts, generally animals, ancient peoples showed submission to the power of some deity or other by effecting unusual changes in the offering; such as, the consumption of the flesh by fire and pouring the blood upon an altar.<sup>1</sup> The blood was thought to be the seat of the soul. The separation of the blood from the flesh, therefore, represented the death or perfect submission of the person offering the sacrifice. As far as ritual was concerned the Romans had some fixed prayers and formulas of consecration not written but handed down by tradition.<sup>2</sup> The spirit of the Roman sacrifice and that of the Christian sacrifice are essentially different. The Roman spirit had much of self-interest in it, for a Roman offering sacrifice to the gods was firmly convinced that that very act compelled the gods to act favorably toward him. The Christian spirit is one of profound adoration for a God infinitely perfect, a spirit of gratitude for all His benefits, a spirit of reparation for our many sins and negligences and finally a spirit of loving trust that God in His paternal care for us will grant us our daily needs.

The Holy Sacrifice of the Mass, being as it is the unbloody Sacrifice of the Body and Blood of Christ, a renewal of the Sacrifice of Calvary,

1. Stapper, Richard, S.T.D. Catholic Liturgies p. 185 translated by David Baier

2. Kelly, Rev. F. Joseph, Ph.D. The Catholic Choirmaster Vol. IX No. 1, p. 11 - The Ancient Catholic Liturgies

is the greatest, the most profound act of religion. Being the central act of Catholic worship, it is likewise the most important of liturgical acts. The word liturgy is of Greek origin and signifies "either a duty or service for the welfare of the Community" or "a service in the interest of the public."<sup>1</sup> "The Mass is a public Sacrifice by which Christ renews the Bloody Sacrifice of the Cross in an unbloody manner and places it in the service of the Church."<sup>2</sup> The Church has gradually surrounded the Mass with a rich ceremonial not with the idea that she can enhance the beauty of the Sacrifice or add anything to its value but that her children might unite themselves more easily with the priest offering the Holy Sacrifice and "pray the Mass"<sup>3</sup> with him.

If the devout recitation of the Rosary is so powerful a weapon for the overthrow of Communism and other evils agitating the world today, what must be the power of the Mass which is infinite. Our Divine Saviour on the Cross offered His life for the salvation of all mankind. In the Mass He still offers Himself to His Heavenly Father and pleads for the world. "Catholic liturgy is simply faith in action."<sup>4</sup> At what time in the history of the world has it been more necessary for Catholic youth to show the faith that is in them than at the present time? And can this faith be shown in a better way than by the intelligent participation in the most important act of public worship, the Holy Sacrifice of the Mass? In order to enter more fully into the sacrificial dispositions of

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1. Stapper, Richard, S.T.D. Catholic Liturgics p. 217 translated by David Baier.

2. Stapper, Richard, S.T.D. loc. cit.

3. Lord, Rev. Daniel A., S.J. Pamphlet Pray the Mass

4. Stapper, Richard, S.T.D. op. cit. p. 6

Christ, it is necessary to have some knowledge and appreciation of the divine language of the liturgy. Students should be encouraged to take a real interest in following the Mass in Latin by the daily use of the Missal.

In the ritual for the Mass, the Church makes use of many things which tend to lift the heart and mind to God. Among these may be mentioned the crucifix, the lighted candles, the fragrant incense, the heavenly chant, and the lovely flowers. All these speak a language all their own. The lighted candle and incense may be traced to pagan times. The ancient Romans considered fire a sacred element. Lights or torches were carried in their processions. The early Christians first used candles as a means of light when they were forced by the persecutions to carry on a secret worship in the catacombs. Soon the beautiful symbolism of the candle was recognized and it is now used in all the services of the Church's liturgy. It symbolizes the love of Christ offering Himself in sacrifice for mankind, also our Saviour as the Light of the World. The Church blesses candles on the feast of the Purification of the Blessed Virgin, when Simeon prophesied that Our Lord would become "a light to the revelation of the Gentiles." This day coincides with a pagan festival on which there were processions and lights in honor of the gods.<sup>1</sup> The Romans made frequent use of the element of fire in their worship of the gods. Vergil was a lover of ritual, and was imbued

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1. The New Catholic Dictionary      Blessed Candle      p.162

with reverence for everything pertaining to proper worship. In the second book of the Aeneid, Vergil describes Hector, on the fatal night of Troy's downfall, bringing forth from the hallowed shrine, the sacred image of powerful Vesta and the everburning fire which was emblematic of the life of the nation and commending them to Aeneas who was to carry them with him across the seas to the new Troy which he was destined to build. The fire of Vesta, according to the ancient rubrics, was kept burning day and night by the consecrated Vestal virgins. The Church has adopted and sanctified this beautiful emblem of an everburning light by the use of the sanctuary lamp which burns continually before the tabernacle to indicate Our Lord's ever abiding Presence in the Blessed Sacrament. The fire of Vesta "was suffered to die away on the last day of the year and was renewed on the first day of March from the beams of the sun."<sup>1</sup> So, too, in the Church's ritual, after the Blessed Sacrament has been removed on Good Friday, the sanctuary lamp is extinguished only to be rekindled in the ceremonies of Holy Saturday from a new fire struck from a flint and symbolical of the resurrection.

Closely allied to the use of fire is incense which was frequently employed in pagan worship. To Vergil incense was a symbol of prayer and the dedication of oneself to God. In the Aeneid there are several passages which prove the use of incense. Aeneas on his arrival in Italy finds Evander with his son, Pallas, offering incense to the gods,<sup>2</sup> and

1. Cooper, Rev. J. G. Works of Vergil note p. 215

2. Aeneid VIII, 104-106

at Ephos, Venus is said to have a temple and a hundred altars, glowing with Sabeian incense.<sup>1</sup>

In an article in the Catholic Encyclopedia<sup>2</sup> P. Morrisroe mentions that, although incense was used frequently in Jewish ritual and reference is made to its use in the New Testament, it is difficult to ascertain just when it was introduced into the religious ceremonies of the Church, as there is no record of its use during the first four centuries of the Christian era. In spite of the beautiful symbolism of incense sending its sweet odours heavenward, the Church was very slow in adopting it, probably on account of its extensive use among the pagan Romans.

Besides symbolizing prayer ascending to God, incense is a sacrificial act, the burning of the grains accomplishing the physical change. In a special way it symbolizes the prayer of adoration.<sup>3</sup> "The sacrificer ascends to the deity, so to speak, with the perfume of the incense and unites himself with God by interior sentiments of devotion."<sup>4</sup> For this reason the Infant Church naturally looked upon the offering of a few grains of incense before a pagan shrine by one of her members as an act of apostasy, and many of the early Christians sacrificed their lives rather than do this, looking upon the offering of incense as the outward sign of belief in a false religion.

1. Aeneid I, 416

2. The Catholic Encyclopedia Incense p. 716

3. Stapper, Richard, S.T.D. Catholic Liturgics p. 249 translated by David Baier

4. Kramp, Rev. Joseph, S.J. The Liturgical Sacrifice of the New Law p. 37

Originally incense was used in the Church as an offering to God alone in order to express adoration. Today the Blessed Sacrament is incensed for the same reason especially at Benediction. In the liturgy of the Church incense is also used in other ways; for instance, persons and things are incensed as a mark of respect. "On account of the purifying effect of incense the incensation of persons and objects may originally have had a lustral purpose, but it gradually became a mark of reverence."<sup>1</sup> At High Mass the altar, the offerings, the celebrant, and all present are incensed. "Incense is a sacramental signifying the graces which the Holy Sacrifice is to obtain for us and indicating our willingness to offer ourselves to God with Jesus in the odour of sweetness."<sup>2</sup>

Another sacramental used frequently in the Church's ritual and traceable to pagan times is holy water. The ancient Romans looked upon water as a sacred element, and having a lustral effect upon those who made use of it. "Ovid, Vergil, and Cicero speak of this sacred water with which the people sprinkled their homes, fields, and themselves, to ward off maladies of body and soul."<sup>3</sup> Water is a natural symbol of interior purification. Vergil who was a lover of ritual was well acquainted with the various ways in which water was employed in religious ceremonies or in connection with the idea of obtaining purification from some stain. In the third book of the Aeneid, Vergil depicts Aeneas

1. Stapper, Richard, S.T.D. Catholic Liturgics p. 250 translated by David Baier

2. LeFebvre, Dom Gaspar, O.S.B. Daily Missal p. 47

3. Maas, Rev. M. The Treasure of the Liturgy p. 160

performing lustrations to Jove<sup>1</sup> and in the sixth book Corynaeus is described at the funeral of Misenuus as going around his companions with pure water, sprinkling them with light dew and branch of the fertile olive, purifying the men and uttering the last words.<sup>2</sup> In the second book, Vergil describes Aeneas departing from the burning city with his father, Anchises, on his shoulders and bidding his father to carry the sacred vessels and the household gods, saying that he, coming as he is from the carnage of so great a war is unworthy to touch them until he has cleansed himself in the flowing stream.<sup>3</sup> In the entrance of the heathen temples aqua lustralis was placed to sprinkle the devout on their entrance.<sup>4</sup>

Water is used extensively in the ceremonies of the Church. The Church blesses water, incense, fire, and oil which she uses. Every Catholic who has an intelligent appreciation of his religion is well aware that these things have no power of themselves even after the blessing, their real power consisting in the official prayers of the Church who in the blessing implores God to pour forth His graces on those who devoutly use them. After many centuries of use in the Church's liturgy all these elements have become vibrant and inspiring symbols of the inner workings of grace in the soul. Our Lord himself made use of water in the institution of the sacrament of baptism.

1. Aeneid III, 278-280

2. Aeneid VI, 229

3. Aeneid II, 727-730

4. Cooper, Rev. J. G. Works of Vergil p. 380



In comparing the ritual of the Church with that of the ancient Romans, the idea is to enable our pupils to be on their guard against the false conceptions of some non-Catholics who attribute superstitious practices to the Church, because, at first glance, some few things seem to tally as it were with those practiced by pagan Rome; for instance, the canonization of the saints, which to misinformed non-Catholics might seem to be a vestige of the Roman custom of deification. In regard to ritual many ideas of the Romans were likewise prevalent among other nations, especially among the Jews, showing that it is in the heart of man to look for some tangible way of expressing the things of the spirit.

In the *Aeneid* there is possibility of correlation not only in regard to ritual but also in points of doctrine by way of contrasting Christian with pagan beliefs. The story of Dido offers a favorable opportunity for a few remarks on Christian marriage which might be taken from Pope Leo XIII's Encyclical on this subject.<sup>1</sup> It is pleasantly surprising, however, how many pupils, while aroused to sympathy for Dido, the ideal queen who had treated Aeneas and his companions with magnanimous hospitality, still uphold Aeneas in his seemingly cruel treatment of her. They recognize that Dido was untrue to her conscience, both on account of her oath to remain faithful to the memory of Sychaeus<sup>2</sup> and because of the fact that "Among the ancients a second marriage was

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1. The Great Encyclical Letters of Leo XIII Christian Marriage p.58  
 2. Knapp, Charles The Aeneid of Vergil p.329

considered a violation of good taste if not of morality."<sup>1</sup> Aeneas, they believe, was following a higher call. Though having delayed for a long time to obey this call, nevertheless he showed strength of character in his final renunciation of all he held most dear. Father Henle, S.J. in an article which would be of interest to any Vergil class, gives the following approbation of the attitude of Aeneas toward the queen of Carthage.

Those who see in Aeneas a hard and unheroic figure before the weeping Dido miss, I believe, the whole point of the picture. Not the sweetest love can stand against a divine command. Men who look on it otherwise make of love not alone the beautiful thing it is, but a very god whose whim is heaven's will. It is the very fashioning of Aeneas that he stood before Dido tenderly

...multa metu cunctantem et multa parantem  
dicere,

(IV, 390)

and yet did not forget his own call to Italy:  
hic amor, haec patria est.

(IV, 347)

This, the supreme renunciation, when he turned him alone and unloved of woman to the cold seas -

.....sequimur te, sancte deorum,

(IV, 576)

- this made him worthy of the final revelation of the Sixth Book.<sup>2</sup>

Dido's despair and suicide would naturally lead to a short discussion on the Church's condemnation of suicide in contrast to the ancient Roman attitude.

In the fifth book of the Aeneid we are touched by the hero's

1. Kingley, Maud Elma Latin Outline Studies Vergil's Aeneid IV, V p. 5

2. Henle, R. J., S.J. The Classical Bulletin Vol. XIII, Jan. '37 The Philosophy of Vergil, p. 27

remembrance of his father Anchises, who had passed away a year previous. Aeneas assures his companions that even though he were an exile among the Getulian quicksands or a captive in a Grecian city, still he would pay annual vows and solemn funeral rites in order, strewing the altars with gifts.<sup>1</sup> This occasion cannot fail to recall the love of our holy Mother the Church who with anxious heart follows her children even beyond the portals of death, keeping in mind that "it is a holy and wholesome thought to pray for the dead that they may be loosed from their sins."<sup>2</sup> The Roman belief in regard to future life as described in the sixth book of the Aeneid offers numerous opportunities for the discussion of the Christian belief of the eternal reward and punishment. In this connection the world-famous hymn, the Dies Irae, might be read to the class or the parable of the kingdom of heaven compared to a treasure hidden in a field, or the inspiring quotation "Eye hath not seen, nor ear heard, neither hath it entered into the heart of man what things God hath prepared for those who love Him."<sup>3</sup>

Various episodes of the Aeneid which are suited for special study offer occasions for the apt introduction of short and interesting selections for supplementary reading, or liturgical Latin; a hymn, a passage from the Vulgate, or perhaps a selection from the writings of the early Christian poets. A fourth year class on reading Vergil's vivid description of his storm at sea with the Trojans tossed by the winds

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1. Aeneid V, 51-54
  2. Nachabees 11, 12-46
  3. I Cor. II, 9

and seething billows might be interested in an account of other storms at sea. A similar storm was according to the revelations of Mary of Agreda in her City of God, experienced by Our Lady on her way to Jerusalem after a sojourn of two and a half years at Ephesus. The storm arose shortly after Our Lady and St. John had embarked. How close a parallel, at least as far as the thought is concerned, to Vergil's poetic exaggeration of the winds, "raising the waves to the stars". (Aeneid 1, 103)

The waves rose with terrific roarings, piling themselves upon the winds and apparently even upon the very clouds, forming with them mountains of water and foam, as if they were preparing for an onset to break the bounds of the abysses that imprisoned the ocean. (Ps. 13, 9)

The ship was lashed and battered to and fro, and it seemed a miracle that it was not shattered to splinters at each shock. Sometimes it was hurled up into the clouds; at others, sent to plow up the sand of the ocean's abysses; often its sails and masts were buried in the foaming waves. <sup>1</sup>

This storm is calmed not by Neptune, god of the sea, "riding over the waves in his swiftly gliding chariot", <sup>2</sup> but by Mary, Star of the Sea. The description of the entire storm covers about four pages. The "Words of the Queen" at the end of the chapter might be added. They contain valuable information in simplest language, of the best way of combating temptations, the most dangerous storms on the sea of life, by recourse to Mary. If the class does not already know the Ave Maris Stella this

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1. Mary of Agreda City of God, p. 713

2. Aeneid I, 155

would be an appropriate place for its presentation. To a class familiar with French, some reference might be made to the thrilling storm at sea as painted by Loti in his Pêcheur D'Islande. Loti's remarkable paintings of life on the sea were the result of personal experience, being himself a sailor for many years. The whole story of the Iceland Fisherman, one of the saddest stories ever written is imbued with the sailor's striking devotion to Mary, under the title of Star of the Sea. At the end of a pathetic description of the sailors' departure from the little town of Paimpol for the northern seas, Loti says, "Then they depart like a fleet leaving the country nearly empty of husbands, lovers, and sons; and as they sail away the crews sing together in a loud and ringing chorus the hymns to 'Marie, Star of the Sea.'" <sup>1</sup>

A passage for sight translation is perhaps an easier way of correlating Latin with religion. Juvenius, the pioneer of early Christian Latin poets describes Christ walking on the waters in his Ex Libro Tertio. <sup>2</sup> It is simple Latin and a suitable passage in connection with Vergil's famous storm at sea. In one of Newman's sermons entitled "Christ upon the Waters," he says, "He who could walk the waters, could also ride triumphantly upon what is still more fickle, unstable, tumultuous, treacherous, the billows of human wills, human purposes, human hearts." <sup>3</sup> The Gospel story of the Apostles tossed by the angry waves and the sudden calm of the

1. Loti, Pierre An Iceland Fisherman translated by de Koven, A. F. p. 23  
 2. Kuhnmaenck, Rev. Otto, S.J. Early Christian Latin Poets, p.30  
 3. Newman, John Cardinal Sermons Preached on Various Occasions, p.122

sea by one word from the Master could be used to advantage. These additions lend life and spirit to a Latin class.

While the correlation of religion is to be encouraged, still it should not be given undue emphasis. The Aeneid first of all should be presented as a literary work of art, a great masterpiece, which has had a powerful influence not only on the literature of Vergil's own day but on that of the entire civilized world. Real appreciation for the literary merit of the Aeneid can be developed only from day to day, the instructor pointing out the various characteristics of an epic poem and how Vergil has made use of them; for instance, the narrative element, the dramatic element, the elements of tragedy and oratory, Vergil's use of dialogues, his use of the supernatural, his beautiful word pictures and similes. Various devices for helping the pupil acquire a good vocabulary so necessary for the right understanding of Vergil should also be employed and due attention given to translation, syntax, and scansion. Collateral reading should be encouraged in order to bring the pupil in close contact with the life of Vergil and the time in which he lived. While none of these things should be neglected there will still be moments here and there for the correlation of religion which is especially suited for the study of Vergil. The boast of the Catholic high school system and the chief reason for its existence is not the daily period in formal religious instruction, but rather the creation of a thoroughly religious atmosphere, which if it permeates, in an unobtrusive way, every subject in the curriculum, the result cannot fail to be the establishment of high and noble ideals, and deep-seated and lasting principles of right conduct.

## Chapter III

### Liturgical Latin Suited to High School Usage

While the correlation of religion is most adaptable for fourth year Latin, as pointed out in the preceding chapter, it is just as possible for any one of the other years of the course. By way of example, it was mentioned that processions which are common in the Church today might perhaps be traced to pagan times, for the Romans were fond of outward show. The type of procession found in Vergil happened to be the Ambarvalia, held in honor of Ceres, the goddess of grain. This was compared to the Church's ceremonial for rogation days, the primary object being to invoke God's blessing upon the fruits of the earth. In first and second year Latin, when the pupil becomes acquainted with the Roman triumph, which was commonly awarded to a victorious general, and characterized by great pomp and glory, he might be reminded of the fact that there are many processions of triumph and thanksgiving in the Church; such as, processions of the Blessed Sacrament, all of which are triumphal in character, since they are intended to render homage to the King of Kings. Throughout the entire four year Latin course there are many interesting points of comparison and contrast. As the Church has summoned to her service the noble and the beautiful in the arts and crafts, so too has she enriched her liturgy by those pagan customs and attitudes which she could sanctify and ennoble for the worship of the true God.

The comparison of pagan and Christian concepts is an interesting study, but it is not the most practical thing in the correlation of Latin

and religion. As Catholic educators, we should do all in our power to make the Latin used in the Church's liturgy have a real and permanent appeal to the pupil. If this is effected there will not be the deplorable lack of knowledge in regard to the beauty of the liturgy which Father Sullivan, in his book on Catholic liturgy refers to as follows:

How little is known even by fairly informed Catholics, concerning the history and meaning of the practices which have been embodied in our Church's majestic ritual! They come before the altar of God; they listen to the cadence of psalm and prayer; they see the ministers of the Church perform various sacred actions - and in many cases they know little of the origin of what they hear and see, or of the reasons for the ceremonial which adds much to the beauty of Catholic worship. <sup>1</sup>

The explanation of many things in the liturgy belongs primarily to the teacher of religion. The Latin teacher is concerned with the language of the liturgy, and to a certain extent with the origin, history and use of the liturgical Latin. In regard to the Latin hymns of the Church, he should endeavor to make the pupil get the message which they are intended to convey. St. Augustine is said to have expressed the opinion that sense should never be sacrificed to sound. <sup>2</sup> Pope Pius X, who in his Moto Proprio expresses the desire that the people take a more active part in the public worship of the Church, shows the importance which should be placed upon the meaning of the Latin text. In reference to sacred music particularly

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1. Sullivan, Re. John The Externals of the Catholic Church  
Preface, p. V

2. Markoe, Wm. F. Church Music Reforms The Catholic Choirmaster  
Vol. XVI p. 140 Dec. 1, 1930



to Gregorian Chant which is "preeminently Church music in its highest, noblest, purest form," <sup>1</sup> he says "its principal office is to clothe with a fitting melody the liturgical text presented to the understanding of the Faithful." <sup>2</sup>

The Church never intended to clothe her ritual in a language unintelligible to her members. When Latin was chosen as the liturgical language of the Church to replace the Greek which had been employed up to the end of the third century, it was the language of the people. The Latin of the Middle Ages, as was noted in Chapter I, underwent rapid changes, as any living language is wont to do, and departed in many instances from the classical ideals. It was on the verge of becoming a universal language, spoken by scholars, Churchmen, and statesmen throughout the extent of Europe, when it received its death blow from the Humanists. Latin was retained, however, as the official language of the Church, and for centuries was understood by her members even after the Latin spoken by the people merged into the Romance languages. St. Ambrose, who first established the practice of antiphonal singing wrote hymns not in the classical meter of Vergil and Horace, but rather in the accentual popular Latin of his time. Though versed in classical Latin, St. Ambrose chose the Latin which would have the greater appeal to the people, in order that they might have a greater love and appreciation for the truths of our holy Faith. The beautiful hymns of the Middle Ages were composed with the same

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1. Kelly, Rev. Joseph, Ph. D. History of the Reform of Music in the Church The Catholic Choirmaster Vol. XVIII, p. 89
  2. Barley, Rev. J. Leo Liturgical Music The Catholic Choirmaster Vol. XX, p. 61

purpose in view. They were treasured by the people and the Church selected many of them for her services because of their dignity, simplicity, and devotion so adapted to lift the mind to God in prayer. In the words of Dr. Walsh:

These hymns are marvelously simple, charmingly religious, often supremely mystical, and yet always run with a smoothness and a directness that make them the despair of the translator and the enduring models for the poet of any time for the expression of the deepest thoughts and the profoundest feelings in musically arranged words. People have become so familiar with them that they do not appreciate their marvelous beauty, but they are the very gems of poetic diction.<sup>1</sup>

The Liturgical Movement has resulted in the formation of numerous societies and study clubs which provide courses in both liturgical Latin and liturgical music for the purpose of bringing the people back to their pristine knowledge and love for the liturgy.

As pointed out in Chapter I, the Latin teacher can foster this noble work in the class room by frequently introducing some quotation, poem, or passage in liturgical Latin, a few minutes devoted to which will not fail to motivate and enrich any Latin class. The treasures found in liturgical Latin are inexhaustible, and offer many opportunities for increasing in the pupil a real interest in his work. A few examples, consisting of prayers, hymns, bulletin board material, and easy passages for translation are presented in the Appendix as suggestive of what might be done. Some few notes are given as to the origin, history and liturgical use of the prayers and hymns. Some teachers may prefer to go more deeply

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1. Walsh, James J., M.D.; Ph.D., etc. The World's Debt to the Catholic Church p. 112

into the subject. All however, should initiate the pupil in liturgical Latin and inculcate the desire for further study. The Latin prayers which have been selected are within the range of pupil experience; namely, those of the rosary, several prayers of the Mass required by the *Missa Recitata*, the Angelus and the Regina Coeli. The hymns are those in frequent use especially those of St. Thomas which are "unsurpassed in poetic beauty," and breathe "a spirit of prayerful devotion worthy of their saintly author."<sup>1</sup> St. Thomas on account of his great learning and angelic life was declared by Pope Leo XIII to be the patron of all schools, colleges and universities. Although the works of St. Thomas are, for the most part, studied by college students and seminarians, his beautiful Eucharistic hymns are easily within the scope of high school intelligence. Dr. Walsh says that his hymns are the greatest poems of their kind ever penned.<sup>2</sup> The Appendix also gives several examples of material which could be used for a Latin bulletin board and five suggestive passages from the New Testament. In a Catholic high school this kind of material is most suitable and in many respects, as valuable and even superior to much of the material found in modern texts.

In regard to the prayers, they may be taken individually or as a unit. The rosary is a project in itself. Of all private devotions in honor of the Blessed Virgin it is probably the most popular and has been for centuries. Although the Church, perhaps, has not officially prescribed

1. Sullivan, Rev. John The Externals of the Catholic Church, p. 334
2. Walsh, James J., M.A., Ph.D., etc. The World's Debt to the Catholic Church p. 111

the use of the rosary for public prayer as she has sanctioned the Little Office of the Blessed Virgin, still each prayer of the rosary taken individually is highly liturgical and enriched with indulgences which add much to the value of the rosary as a whole. St. Gertrude, it is said, prayed in Latin in preference to her native German because she found it more devotional. It is surprising, but not infrequently, Latin students express this same opinion. The fact that Latin is retained in the many exquisite renderings of the Ave Maria prove that the Latin connotes a richness and depth of meaning not possible in the vernacular. Apart from the value obtained from a religious point of view Latin prayers afford excellent practice in ear training, which is indispensable in any foreign language. This is effected by short questions and answers in the foreign tongue, reading aloud, and by means of songs and quotations. In the Aeneid how many famous passages, at least the shorter ones, are committed to memory! Latin prayers, which in a short time become second nature as it were, not only afford a splendid opportunity for ear training but also enable the pupil to think in the foreign tongue while at the same time giving him the proper feeling for correct word order and inflections. The Angelus and the Regina Coeli may be given to advantage and the prayers for the Missa Recitata might be taken as an extra-curricular activity.

Latin songs are presented in many of the modern texts. In a first year Latin book by Scott and Horn, the following songs are incorporated: America; Domina Maria (Mistress Mary Quite Contrary); Adeste Fidelis; Horner Jacculo (Little Jack Horner) and Integer Vitae. A song has an appeal to all whether it is a hymn, a national air, or a nursery rhyme.

If Latin songs, in general, have a practical value from the interest they create and the functional knowledge engendered, the same results can be expected from the teaching of Latin hymns, for "Music of all arts is the one which is an incentive to all that makes life worth while." <sup>1</sup> High school pupils should be trained to appreciate the proper music to be employed in the Church, which according to the best authorities on Church music, is the Gregorian Chant. Father Kelly says that Gregorian Chant "is the music which has come down to us through the ages, as old as the Church itself, as unchanging as her doctrine, as noble, as beautiful, and as sacred as the words of Divine Truth which it accompanies." <sup>2</sup> While the Latin teacher need not be required to teach Gregorian Chant, he can teach the Latin text which it accompanies, and by suitable remarks, help to pave the way towards its reinstatement in liturgical services. Every effort is being made, at the present time, to correct abuses which have crept in, arising from the introduction into the services of the Church, of music more suited to the opera. This can be done by cultivating in our pupils a taste for the music which has always received the approbation of the Church.

By employing liturgical Latin, hand in hand with the classical, there are untold ways and means for the upkeep of a Latin bulletin board. If in

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1. Kelly, Rev. F. Joseph, Mus. Doc. Beauty in the Art of Music in Its Religious Element The Catholic Choirmaster Vol. XX p. 173 Dec. 1934

2. Kelly, Rev. Joseph, Ph.D. History of the Reform of Music in the Church The Catholic Choirmaster Vol. XVIII p.89

a history class it is proper to post current events, though irrelevant to the day's assignment, and to commemorate national events or national heroes, by some picture or item of interest, it is just as proper in a Latin class to commemorate the great feast days and the various events of the liturgical year. Liturgical Latin offers an untold wealth of material for this purpose. In addition to the Missal and the New Testament, there are many hymns and poems in both Early Christian and Medieval Latin which are suitable for bulletin board selections. Many passages could be taken from St. Bernard's De Contemptu Mundi, a poem of three thousand lines. Dr. Walsh quotes Neale as saying that this poem "is the most lovely in the same way that the Dies Irae is the most sublime and the Stabat Mater the most pathetic of medieval poems." <sup>1</sup>

Although passages for sight translation may be taken from various sources the New Testament offers material which is very practical. One of the best ways to induce one to further reading is to arouse his interest. The New Testament is interesting from many points of view. For one thing it offers material the pupil is more or less acquainted with. On attempting the translation of this easy Latin the pupil is surprised and pleased that the story unfolds before his efforts with such ease and rapidity. It makes him feel that Latin is worth while after all. If New Testament reading is kept up for any length of time the result will be a rapid development in the ability to read for comprehension. In regard to

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1. Walsh, James J., Ph.D., etc. The World's Debt to the Catholic Church p. 109

liturgical Latin in high school and especially the reading of the New Testament, Father Kleist says,

...liturgical Latin has a dash in its blood from Greek progenitors. The New Testament and the writings of the earliest Fathers are Greek documents; for two centuries the early Church spoke the language of Hellas. The Vulgate rests on Greek originals, and from it a fertilizing stream has gone into the liturgy. Unless one is initiated while at school, St. Paul's crisp language, as read in the Epistle of the Mass, will be little more to him than inarticulate mumbling. It is all very well to urge that an educated man can have recourse to English translation, and, in fact, such recourse is a necessity to those untouched by the classics. But does it not seem a cruel pity for a Catholic school to bring its classical students to the very door of this treasure house and then dismiss them with the remark that they must manage to enter as best they may? Might not a well designed effort have lifted them across the threshold of the sanctuary?<sup>1</sup>

There might be some who would question the introduction of so much liturgical Latin from the standpoint of lack of correlation. It is hardly possible that in any one prayer, hymn or passage, there is no point of relationship to the work at hand. Ways and means of correlating are numerous and varied. It will not be necessary to take all the material which is presented in the Appendix in order to show possible correlation. A few examples will suffice. Although little or nothing is known of the music of the Romans we have reason to believe that they gave expression to sentiments of joy by means of song. In the Aeneid when the Trojans, who

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1. Kleist, James A., S.J., Editorial The Classical Bulletin Vol. XIII  
p. 36.

had been deceived by the ingenious tale of wily Sinon, were dragging the fatal wooden horse within the city, we read that the Trojan youth pressed around and sang hymns whilst delighting to touch the rope which they had put around its neck.

While youths and maidens sing glad songs,  
And joy to touch the harness-thongs. <sup>1</sup>

Papillon and Haigh's Virgil gives the following note on the above passage:

"sacra canunt 'sing hymns' as in the sacred processions at Rome."

So, too, the Church makes use of various hymns of joy and thanksgiving; such as, the Te Deum, the Magnificat, the Pange Lingua, and the Veni Sancte Spiritus.

Even songs of sorrow, awe, and pity have some point of correlation. In the second book of the Aeneid the hero, while awaiting the queen and viewing the different scenes of the Trojan war which he found depicted in the temple, shed tears and compassionated the fate of his countrymen:

In the whole earth what region not filled with the  
fame of our labors?  
See noble Priam! here, too, reward is accorded true  
merit;  
Tears ever flow for misfortunes; and suffering  
wakens compassion. <sup>2</sup>

At the Stations of the Cross where, in every Catholic Church throughout the whole world, the sufferings of Christ are depicted and compassionated, the Church makes use of the beautiful hymn of pity, sorrow, and compassion, the Stabat Mater (Appendix II )

In prayers, too, there are points of similarity or contrast. The

1. Aeneid II, l. 239 Conington, John, M.A., The Aeneid of Virgil  
p. 48

2. Aeneid I l. 460 Howland, George Virgil's Aeneid p. 15



Romans, as has already been noted, looked upon sacrifice, incense, and the elements of fire and water as having an expiatory effect. In the Church there are various means for the forgiveness of sin, one of which is prayer. The entire Confiteor is a confession of guilt and a prayer for pardon, therefore its important place at the beginning of the Holy Sacrifice of the Mass and before the distribution of Holy Communion. Embodied in the Pater Noster is a petition for the forgiveness of sins which St. Augustine, in counseling the people to cleanse their souls of venial transgressions before receiving the Holy Eucharist, refers to as follows: "Do not forget to pray: 'Forgive us our trespasses as we forgive those who trespass against us'. If you forgive you will obtain forgiveness." <sup>1</sup> In the early centuries the Sacrament of Penance was resorted to only for the forgiveness of mortal sins. St. Ambrose, St. Augustine, and other Fathers of the Church preached the forgiveness of venial sins mainly through expiatory prayer.

The attitude of the Christian at prayer might be compared to that of Aeneas or his father Anchises. Although in the Old Law God revealed Himself as a God of Justice amidst thunder and lightning, in the New Law He is not so much a God of Justice as a God of mercy and compassion. In the Pater Noster, God is addressed as our Father. In the Aeneid, Jupiter is referred to not only as a god of justice hurling his thunderbolts from his mighty arm, but also as the father of gods and men, "pater deum et

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1. Scharsch, Rev. Ph., O.M.I. Confession as a Means of Spiritual Progress p. 31

hominum." In depicting Jupiter as such, Virgil seemed to "glimpse the truth from afar,"<sup>1</sup> and to come closer than the Jews of old to the Christian concepts of a God of mercy and of love. In the Aeneid the various prayers addressed to Jupiter are an interesting study in themselves. Anchises prays to him thus:

"O omnipotent Jove, if any prayer thou  
regardest,  
Look upon us! this only, and if by our piety  
worthy,  
Grant us, O Father, thine aid, and kindly confirm  
now these omens!"<sup>2</sup>

If means of correlating do not occur in subject matter, there will no doubt be some point in regard to syntax or vocabulary. In the Apostles' Creed, the chiasmus, sanctorum communionem remissionem peccatorum, might be referred to when this point of syntax is explained. Vocabulary words which the teacher wishes to emphasize may be impressed upon the pupil by means of supplementary reading containing the same words. In reading the story of the three kings (Appendix IV) the pupil will not be likely to forget the word for incense, since the most interesting part of the story is reached when the kings open up their treasures of gold, frank-incense, and myrrh. New Testament reading is invaluable in regard to vocabulary, and syntax, which the pupil imbibes almost imperceptibly and without the ordinary drudgery.

If the Catholic high school does its part in cooperating with the

1. Sister Mary Jerome Classical Bulletin XII. The Popularity of the Latin Missal, p. 59
2. Aeneid II 689 Howland, George Virgil's Aeneid p. 48

wishes of Pope Pius X., that the people take a more active part in the liturgical life of the Church, Latin will take on a new aspect of vitality and interest, hitherto unknown in the purely classical regime. Mr. Holsapple who is in favor of teaching liturgical Latin hand in hand with the classical, says: "The aim of the Catholic secondary school, as of the Catholic college, ought not to be identical with that of non-Catholic institutions of learning. This fact must be accepted, as well as the curriculum prepared with it in view, if the Catholic schools and colleges are faithfully to perform their proper functions." <sup>1</sup>

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1. Holsapple, L.B. Latin at the Crossroads The Classical Bulletin,  
Vol. XIII p. 30

## Appendix

The following material is suggested merely as a working policy for the beginning of liturgical Latin in high school. Each teacher has his own method of presentation. At one time he may wish to emphasize vocabulary, at another time ear-training, and again syntax or the beauty of diction. The Latin of the Church is invaluable towards the realization of these various objectives. A high school text in which liturgical Latin is incorporated with the classical would be welcome. Until the appearance of such a book, it is left to the teacher to make his own selections. The material presented here, though consisting mostly of notes, might be of some assistance. In the teaching of Latin prayers and hymns, some little items in regard to their history might be of interest to the class. In regard to syntax, constructions in later Latin which differ from the classical should be pointed out. Classical constructions which are retained in liturgical Latin should also receive some attention without, however, making liturgical Latin become in any way distasteful to the pupil.

### I. Prayers

1. In Nomine Patris. - Dr. Gehr tells us that the custom of making the Sign of the Cross over persons and things dates back to the Apostles, and according to some, even to Christ Himself Who raised His hand and blessed the Apostles as He was ascending into Heaven. <sup>1</sup>

In nomine Patris et Filii <sup>1</sup> et Spiritus Sancti. Amen.

In the name of the Father, and of the Son, and of the Holy Ghost. Amen.

1. Filii - the ecclesiastical form for the classical Fili.

2. Pater Noster. - The use of the Pater Noster in the liturgy is of Apostolic origin and was prescribed to be recited in the meetings of the early Christians at least three times a day. Naturally the Infant Church would hold in greatest reverence the prayer which fell from the lips of the Master when the Apostles asked Him to teach them to pray. Today the use of the Pater Noster is of frequent occurrence, the most important being in the Mass immediately before the Communion, an appropriate place since the "daily bread" of the Pater Noster refers particularly to Holy Communion, the Bread of Life.<sup>1</sup>

Pater noster, qui es in coelis, sanctificetur<sup>2</sup> nomen tuum; adveniat regnum tuum; fiat voluntas tua, sicut in coelo et in terra. Panem nostrum quotidianum da<sup>3</sup> nobis hodie; et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris; et ne nos inducas<sup>4</sup> in tentationem; sed libera nos a malo. <sup>5</sup> Amen.

Our Father, who art in heaven, hallowed be Thy name; Thy kingdom come; Thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us our trespasses as we forgive those who trespass against us; and lead us not into temptation; but deliver us from evil. Amen.

1. coelum, i, n., heaven, the heavens; the plural is used only in poetry and Ecclesiastical Latin. (acc. coelos)

2. inducas, optative subjunctive

3. da, imperative

4. inducas, prohibitive subjunctive used instead of negative imperative

5. malo, ablative of separation

3. Ave Maria. - The Ave Maria, repeated so often in the rosary, is one of the most beautiful prayers in honor of Our Lady. It is used at the Offertory of the fourth Sunday of Advent, on the feast of the Annunciation, and in votive Masses of the Blessed Virgin from Pentecost to Advent. Originally the Ave Maria was composed only of the two biblical salutations to Mary: that of the Angel Gabriel <sup>1</sup> and St. Elizabeth. <sup>2</sup> The Holy Name of Jesus was added when devotion to the Holy Name was being propagated by the zealous efforts of St. Bernardine (1380-1440). It was not until the fifteenth century that the latter part of the Ave Maria was in use. The Friars Minor added the words "Sancta Maria, mater Dei, ora pro nobis peccatoribus," and the Franciscans, "nunc et in hora mortis nostrae. Amen." <sup>3</sup>

Ave <sup>4</sup> Maria, gratia plena; Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus. <sup>5</sup> Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners now and at the hour of our death. Amen.

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1. Luke I:28

2. Ibid. I,42

3. Ecclesiastical Review, Vol. 62, p. 452

4. Ave (from avere) is used only in the imperative

5. The Holy Name is declined irregularly: Jesus, -u, -u,-um, -u, -u

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4. Gloria Patri. - The Gloria Patri, or lesser doxology, is an act of praise addressed to the Holy Trinity, reflecting not only the

faith of the first Christians but also that of the great hymn writers of later periods who generally concluded their hymns with burning accents of praise in honor of the Three Divine Persons. The Gloria Patri, according to Dr. Stapper, was composed as follows: "Gloria Patri et Filio et Spiritui Sancto: (et nunc et semper et) in saecula saeculorum"<sup>1</sup> He also mentions that later in order to refute the Arian heresy, the Western Church inserted the words "sicut erat (sc.Filius) in principio", thus emphasizing the eternal origin of the Son.

Gloria Patri et<sup>2</sup> Filio et<sup>2</sup> Spiritui Sancto, sicut erat in principio, et<sup>2</sup> nunc et semper et in saecula<sup>3</sup> saeculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost, as it was in the beginning is now and ever shall be, world without end. Amen.

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- 1. Stapper, Richard, S.T.D. Catholic Liturgica. p. 144
  - 2. et...et...et - example of polysyndeton
  - 3. saeculum, i, n., generation, age, and indefinitely long time. saecula, saeculorum, forever, world without end. A Hebraism.

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5. Credo. - The Apostles' Creed is a formula containing in brief statements or "articles" the important truths of the Christian belief. In the Middle Ages it was thought to have been composed on Pentecost by the Apostles, each contributing one article. According to Rufinus (400 A.D.) it dates back to Apostolic times and was given the name of the Symbol from the fact that it was a password whereby the Christians might know one another. This has not been proved. In its present form it probably dates from the year 700, and is an "amplified Roman form of

a creed which was used in ancient times in the rite of Baptism." <sup>1</sup> Today the Apostles' Creed is used in the rite of Baptism, in the Divine Office, and in the ordination of priests.

Credo in Deum, <sup>2</sup> Patrem omnipotentem, Creatorem coeli et terrae. Et in Jesum Christum, Filium ejus unicum, Dominum nostrum; qui conceptus est de Spiritu sancto, natus ex Maria Virgine, passus sub Pontio Pilato, crucifixus, mortuus et sepultus; descendit ad inferos; tertia die resurrexit a mortuis, ascendit ad coelos, sedet ad dexteram <sup>3</sup> Dei Patris omnipotentis; inde venturus est judicare <sup>4</sup> vivos et mortuos. Credo in Spiritum sanctum, sanctum Ecclesiam Catholicam, sanctorum communionem, remissionem peccatorum, carnis resurrectionem <sup>5</sup> et vitam aeternam. Amen.

I believe in God, the Father Almighty, Creator of Heaven and earth, and in Jesus Christ, His only Son, our Lord, Who was conceived by the Holy Ghost, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, died, and was buried. He descended into hell; the third day He arose from the dead; He ascended into heaven, sitteth at the right hand of God, the Father Almighty; from thence He shall come to judge the living and the dead. I believe in the Holy Ghost, the Holy Catholic Church, the communion of saints, the forgiveness of sins, the resurrection of the body, and life everlasting. Amen.

1. Stapper, Richard, S.T.D. Catholic Liturgics p. 15

2. in Deum - In Ecclesiastical Latin credo may take in with the Acc. instead of the dative as in Classical Latin.

3. ad dexteram - ad with acc. instead of a simple Ablative of Place Where.

4. judicare - The infinitive to express purpose is not used in Classical Latin. Later Latin permits this usage.

5. remissionem peccatorum carnis resurrectionem - a good example of chiasmus.

6. Confiteor. - The Confiteor, though in frequent use in the liturgy



of the Church, has an imposing place in the Holy Sacrifice of the Mass. The priest at the foot of the altar, humbly makes this prayer, which according to Dr. Gehr, is an "open avowal of compunction of heart, a contrite and penitential prayer which should cleanse the soul from even the slightest stains of guilt and from all sinful defects." <sup>1</sup> Not only the priest but all present humbly acknowledge their guilt and implore the great St. Michael, the Blessed Virgin and all the saints to make intercession for them that they may not be deprived of the fruits of the Holy Sacrifice. The use of the Confiteor dates back to the sixteenth century. At the present time it is used in the liturgy of the Mass, the Divine Office, at the distribution of Holy Communion, in the administration of the Sacrament of Extreme Unction, and in giving the Apostolic benediction. <sup>2</sup>

Confiteor Deo omnipotenti, beatæ Mariæ semper Virgini, beato Michaeli Archangelo, beato Joanni Baptistæ, sanctis Apostolis Petro et Paulo, omnibus Sanctis, et tibi, Pater, quia <sup>3</sup> peccavi nimis, cogitatione, verbo, et opere, mea culpa, mea culpa, mea maxima culpa. Ideo precor beatam Mariam semper Virginem, beatum Michaelum Archangelum, beatum Joannem Baptistam, sanctos Apostolos Petrum et Paulum, omnes sanctos, et te Pater, orare pro me ad <sup>4</sup> Dominum Deum nostrum. Amen.

I confess to Almighty God, to blessed Mary ever Virgin, to blessed Michael the Archangel, to blessed John the Baptist, to the holy Apostles Peter and Paul, and to all the Saints that I have sinned exceedingly in thought, word, and deed, through my fault, through my fault, through my most grievous fault. Therefore, I beseech

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1. The Holy Sacrifice of the Mass p. 358

2. Stapper, Richard, S.T.D. Catholic Liturgics p. 41

3. quia - in Ecclesiastical Latin often used in preference to the more classical form quod

4. ad - ad with the accusative is used when the idea of motion prevails

the blessed Mary ever Virgin, blessed Michael the Arch-angel, blessed John the Baptist, the holy Apostles Peter and Paul and all the Saints, and you, Father, to pray to the Lord our God for me.

7. Gloria. - "The best known hymn of the early Church, which is still incorporated in the Mass of today, is the Gloria. It is one of the earliest of all the original Christian hymns that we possess, although its substance has been considerably altered, making it now in reality a hymn of the Blessed Trinity."<sup>1</sup> It is styled the greater doxology. Dr. Gehr says that it is called the Hymn of the Angels because the opening words are those of the Angelic Host singing the praises of the Infant Saviour.<sup>2</sup> Dr. Gehr adds that it was of Greek origin, ascribing it to St. Hilary of Poitiers, the Latin text being a rather free translation of the original Greek.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus<sup>3</sup> tibi propter magnam gloriam tuam, Domine Deus,<sup>4</sup> Rex caelestis, Deus Pater omnipotens, Domine Fili unigenite Jesu Christe: Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis:<sup>5</sup> qui tollis peccata mundi, suscipe deprecationem nostram: qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

1. Husslein, Joseph, S. J. The Mass of the Apostles
2. Gehr, Rev. Nicholas, Ph.D. The Holy Sacrifice of the Mass p.393
3. gratias agere - A classical idiom, to give or render thanks
4. Deus - vocative. In Classical Latin the vocative for deus does not occur; in Ecclesiastical Latin the nominative form deus is used.
5. misereor - In Classical Latin misereor governs the genitive, instead of the dative, as used frequently in Ecclesiastical Latin.

Glory be to God on high and on earth peace to men of good will. We praise Thee; we bless Thee; we adore Thee; we glorify Thee. We give Thee thanks for Thy great glory, O Lord God, Heavenly King. God the Father Almighty. O Lord, Jesus Christ, the only begotten Son; O Lord God Lamb of God, Son of the Father that takest away the sins of the world, have mercy on us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy on us. For Thou only art holy; Thou only art the Lord; Thou only, O Jesus Christ, with the Holy Ghost, art most high in the Glory of God the Father. Amen.

8. Credo. - Father Martindale gives a very clear explanation of the Creed. He says, "As for the Creed which on more solemn occasions now follows the Gospel, its introduction into the Roman Mass was quite late - perhaps not until 1014. Creeds were composed primarily for use at baptisms. They do not contain the whole faith, and often emphasize some particular point which was in dispute when they were composed." <sup>1</sup> He goes on to say that the Creed is anti-Arian emphasizing the doctrine of the divinity of the Son. It appropriately follows the Gospel which is the word of God. According to Reverend Dr. Gehr it is the "answer and the echo to the voice of God," <sup>2</sup> a strong profession of faith in which the priest and people unite.

Credo in unum Deum,<sup>3</sup> Patrem omnipotentem, factorem  
coeli et terrae, visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum Filium Dei unigenitum,  
et ex Patre natum, ante omnia saecula; Deum de Deo,

1. The Mind of the Missal p. 22
2. The Holy Sacrifice of the Mass p. 483
3. Deum - Acc. with in instead of the Classical dative.

lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omni facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de coelis; et incarnatus est de Spiritu Sancto, ex Maria Virgine; et Homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die, secundum Scripturas; et ascendit in coelum; sedet ad dexteram Patris; et iterum venturus est cum gloria, iudicare vivos et mortuos cuius regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patri Filioque procedit; qui cum Patre et Filio simul adoratur, et conglorificatur; qui locutus est per Prophetas. Et unam sanctam Catholicam et Apostolicam Ecclesiam. Confiteor unum Baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, and born of the Father before all ages. God of God, Light of Light, true God of true God; begotten not made, consubstantial with the Father, by whom all things were made. Who for us men, and for our salvation came down from heaven; and was incarnate by the Holy Ghost of the Virgin Mary; and was made Man. He suffered and was buried. And the third day He rose again according to the Scriptures; and ascended into heaven; sitteth at the right hand of the Father; and shall come to judge the living and the dead; of whose kingdom there shall be no end. And in the Holy Ghost, the Lord and life-giver who proceeded from the Father and the Son; who with the Father and the Son together is adored and glorified; who spoke by the prophets. And one holy Catholic and Apostolic Church. I confess one Baptism for the remission of sins. And I expect the resurrection of the dead, and the life of the world to come. Amen.

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1. iudicare - Later Latin uses the infinitive to express purpose

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9. The Angelus. - The Angelus dates back to the thirteenth century. It originated in the Pope's request that three Hail Marys

be recited each evening for the peace and welfare of the Church and state. In order that all might be united in this general prayer for peace, the ringing of the curfew was chosen as a signal for prayer. Later other elements were added to the three Hail Marys which commemorated the heaven-born message of the Angel Gabriel to Mary, her response, and the Incarnation of Christ. The morning Angelus originated in Parma, Italy as a prayer for peace and the noon Angelus at first only recited on Friday was extended to other days of the week by Pope Callistus III, 1450.

Angelus Dominus nuntiavit Maria,  
Et concepit de Spiritu Sancto.  
Ave Maria, etc.

Ecce ancilla Domini  
Fiat mihi secundum verbum <sup>1</sup> tuum.  
Ave Maria, etc.

Et Verbum <sup>2</sup> caro factum est,  
Et habitavit in nobis.  
Ave Maria, etc.

Ora pro nobis sancta Dei Genitrix  
Ut digni efficiamur <sup>3</sup> promissionibus Christi.

Oremus

Gratiam tuam quaesumus <sup>4</sup> Domine, mentibus nostris infundi; qui Angelo nuntiante Christi, Filii tui incarnationem cognovimus, per Passionem ejus et Crucem, ad Resurrectionis gloriam perducamus. Per eundem Christum Dominum nostrum. Amen.

1. verbum - word, saying

2. Verbum - the Word; Christ, the Son of God. "It is the common teaching of theologians that the Son is begotten by the Father through the Divine Intellect. This procession of the Son from the Father through the intellect is implied here in His being called the Word."

Sister Mary Dolores Life of Christ p. 35

3. efficiamur - Subjunctive expressing purpose

4. quaesumus - (used parenthetically) we beseech. Quaeso is old form of quero.

The Angel of the Lord declared unto Mary:  
 And she conceived of the Holy Ghost.  
 Hail Mary, etc.

Behold the handmaid of the Lord  
 Be it done unto me according to Thy word.  
 Hail Mary, etc.

And the Word was made flesh,  
 And dwelt amongst us.  
 Hail Mary, etc.

Pray for us, O holy Mother of God  
 That we may be made worthy of the promises of Christ.

Let us pray.

Pour forth, we beseech Thee, O Lord, Thy grace into our hearts, that we to whom the incarnation of Christ Thy Son, was made known by the message of an Angel may by His passion and Cross, be brought to the glory of His resurrection. Through the same Christ our Lord. Amen.

10. The Regina Coeli. - The author of the Regina Coeli is unknown.

This beautiful Easter Antiphon which gives expression to Our Lady's joy is used in the liturgy of the Church from Compline of Holy Saturday until None of the Saturday after Pentecost inclusive. According to a legend mentioned in Catholic Liturgies, in an Easter procession in which St. Gregory was participating, angels were heard singing the first part of the Regina Coeli, the Pope adding the concluding words, Ora pro nobis Deum, Alleluia.<sup>1</sup> The Regina Coeli dates from the twelfth century, the versicle and response being added later.

Regina coeli laetare, Alleluia.  
 Quia quem meruisti portare, Alleluia.  
 Resurrexit, sicut dixit, Alleluia.  
 Ora pro nobis Deum, Alleluia.

V. Gaude et laetare, Virgo Maria, Alleluia.  
 R. Quia surrexit Dominus vere. Alleluia.

Oremus

Deus, qui per resurrectionem Filii tui Domini nostri  
 Jesu Christi, mundum laetificare dignatus es, praesta  
 quaesumus, ut per ejus generatricem Virginem Mariam per-  
 petuae capiamus vitae. Per eundem Christum Dominum  
 nostrum. Amen.

O Queen of Heaven, rejoice, Alleluia.  
 For He whom thou didst deserve to bear, Alleluia.  
 Is risen again as He said, Alleluia.  
 Pray for us to God, Alleluia.  
 V. Rejoice and be glad, O Virgin Mary, Alleluia.  
 R. Because our Lord is truly risen, Alleluia.

Let us pray.

O God, Who by the resurrection of Thy Son, our Lord  
 Jesus Christ, hast been pleased to fill the world with  
 joy, grant, we beseech Thee, that through His Virgin  
 Mother Mary, we may obtain the joys of eternal life.  
 Through the same Christ, our Lord. Amen.

## II Hymns

1. O Salutaris. - The O Salutaris consists of the last two stanzas of the Verbum Supernum, one of the four great hymns of St. Thomas, in which he "unveils the hidden, unfathomable riches, beauties, and sweetnesses of the Holy Eucharist."<sup>1</sup> All the hymns of St. Thomas Aquinas deal with the Adorable Sacrament of the Altar and were composed on the occasion of the institution of the Feast of Corpus Christi. The O Salutaris is generally preferred as the opening hymn for Benediction. Being a liturgical text it is always sung in Latin. No translation can compare with the dignity, simplicity, and beauty of Latin hymns. In regard to the translation of St. Thomas's hymns, Father Germing says, "While the meaning of these beautiful hymns is perfectly clear, the task of translating them into fitting English involves difficulties that have proved well-nigh insuperable even in the hands of expert translators."<sup>2</sup> And Dr. Gehr in speaking of the Sequences of the Church says, "Would to God that all Christians had these beautiful Sequences as beautiful and lovely in their own languages as they are in Latin!"<sup>3</sup> The object in giving an English translation to the pupil is to help him come to a fuller realization of the richness and beauty of the Latin original.

O Salutaris hostia,  
 Quae coeli pandis ostium  
 Bella premant hostilia  
 Da robus, fer auxilium

1. Gehr, Rev. Nicholas The Holy Sacrifice of the Mass p. 466

2. Latin Hymns p. 63

3. Gehr, Rev. Dr. Nicholas Op. cit. p. 464



Uni trinoque Domino,  
 Sit sempiterna gloria;  
 Qui vitam sine termine  
 Nobis donet in patria.  
 --St. Thomas

O Saving Victim, opening wide  
 The gate of heaven to men below,  
 Our foes press on from every side,  
 Thine aid supply, Thy strength bestow.

To Thy great Name be endless praise,  
 Immortal Godhead, One in Three;  
 O grant us endless length of days  
 In our true native land with Thee.  
 --Father Caswall <sup>1</sup>

Literal - O Saving Victim, Who openeth the gate of heaven;  
 hostile wars attack us; grant us strength, come  
 to our aid. To the one and Triune God be eternal  
 glory; may He grant us life without end in our  
 native land (above).

2. Tantum Ergo. - The Tantum Ergo is sung during Benediction of the Blessed Sacrament. It consists of the fifth stanza and the following doxology of the Pange Lingua which is considered the most beautiful of the Eucharistic hymns of St. Thomas. The Pange Lingua, composed for Vespers on Corpus Christi, is used also in processions of the Blessed Sacrament, on Holy Thursday, Corpus Christi, and Forty Hours' Devotion. Dr. Neale's appreciation of the Pange Lingua is often quoted. He says "This hymn contests the second place among those of the Western Church with the Vexilla Regis, the Stabat Mater, the Jesu Dulcis memoria, the Ad regias Agni dapes, the Ad Supernam, and one or two others, leaving the Dies Irae in its unapproachable glory." <sup>2</sup>

1. Britt, Rev. M. Hymns of the Breviary and Missal p. 188

2. Julian, Rev. John Dictionary of Hymnology p. 879

Tantum ergo Sacramentum  
 Veneremur cernui:  
 Et antiquum documentum  
 Novo cedat ritui:  
 Praestet fides supplementum  
 Sensuum defectui.

Genitori Genitoque  
 Laus et jubilatio  
 Salus, honor, virtus quoque  
 Sit et benedictio:  
 Procedenti ab utroque  
 Compar sit laudatio.

--St. Thomas

Down in adoration falling  
 Lo! the sacred Host we hail;  
 Lo! o'er ancient forms departing,  
 Newer rites of grace prevail;  
 Faith for all defect supplying,  
 Where the feeble senses fail.

To the everlasting Father,  
 And the Son who reigns on high,  
 With the Holy Ghost proceeding  
 Forth from each eternally,  
 Be salvation, honor, blessing,  
 Might and endless majesty.

--Father Caswall<sup>1</sup>

**Literal** - Let us therefore, with head bowed low adore so great a Sacrament: and may the ancient rite (of types and figures) give place to the new (the Holy Eucharist): May faith supply the weakness of our senses.

To the Father and the Son be praise, glory, salvation, honor, power, and benediction: be equal praise to the One proceeding from both.

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1. Britt, Rev. M. Hymns of the Breviary and Missal p. 183-184

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3. Adeste Fidelis. - The Adeste Fidelis is one of the most popular of Latin hymns. Though not liturgical it is sometimes used as a Bene-

diction hymn during the Christmas season. The origin of this beautiful invitation to the faithful to adore the Infant King is doubtful. It can be traced, however, to the seventeenth or eighteenth century and is of French or German origin. The oldest manuscript copy made in 1749 was found in a collection of Church music belonging to John Frances Wade. This copy of music and words is now at Wood College, Conglowses. <sup>1</sup>

Adeste, fidelis,  
 Laeti triumphantes;  
 Venite, venite, in Bethlehem;  
 Natum videte  
 Regem Angelorum:  
 Venite adoremus,  
 Venite adoremus,  
 Venite adoremus Dominum.

Deum de Deo,  
 Lumen de lumine,  
 Gestant puellae viscera:  
 Deum verum,  
 Genitum, non factum:  
 Venite adoremus Dominum.

Come hither, ye faithful,  
 Joyful, and triumphant,  
 Come hither, come hither, run Bethlehemward;  
 See who is born here;  
 'Tis the King of Angels:  
 Come, let us adore Him,  
 Come, let us adore Him,  
 Come, let us adore Him, Christ our Lord.

Godhead of Godhead,  
 Light of Light Eternal  
 Birth doth a Maiden Him accord  
 True God, made not  
 But indeed begotten  
 Come, let us adore Him, etc.

-- Father John Fitzpatrick <sup>2</sup>

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1. Laberge, Georgianna The Catholic Choirmaster Vol. XVI p. 133  
 The Origin of the Adeste Fidelis  
 2. Hymns from the Liturgy p. 22

4. Adoro Te. - The theme of the Adoro Te of St. Thomas is the Holy Eucharist. It is often used as a Benediction hymn and is noted for great simplicity and devotion. It consists of seven stanzas from which separate hymns are taken. The sixth stanza speaks of Our Lord as the Divine Pelican. The pelican, it was believed, fed its young with its own blood when all other food failed. In Christian art the pelican is a figure of Christ Who redeemed the world through the voluntary shedding of His Precious Blood.

1. Adoro te devote, latens Deitas,  
Quae sub his figuris vere latitas:  
Tibi se cor meum totum subjicit,  
Quia te contemplans, totum deficit.

6. Pie pellicane Jesu Domine,  
Me immundum mundo tuo sanguine:  
Cujus una stilla saluum facere  
Totum mundum quit ab omni scelere.

7. Jesu, quem velatum nunc aspicio:  
Oro fiat illud, quod tam sitio:  
Ut te revelata cernens facie,  
Visu sim beatus tuae gloriae.

--St. Thomas.

O Hidden God! devoutly I adore Thee,  
Who 'neath these emblems truly dost abide  
My subject heart lays all its love before Thee,  
Whom all its thought has never yet descried.

O tender Pelican, Christ, Lord and Saviour!  
Cleanse me, unclean, in Thy own Blood, I pray,  
Since Thou the whole world's wickedest behaviour  
With but one saving drop, canst wash away.

Jesus, whom now I only see enshrouded,  
Grant to my prayers what I so long to see:  
Let me at last behold Thy face unclouded,  
And in its glory, ever blessed be.

--Father Fitzpatrick <sup>1</sup>

Literal - 1. "I devoutly adore Thee, O hidden Deity, who truly liest hidden under these figures. My whole heart subjects itself to Thee, for it finds itself wholly lost in contemplating Thee.  
 6. O loving Pelican, Jesus Lord, cleanse me, unclean, in Thy Blood, one drop of which hath power to save the whole world from all its sin.  
 7. O Jesus Thou whom veiled I now behold, I beseech Thee that what I so thirst for may happen; that beholding Thee with Thy countenance unveiled, I may be happy in the vision of Thy glory." 1

1. Britt, Rev. Matthew The Hymns of the Breviary and Missal

5. The Panis Angelicus. - The Panis Angelicus consists of the last two stanzas of one of St. Thomas's Eucharistic hymns, the Sacris Solemnis, written for Matins for the Feast of Corpus Christi. In this hymn St. Thomas imitated the difficult meter of Horace, but retained the accentual rhythm. In an article in the Catholic Encyclopedia Msgr. H.T. Henry says, "Whatever excellence the hymn lacks in classical prosody it compensates in the interesting and intricate rhymic scheme." In spirit this hymn breathes lofty sentiments of love and reverence for the Blessed Sacrament.

Panis angelicus fit panis hominum;  
 Dat panis coelicus figuris terminum;  
 O res mirabilis manducat Dominum  
 Pauper, servus, et humilis.

Te trina Deitas unaque poscimus,  
 Sic nos tu visita, sicut te colimus,  
 Per tuas semitas duc nos quo tendimus,  
 Ad lucem, quam inhabitas.

-- St. Thomas

Lo! the Angelic Bread  
 Feedeth the sons of men:  
 Figures and types are fled  
 Never to come again.  
 O what a wondrous thing!  
 Lowly and poor are fed,  
 Banqueting on their Lord and King.  
 --H. T. Henry

O Blessed Three in One!  
 Visit our hearts we pray,  
 And lead us on through  
 Thine own paths  
 To Thy eternal day.  
 --Daily Missal

Literal - The Bread of Angels becomes the Bread of men, Heavenly bread puts an end to types. O marvelous thing! the poor, the servant and the lowly feed upon their Lord, O Triune Deity, we pray that as we adore Thee, Thou wilt visit us. Lead us through Thy own paths whither we are tending, to the light where Thou dwelleth.

6. The Ave Maris Stella. - The Ave Maris Stella dates back to the ninth century. Its author is unknown. There are nineteen translations of this beautiful and simple hymn. It has always been favored by the Church, the ancient rubrics requiring the faithful to kneel while singing it. It is now used in the Church's liturgy as a Vesper hymn on feasts of Our Lady. The first stanza is singularly beautiful, as it embodies the whole field of Catholic mariology.<sup>1</sup> The first verse commemorates Gabriel's "Ave" at the time of the Annunciation, and Mary's title as "Star of the Sea"; the second "Dei Mater alma", the divine maternity of Mary, Mother of God; the third, "atque semper Virgo", her perpetual virginity; and the fourth verse, "felix coeli porta", Mary as Mediatrix

1. Kuhnmuensch, Rev. Otto, S.J. Early Christian Latin Poets

of all graces.

This hymn is one which is easily memorized, one or two stanzas being given at a time until the entire hymn is mastered. Only a few minutes at the beginning of class should be given to liturgical Latin, the purpose being to motivate, not to replace classical Latin.

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|---|---|
| <p>1. Ave Maris stella<br/>           Dei Mater alma<br/>           Atque semper Virgo,<br/>           Felix coeli porta.</p>   | <p>4. Monstra te<sup>4</sup> esse matrem,<br/>           Sumat<sup>5</sup> per te preces,<br/>           Qui pro nobis natus,<br/>           Tulit esse tuus.</p> |
| <p>2. Sumens illud Ave<br/>           Gabrielis ore,<br/>           Funda nos in pace,<br/>           Mutans Hevae nomen.</p>   | <p>5. Virgo singularis,<br/>           Inter omnes mitis,<br/>           Nos culpis solutos<br/>           Mites fac<sup>6</sup> et castos.</p>                   |
| <p>3. Solve vincla<sup>1</sup> reis<sup>2</sup><br/>           Profer lumen caecis,<sup>3</sup><br/>           Mala<sup>3</sup> nostra pelle,<br/>           Bona<sup>3</sup> cuncta posce.</p> | <p>6. Vitam praesta puram,<br/>           Iter para tutum,<br/>           Ut videntes Jesum,<br/>           Semper collaetemur.</p>                               |
7. Sit laus Deo Patri,  
 Summo Christo decus,  
 Spirituo sancto,  
 Tribus honor unus.

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1. vincla - a contracted form for vincula  
 2. reis - dative of reference  
 3. substantive  
 4. te esse - pronounced tesse (A final vowel is elided before an initial vowel)  
 5. sumat - volitive subjunctive  
 6. fac - imperative of facio
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The following lovely translation by Mr. Athelstan Riley, M.A., is unique in that it adheres to the rather unusual rhythm (trochaic dimeter) of this Latin hymn.

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|--|---|
| <p>1. Ave, Star of Ocean,<br/>Child Divine, who barest,<br/>Mother, Ever-Virgin<br/>Heaven's portal fairest</p> <p>2. Taking that sweet Ave<br/>Erst by Gabriel spoken,<br/>Eva's name reversing,<br/>Be of peace the token.</p> <p>3. Break the sinners' fetters,<br/>Light to blind restoring,<br/>All our ills dispelling<br/>Every bliss imploring</p> | <p>4. Show thyself a Mother<br/>In thy supplication;<br/>He will hear who chose thee<br/>At His Incarnation.</p> <p>5. Maid all maids excelling<br/>Passing meek and lovely,<br/>Win for sinners pardon,<br/>Make us chaste and holy.</p> <p>6. As we onward journey,<br/>Aid our weak endeavor,<br/>Till we gaze on Jesus<br/>And rejoice forever.</p> <p>7. Father, Son, and Spirit,<br/>Three in One confessing,<br/>Give us equal glory<br/>Equal praise and blessing.<br/>Riley, Athelstan, M.A.<sup>1</sup></p> |
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- Literal -
1. Hail star of the sea, loving Mother of God and ever a Virgin, happy gate of heaven.
  2. Receiving that Ave from Gabriel's mouth, establish us in peace, reversing the name of Eve.<sup>2</sup>
  3. Release the bonds of captives, bring light to the blind; drive away all evils, ask for all blessings.
  4. Show thyself to be our Mother; may He receive through you our prayers, Who born for us, deigned (suffered) to be thy Son.
  5. Virgin most renowned, meek above all others, freed from our sins, make us meek and chaste.
  6. Keep our life pure; our way make safe, so that seeing Jesus, we may rejoice forever.
  7. To God, the Father, be praise; glory to Christ most high. To the Holy Spirit, to the three one honor be.

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1. Britt, Rev. Matthew, O.S.B. Hymns of the Breviary and Missal  
p. 319-320

2. Eva -- Ave



is the Divine Comforter is used in the liturgy on the feast of Pentecost and throughout the octave. It was known in the Middle Ages as the "Golden Sequence" and is considered as one of the greatest of Latin hymns. Its authorship is unknown. Trench and others attribute it to King Robert II of France, son of Hugh Capet, who not only wrote hymns but was also a composer of music. Though harassed by trials both of a public and private nature, he is reputed to have been one of the gentlest and meekest of men. Dr. Coles mentions that in a conspiracy against his kingdom and life, the authors having been arrested and condemned to death, the king entertained them in grand style, admitted them to Holy Communion, the following day, and then to the surprise of all granted them their liberty, saying that he could not put to death those whom Jesus Christ had just received at His table.<sup>1</sup> Julian and later writers attribute this hymn to Pope Innocent III and some to Hermanus Contractus. However this may be, it was composed, according to Trench, by "one acquainted with many sorrows and many consolations." He is of the opinion that it is the "loveliest" of all the hymns in Latin poetry.<sup>2</sup>

Dr. Coles gives the following appreciation of the Veni Sancte Spiritus: "Truly it were hard to find a serener, sweeter, truer, trustfuller, terser utterance, where words so few expressed so much," and again "Rarely has the spirit of prayer been more happily embodied, or winged for speedier flight. It is the soul on its knees, devoutly

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1. Coles, Dr. A. Latin Hymns Veni Sancte Spiritus p. 47  
 2. Sacred Latin Poetry p. 197

receptive, every door thrown open, eager, expectant, looking and longing for the Celestial Visitant." <sup>1</sup> There are about forty translations of the Veni Sancte Spiritus, the most widely used, according to Father Britt, being that of Father Caswall. The following translation is that of J. Austin which Julian considers "a most spiritual rendering and worthy of wider adoption." <sup>2</sup>

Veni, Sancte Spiritus,  
Et mitte coelitus  
Lucis tue radius.  
Veni pater pauperum,  
Veni dator numerum,  
Veni lumen cordium.

Consolator optime,  
Dulcis hospes animae,  
Dulce refrigerium.  
In labores requies,  
In aestu temperies,  
In flectu solatium.

O lux beatissima,  
Reple cordis intima  
Tuorum fidelium.  
Sine tuo numine,  
Nihil est in homine,  
Nihil est in noxium.

Lava quod est sordidum,  
Riga quod est aridum,  
Sana quod est saucium.  
Flecte quod est rigidum,  
Fove quod est frigidum,  
Rege quod est devium.

Da tuis fidelibus,  
In te confidentibus,  
Sacrum septenarium.  
Da virtutis meritum,  
Da salutis exitum,  
Da perenne gaudium.

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1. Coles, Dr. A. Latin Hymns p.44 f.

2. Julian, Rev. John, D.D. Dictionary of Hymnology Veni Sancte Spiritus

Come, Holy Ghost, send down those beams,  
Which sweetly flow in silent streams  
From thy bright throne above:  
O come, thou Father of the poor,  
Thou bounteous source of all our store,  
Come, fill our hearts with love.

Come, Thou, of comforters the best;  
Come, Thou, the soul's delicious guest -  
The pilgrim's sweet relief:  
Thou art our rest in toil and seat,  
Refreshment in excessive heat,  
And solace in our grief.

O sacred light, shoot home thy darts,  
O pierce the center of those hearts,  
Whose faith aspires to thee:  
Without thy God-head nothing can  
Have any worth or price in man,  
Nothing can harmless be.

Lord, wash our sinful stains away;  
Water from heaven our barren clay;  
Our wounds and bruises heal;  
To thy sweet yoke our stiff necks bow,  
Warm with thy fire our hearts of snow,  
Our wandering feet repeal.

O grant thy faithful, dearest Lord,  
Whose only hope is thy sure word,  
The seven gifts of thy spirit;  
Grant us in life to obey thy grace;  
Grant us in death to see thy face,  
And endless joy inherit.

- - J. Austin

- Literal - 1. "Come Holy Spirit, and send forth from heaven the ray of Thy light. Come, Father of the poor, come giver of gifts; come light of hearts."  
2. "Thou best consolers, sweet guest of the soul, sweet coolness; in labor, rest; in heat, refreshment; in tears, solace."  
3. "O most blessed Light, fill Thou the inmost recesses of the hearts of Thy faithful! Without Thy divine assistance there is nothing in man, nothing harmless."  
4. "Cleanse what is base, bedew what is parched, heal what is wounded; bend what is rigid; warm what is chilled; guide what is astray."

5. "Give to Thy faithful confiding in Thee  
Thy sevenfold gifts. Give them the reward of  
virtue; give them the death of safety  
(a happy death): give them eternal joy." <sup>1</sup>

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1. Britt, Rev. Matthew, O.S.B. The Hymns of the Breviary and Missal  
p. 161

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8. The Stabat Mater. - The Stabat Mater is considered "the tender-  
est and most pathetic hymn of the Middle Ages." <sup>1</sup> Its theme is Mary  
standing at the foot of the Cross. Its composition has been attributed  
to Jacopone, a Franciscan lay brother of the thirteenth century who  
wrote numerous spiritual songs and also satires which were directed  
principally against the hierarchy. In order that he might "impress his  
wisdom the more deeply, and utter it with more freedom", Trench is in-  
clined to believe that he made himself a "fool for Christ's sake", as  
is shown by the following epitaph: "Ossa B. Jacoponi de Benedictes,  
Tudertine, qui stultus propter Christum, nova mundum arte delusit, et  
coelum rapuit." <sup>2</sup> The Stabat Mater shows a keen inward vision and a  
personal love for Christ and His holy Mother. It describes in as vivid  
detail as if the writer were an eye witness of the scene on Calvary,  
the anguish which penetrated the heart of Mary as she beheld the suffer-  
ings of her dying Son. The first four stanzas are descriptive; the re-  
maining stanzas are of a lyrical nature, in which the writer compassion-  
ates the Agonizing Christ and His sorrowing Mother and offers Himself,

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1. Britt, Rev. M., O.S.B. Hymns of the Breviary and Missal p. 134  
2. Trench, Rev. R. C. Sacred Latin Poetry p. 269

as it were, as a victim to share in their bitter chalice. Dr. Coles, giving the following appreciation for these stanzas, says: ... "the writer henceforth dissatisfied with the role of spectator, seeks to identify himself with the tragic scene; prays that he may be permitted to bear a part, not in the way of sympathy merely, but of suffering also, and this too, the same both in kind and degree; that enduring stripe for stripe, wound for wound, there might be to him in every stage of the Redeemer's passion, groan answering groan." <sup>1</sup> The Stabat Mater is used as a Sequence for the Mass on both feasts of Seven Dolors. There are numerous translations, that of Father Caswall being probably the most extensively used.

Stabat Mater dolorosa  
 Juxta crucem lacrimosa,  
     Dum pendeat Filius,  
 Cujus animam gementem,  
 Contristatam et dolentem  
     Pertransiuit gladius.

O quam tristis et afflicta  
 Fuit illa benedicta  
     Mater Unigeniti!  
 Quae maerebat et dolebat  
 Pia Mater, dum videbat  
     Nati poenas inclyti.

Quis est homo, qui non fleret,  
 Matrem Christi si videret,  
     In tanto supplicio?  
 Quis non posset contristari,  
 Christi Matrem contemplari  
     Dolentem cum Filio?

Pro peccatis suae gentis  
 Vidit Jesum in tormentis  
     Et flagellis subditum;  
 Vidit suum dulcem Natum  
 Moriundo desolatum,  
     Dum emisit spiritum.

Eja Mater, fons amoris,  
 Me sentire vim doloris  
 Fac, ut tecum lugeam;  
 Fac, ut ardeat cor meum  
 In amando Christum Deum  
 Ut sibi complaceam.

Sancta Mater, istud agas,  
 Crucifixi fige plagas  
 Cordi meo valide;  
 Tui Nati vulnerati,  
 Tem dignati pro me pati,  
 Poenas mecum divide.

Fac me tecum pie flere,  
 Crucifixo condolere,  
 Donec ego vixero;  
 Juxta Crucem tecum stare,  
 Et me tibi sociare  
 In planctu desidero.

Virgo virginum praeclara,  
 Mihi jam non sis amara,  
 Fac me tecum plangere;  
 Fac ut portem Christi mortem,  
 Passionis fac consortem,  
 Et plagas recoloro.

Fac me plagis vulnerari,  
 Fac me Cruce inebriari,  
 Et cruore Filii;  
 Flammis ne urar succensus,  
 Per te, Virgo, sim defensus  
 In die judicii.

Christe, cum sit hinc exire,  
 Da per Matrem me venire  
 Ad palmam victoriae.  
 Quando corpus morietur,  
 Fac, ut animae donetur  
 Paradisi gloria.

At the Cross her station keeping,  
 Stood the mournful Mother weeping,  
 Close to Jesus to the last:  
 Through her heart, His sorrow sharing,  
 All His bitter anguish bearing,  
 Now at length the sword had passed.

Oh, how sad and sore distressed  
 Was that Mother highly blest  
 Of the sole-begotten One!  
 Christ above in torment hangs;  
 She beneath beholds the pangs  
 Of her dying glorious Son.

Is there one who would not weep,  
 Whelmed in miseries so deep  
 Christ's dear Mother to behold?  
 Can the human heart refrain  
 From partaking in her pain,  
 In that Mother's pain untold?

Bruised, derided, cursed, defiled,  
 She beheld her tender Child  
 All with bloody scourges rent;  
 For the sins of His own nation,  
 Saw Him hang in desolation,  
 Till His Spirit forth He sent.

O Thou Mother, fount of love!  
 Touch my spirit from above,  
 Make my heart with thine accord;  
 Make me feel as thou has felt;  
 Make my soul to glow and melt  
 With the love of Christ my Lord.

Holy Mother! pierce me through;  
 In my heart each wound renew  
 Of my Saviour crucified:  
 Let me share with thee His pain,  
 Who for all my sins was slain,  
 Who for me in torments died.

Let me mingle tears with thee,  
 Mourning Him who mourned for me,  
 All the days that I may live:  
 By the Cross with thee to stay;  
 There with thee to weep and pray;  
 Is all I ask of thee to give.

Virgin of all virgins blest!  
 Listen to my fond request:  
 Let me share thy grief divine;  
 Let me, to my latest breath,  
 In my body bear the death  
 Of that dying Son of thine.

Wounded with His every wound,  
 Steep my soul till it hath swooned  
 In His very Blood away;  
 Be to me, O Virgin, nigh,  
 Lest in flames I burn and die,  
 In that awful Judgment day.

Christ, when Thou shalt call me hence,  
 Be Thy Mother my defence,  
 Be Thy Cross my victory;  
 While my body here decays,  
 May my soul Thy goodness praise,  
 Safe in Paradise with Thee.  
 --Father Caswall

9. The Veni Creator. - With the exception of the Te Deum the Veni Creator, according to Julian, has taken a deeper hold on the Western Church than any other medieval hymn. As a solemn invocation to the Holy Spirit, it was used in the Middle Ages in all important religious functions; such as, the election of popes, the consecration of bishops, the ordination of priests, the translation of the relics of saints, and the coronation of kings. It is an older hymn than the Veni Sancte Spiritus and is still used in the Church in ceremonies of great solemnity. The Church of England, though dismissing almost every other hymn, has retained this one for the ordering of priests and the consecration of bishops.<sup>1</sup> It is remarkable for purity of language and adherence to classical meter. Trench describes it as a hymn of "more than ordinary worth and dignity."<sup>2</sup> There are various opinions as to the authorship

1. Trench, Rev. R. C. Sacred Latin Poetry p.186  
 2. loci cit.



of the Veni Creator. Msgr. H. T. Henry in an article in the Catholic Encyclopedia states that it has been ascribed by Dreves and Frere to Rabanus Maurus, Archbishop of Mainz for, "in accordance with precedent found in Rabanus, Paraclitus is accented on the penultimate syllable, as against the almost universal medieval custom of accenting it on the antepenultimate"; by Geranger and others to Charlemagne, the chief reason being his zeal for the doctrine of the Procession of the Holy Ghost from the Father and the Son; and by Mone to Gregory the Great "because of its classical meter and occasional rhymes, and especially its prayerfulness, which he declares is a feature of Gregory's." It has also been attributed to St. Ambrose. Dr. Coles is of the opinion that the glory should go to either Gregory the Great or Charlemagne. While admitting that the classic scansion of the fifth verse which requires the lengthening of the penult of Paraclitus is a strong indication that it was written by Gregory the Great who was of Greek descent, still he is insistent that Charlemagne was equal to the task, not only because of his great facility in speaking and writing in Latin, but also because of his knowledge of other languages, his ability to write in verse, and his interest in the subject of the hymn. Father Germing says that the authorship of this hymn is still uncertain, adding that the weight of opinion, based on the evidence of the MSS. is all in favor of Rabanus. There are over fifty translations of the Veni Creator, the following being that of Father Faber.

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

Qui dicorís Paraclitus,  
 Altissimi domum 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 de Patrem,  
 Noscimus atque Filium,  
 Teque utriusque Spiritum  
 Credamus omni tempore.

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

O come, Creator Spirit! come,  
 Vouchsafe to make our minds Thy home;  
 And with Thy heavenly grace fulfill  
 The hearts Thou madest at Thy will.

Thou that art named the Paraclete,  
 The Gift of God, His Spirit sweet;  
 The Living Fountain, Fire, and Love,  
 And gracious Unction from above.

The sevenfold grace Thou dost expand  
 O Finger of the Father's Hand;  
 True promise of the Father, rich  
 In gifts of tongues and various speech.

Kindle our senses with Thy light,  
 And lead our hearts to love aright;  
 Stablish our weakness and refresh  
 With fortitude our fainting flesh.

Repel far off our deadly foe,  
 And peace on us forthwith bestow:  
 With thee for Guide we need not fear  
 Where thou art, evil comes not near.

By Thee the Father let us bless,  
 By Thee the Eternal Son confess,  
 And Thee Thyself we evermore,  
 The Spirit of Them Both, adore.

To God the Father let us raise,  
 And to His only Son, our praise:  
 Praise to the Holy Spirit be  
 Now and for all eternity.

--Father Faber

10. The Dies Irae. - The Dies Irae is the greatest of all the hymns in the liturgy. It is appreciated by Catholics and non-Catholics alike. It has been translated into many languages, there being over two hundred English versions. Dr. Coles, an eminent non-Catholic whose Latin Hymns published in 1892 received the approbation of Bryant, Lowell, and Whittier, gives thirteen original translations, feeling that no single translation could do it justice. The authorship of this world-famous hymn has been ascribed to Thomas of Celano, a Franciscan friar of the thirteenth century who was the friend and biographer of St. Francis of Assisi. Goethe by incorporating the Dies Irae in his Faust was instrumental in its rapid spread throughout Europe. Sir Walter Scott used it in a condensed form in his Lay of the Last Minstrel. The Dies Irae is employed now as a Sequence in Requiem Masses. It is remarkable for

its universal appeal, its exquisite beauty, and a majestic flow of rhythm, which has been compared to the repeated blows of the hammer upon an anvil. The first six stanzas describe the Last Judgment as depicted in Scripture; the remaining stanzas are lyrical, and according to Rev. Matthew Britt, set forth the "anguish of one of the multitude there present in spirit - his pleading before the Judge, who while on earth sought him unceasingly over the hard and thorny ways from Bethlehem to Calvary; and now, in anticipation of the Judgment, pleads before a Saviour of infinite mercy, who on Judgment Day, will be a Judge of infinite justice, before whom scarcely the just will be secure." <sup>1</sup>

Rev. Dr. Gehr speaks of it as "the grandest, the most magnificent hymn of the Church," giving the following appreciation: "Remarkable for majesty, sublimity, and effective power in language of the most child-like simplicity and expressiveness through its realistic illustration and great poetical value, its words fall upon the soul as claps of thunder." (Luft) <sup>2</sup> Dr. Coles says, "It would be difficult to find in the whole range of literature a production to which a profounder interest attaches than to that magnificent Canticle of the Middle Ages, the Dies Irae." <sup>3</sup>

The following stanzas are those most frequently sung. Some of the others might be used for bulletin board material. The English version

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1. Hymns of the Breviary and Missal p. 207
  2. Holy Sacrifice of the Mass p. 467
  3. Latin Hymns - Introduction p.v

for the entire hymn which might be read to the class is the first of Dr. Coles's thirteen original translations.

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.

Quantus tremor est futurus,  
Quando Judex est venturus,  
Cuncta stricte discussurus!

Tuba, mirum spargens sonum  
Per sepulchra regionum,  
Coget omnes ante thronum.

Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.

Lacrimosa dies illa,  
Qua resurget ex favilla,  
Judicandus homo reus.  
Huic ergo parce, Deus:  
Pie Jesu Domine,  
Dona eis requiem.

That day of wrath, that dreadful day,  
When Heaven and earth shall pass away,  
Both David and the Sibyl say.

What terror then shall us befall,  
When lo, the Judge's steps appall,  
About to sift the deeds of all.

The mighty trumpets marvellous tone  
Shall pierce through each sepulchral stone  
And summon all before the throne.

Now Death and Nature in amaze  
Behold the Lord His creatures raise,  
To meet the Judge's awful gaze.

Oh, on that day, that tearful day,  
When man to judgment wakes from clay,  
Be thou the trembling sinner's stay,  
And spare him, God, we humbly pray.

Yea, grant to all, O Saviour Blest,  
 Who die in Thee, the Saints sweet rest.  
 --W. F. Wingfield

Day of wrath, that day of burning,  
 Seer and Sibyl speak concerning,  
 All the world to ashes turning.

Oh, what fear shall it engender,  
 When the Judge shall come in splendor,  
 Strict to mark and just to render!

Trumpet, scattering sounds of wonder,  
 Rending sepulchres asunder,  
 Shall resistless summons thunder.

All aghast then Death shall shiver,  
 And great Nature's frame shall quiver,  
 When the graves their dead deliver.

Volume, from which nothing's blotted,  
 Evil done nor evil plotted,  
 Shall be brought and dooms allotted.

When shall sit the Judge unmerring,  
 He'll unfold all here occurring,  
 Vengeance then no more deferring.

What shall I say, that time pending?  
 Ask what advocate's befriending,  
 When the just man needs defending?

Dreadful King, all power possessing,  
 Saving freely those confessing,  
 Save thou me, O Fount of Blessing!

Think, O Jesus, for what reason  
 Thou didst bear earth's spite and treason,  
 Nor me lose in that dread season!

Seeking me Thy worn feet hasted,  
 On the Cross Thou soul death tasted;  
 Let such travail not be wasted

Righteous Judge of retribution!  
 Make me gift of absolution  
 Ere that day of execution!

Culprit-like, I plead, heart-broken,  
 On my cheek shame's crimson token:  
 Let the pardoning word be spoken!

Thou, who Mary gav'st remission,  
 Heard'st the dying Thief's petition,  
 Chee'st with hope my lost condition.

Though my prayers be void of merit,  
 What is needful, Thou confer it,  
 Lest I endless fire inherit!

Be there, Lord, my place decided  
 With thy sheep, from goats divided,  
 Kindly to Thy right hand guided!

When th' accursed away are driven,  
 To eternal burnings given,  
 Call me with the blessed to heaven!

I beseech Thee, prostrate lying,  
 Heart as ashes, contrite, sighing,  
 Care for me when I am dying!

Day of tears and late repentance,  
 Man shall rise to hear his sentence:  
 Him, the child of guilt and error,  
 Spare, Lord, in that hour of terror!

--Dr. Coles

### III Bulletin Board Material

#### 1. Picture suggested - Madonna and Child

Alma Redemptoris Mater  
 quae pervia coeli  
 Porta maris, et stella maris,  
 succurre cadenti,  
 Surgere qui curat, populo.

-----

Salvatoris Mater pia,  
 Mundi hujus spes Maria,  
 Ave plena gratia  
 Porta coeli,  
 Templum Dei,  
 Maris portus ad quem rei  
 Currunt cum fiducia.

-----

O clemens, O pia, O dulcis Virgo Maria  
 Ora pro nobis Sancta Dei Genetrix ut  
 digni efficiamur promissionibus Christi.

-----

Maria, Mater gratiae,  
 Mater misericordiae,  
 Tu nos ab hoste protege,  
 Et hora mortis suscipe

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Ave maris stella,  
 Dei Mater alma,  
 Atque semper Virgo,  
 Felix coeli porta.

-----

Nos cum prole pia  
 benedicat Virgo Maria.

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2. Picture suggested - The Blessed Virgin

Ave, Regina Coelorum!  
Ave, domina angelorum!

---

Magnificat: anima  
mea Dominum.  
Et exultavit spiritus meus  
in Deo salutari meo.

---

Precibus et meritis beatæ  
Mariæ semper Virginis, et  
omnium Sanctorum, perducat  
nos Dominus ad regna coelorum.

---

Eccce ancilla Domini: fiat  
mihi secundum verbum tuum.

---

3. Picture suggested - The Infant Saviour

Christus natus est nobis;  
venite adoremus.

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Puer natus in Bethlehem  
Unde gaudet Jerusalem

Hic jacet in praesepe  
Qui regnat sine termino

Cognovit bos et asinus  
Quod puer erat Dominus.

De Nativitate Domini 1-6  
Pistor (Trench, p. 99)

---

Caelum gaude, terra plaude  
 Nemo mutus sit in laude:  
 Auctor rerum creaturam  
 Miseratus perituram  
 Praebet dextram libertatis  
 Jam ab hoste captivatis,  
 Caelum terrae fundit rorem,  
 Terra gignit Salvatorem.  
 Chorus cantat angelorum,  
 Cum sit infans Rex eorum.

De Nativitate Domini 1-10  
 Peter the Venerable (Trench, p.101)

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4. Picture suggested - The Adoration of the Magi

Tria dona reges ferunt:  
 Stella duce regem quaerunt,  
 Per quam certi semper erunt  
 De superno lumine.  
 Auro regem venerantes,  
 Ture Deum designantes,  
 Myrrha mortem memorantes,  
 Sacro dexti Flamine.

In Epiphania 1-3  
 Adam of St. Victor (Trench, p. 125)

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Guadia magna Magi gaudent, sidusque salutant;  
 et postquam puerum videre sub ubere matris,  
 dejecti prono straverunt corpore terram,  
 summissique simul quaesunt; tum munera trina,  
 thus, aurum, myrrham regique hominique Deoque  
 dona dabant.

The Gospel Epic  
 Juvencus I, 246-251  
 Kuhnmuensch p. 23

---

Tunc Magi stellam secuti primi adorant parvulum  
 offerentes tus et aurum, digna regi munera.

Hymnum Dicat Turba Fratrum 14-15  
 Hilary of Poitiers  
 (Kuhnmuensch p. 91)

---

Et intrantes domum, invenerunt puerum  
cum Maria matre eius, et procidentem adora-  
verunt eum: et apertis thesauris suis ob-  
tulerunt ei munera, aurum, thus, et myrrham.  
(St. Matthes II, 11)

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5. Picture suggested - The Blessed Sacrament

Jesu dulcis memoria,  
Dans vera cordis gaudia:  
Sed super mel, et omnia,  
Ejus dulcis praesentia.

Sis Jesu nostrum gaudium,  
Qui es futurus praemium:  
Sit nostra in te gloria,  
Per cuncta semper saecula.

Jesu Dulcis Memoria

--St. Bernard

Jesus, the very thought of Thee  
With sweetness fills my breast;  
But sweeter far Thy face to see,  
And in Thy presence rest.

Jesu, our only joy be Thou,  
As Thou our prize wilt be;  
Jesu, be Thou our glory now,  
And through eternity.

--Father Caswall (Britt p.109)

---

Ecce Panis Angelorum,  
Factus cibus viatorum;  
Vere panis filiorum,  
Non mittendus canibus.  
In figuris praesignatur,  
Cum Isaac immolatur;  
Agnus Paschae deputatur;  
Datur manna patribus.

Ecce Panis

--St. Thomas Aquinas

Hail, angelic Bread of Heaven,  
 Now the pilgrim's hoping-leaven,  
 Yes, the Bread to children given  
 That to dogs must not be thrown.

In the figures contemplated,  
 'Twas with Isaac immolated,  
 By the Lamb 'twas antedated,  
 In the Manna it was known.  
 -- Msgr. Henry.

The Ecce Panis is the eleventh stanza of St. Thomas's  
Lauda Sion Salvatorem

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6. Picture suggested - Christ and the Rich Young Man

Jesus autem intuitus eum, dilexit eum et dixit ei;  
 quaecumque habes vende, et da pauperibus, et habebis  
 thesaurum in caelo: et veni, sequere me. -- St. Mark X, 21

-----

Cur mundus militat sub vana gloria,  
 Cujus prosperitas est transitoria?  
 Tam cito labitur ejus potentia,  
 Quam vasa figuli, quae sunt fragilia.  
 De Contemptu Mundi - 1st stanza  
 Jacopone

Why toileth the world in the service of glory,  
 Whose triumphs are brief, though the proudest in story?  
 Its power is, though high as the heart ever flattered,  
 Like the vase of the potter, that quickly is shattered.  
 Dr. Coles

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Nil tuum dixeris, quod potes perdere!  
 Quod mundus tribuit, intendit rapere.  
 Superna cogita! cor fit in aethere!  
 Felix, qui potuit mundum contemnere!  
 De Contemptu Mundi - 9th stanza  
 Jacopone

Call nought then thine own which is lost  
 ere one knoweth!  
 Earth meaneth to take the good it  
 bestoweth:  
 On supernal joys think! let thy heart  
 be in heaven!  
 Contemn thou the world, and beware  
 of its leaven.  
 -- Dr. Coles

7. Picture suggested - The Crucifixion

Eja Mater, fons amoris,  
 Me sentire vim doloris  
 Fac, ut tecum lugeam:  
 Fac, ut ardeat cor meum  
 In amando Christum Deum  
 Ut sibi complaceam.

Sancta Mater, istud agas,  
 Crucifixi fige plagas  
 Cordi meo valide:  
 Tui Nati vulnerati,  
 Tam dignati pro me pati,  
 Poenas mecum divide.

-- Stabat Mater (Stanzas 5 - 6)  
 Jacopone

O thou Mother! fount of love!  
 Touch my spirit from above,  
 Make my heart with thine accord:  
 Make me feel as thou hast felt;  
 Make my soul to glow and melt  
 With the love of Christ my Lord.

Holy Mother! pierce me through;  
 In my heart each wound renew  
 Of my Saviour crucified:  
 Let me share with thee His pain,  
 Who for all my sins was slain,  
 Who for me in torments died.

-- Father Caswall.

Crux fidelis, inter omnes  
 Arbor una nobilis:  
 Silva talem nulla profert  
 Fronde, flore, germine:  
 Dulce ferrum, dulce lignum,  
 Dulce pondus sustinet.  
 -- Pange Lingua (8th stanza)  
 Fortunatus

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.  
 -- Neale

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Arbor decora et fulgida,  
 Ornata regis purpura,  
 Electa digno stipite  
 Tam sancta membra tangere.  
 -- Vexilla Regis (4th stanza)  
 Fortunatus

O Tree of beauty, Tree of light,  
 O Tree with royal purple dight!  
 Elect on whose triumphal breast  
 Those holy limbs should find their rest!  
 -- Neale

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8. Picture suggested - Christ the King.

Vexilla Christus incolyta  
 Late triumphans explicat:  
 Gentes adeste supplices,  
 Regique regum plaudite.

Non ille regna cladibus,  
 Non vi metuque subdidit:  
 Alto levatus stipite,  
 Amore traxit omnia.

O ter beata civitas  
 Cui rite Christus imperat,  
 Quae jussa pergit exsequi  
 Edicta mundo caelitus!

-- Vexilla Christus (Stanzas 1,2,3)

Author unknown

His glorious banners on the air  
 Triumphantly unfurled,  
 To Christ, the King of Kings, give praise,  
 Ye nations of the world.

No kingdoms fall beneath His sword,  
 In bloody conquests grim,  
 But lifted on the Rood He draws  
 All things by love to Him.

Thrice happy city, basking fair  
 Beneath His royal sway,  
 Where at the mandates from His throne  
 All hearts with joy obey!

-- Father Joseph Busslein, S.J.

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IV Passages from the New Testament  
for Sight Translation

1. The Appearance of the Angels to the Shepherds  
St. Luke II, 8-20

8. Et pastores erant in regione eadem vigilantes, et custodientes vigilias noctis super gregem suum.

9. Et ecce angelus Domini stetit iuxta illos, et claritas Dei circumfulsit illos, et timuerunt timere magno.

10. Et dixit illis angelus: Nolite timere: ecce enim evangelizo vobis gaudium magnum, quod erit omni populo:

11. Quia natus est vobis hodie Salvator, qui est Christus Dominus in civitate David.

12. Et hec vobis signum: Invenietis infantem pannis involutum, et positum in praesepio.

13. Et subito facta est cum angelo multitudo militiae caelestis laudantium Deum, et dicentium:

14. Gloria in altissimis Deo, et in terra pax hominibus bonae voluntatis.

15. Et factum est, ut discesserunt ab eis Angeli in caelum: pastores loquebantur ad invicem: Transeamus usque Bethlehem, et videamus hoc verbum, quod factum est, quod Dominus ostendit nobis.

16. Et venerunt festinantes: et invenerunt Mariam, et Joseph, et infantem positum in praesepio.

17. Videntes autem cognoverunt de verbo, quod dictum erat illis de puero hoc.

18. Et omnes, qui audierunt, mirati sunt: et de his, quae dicta erant a pastoribus ad ipsos.

19. Maria autem conservabat omnia verba haec, conferens in corde suo.

20. Et reversi sunt pastores glorificantes, et laudantes Deum in omnibus, quae audierant, et viderant, sicut dictum est ad illos.



2. Visit of the Magi  
St. Matthew II, 1-12

1. Cum ergo natus esset Jesus in Bethlehem Iuda in diebus Herodis regis, ecce Magi ab oriente venerunt Ierosolymam,

2. Dicentes: Ubi est qui natus est rex Iudaeorum? vidimus enim stellam eius in oriente, et venimus adorare eum.

3. Audiens autem Herodes rex, turbatus est, et omnis Ierosolyma cum illo.

4. Et congregans omnes principes sacerdotum, et Scribas populi, sciscitabatur ab eis ubi Christus nasceretur.

5. At illi dixerunt ei: In Bethlehem Iudae: Sic enim scriptum est per Prophetam:

6. Et tu Bethlehem terra Iuda, nequaquam minima es in principibus Iudae: ex te enim exiet dux, qui regat populum meum Israel.

7. Tunc Herodes clam vocatis Magis diligenter didicit ab eis tempus stellae, quae apparuit eis:

8. Et mittens illos in Bethlehem, dixit: Ite, et interrogate diligenter de puero: et cum inveneritis, renunciate mihi, ut et ego veniens adorem eum.

9. Qui cum audissent regem, abierunt, et ecce stella, quam viderant in oriente, antecedebat eos, usquedum veniens staret supra, ubi erat puer.

10. Videntes autem stellas gavisii sunt gaudio magno valde.

11. Et intrantes domum, invenerunt puerum cum Maria matre eius, et proccidentes adoraverunt eum: et apertis thesauris suis obtulerunt ei munera, aurum, thus, et myrrham.

12. Et responso accepto in somnis ne redirent ad Herodem, per aliam viam reversi sunt in regionem suam.

3. Jesus Gives Sight to the Blind  
St. Luke XVIII, 35-43

35. Factum est autem, cum appropinquaret Iericho, caecus quidam sedebat secus viam, mendicans.

36. Et cum audiret turbam praetereuntem, interrogabat quid hoc esset.

37. Dixerunt autem ei, quod Iesus Nazarenus transiret.

38. Et clamavit, dicens: Iesu fili David miserere mei.

39. Et qui praebant, increpabant eum ut taceret. Ipse vero multo magis clamabat: Fili David miserere mei.

40. Stans autem Iesus iussit illum adduci ad se. Et cum appropinquasset, interrogavit illum,

41. Dicens: quid tibi vis faciam? At ille dixit: Domine ut videam.

42. Et Iesus dixit illi: Respice, fides tua te salvum fecit.

43. Et confestim vidit, et sequebatur illum magnificans Deum. Et omnis plebs ut vidit, dedit laudem Deo.

4. The Stilling of the Tempest  
St. Mark IV, 35-40

35. Et ait illis in illa die, cum sero esset factum: Transeamus contra.

36. Et dimittentes turbam, assument eum ita ut erat in navi: et aliae naves erant cum illo.

37. Et facta est procella magna venti, et fluctus mittebat in navim, ita ut impleretur navis.

38. Et erat ipse in puppi super cervical dormiens: et excitant eum, et dicunt illi: Magister, non ad te pertinet, quia perimus?

39. Et exurgens comminatus est vento, et dixit mari: Tace, obmutescere. Et cessavit ventus: et facta est tranquillitas magna.

40. Et ait illis: Quid timidi estis? necdum habetis fidem? Et timerunt timore magno, et dicebant ad alterutrum: Quis, putas, est iste, quia et ventus et mare obediunt ei?

5. Parable of the Prodigal Son  
St. Luke XV, 11-32

11. Ait autem: Homo quidam habuit duos filios:

12. Et dixit adolescentior ex illis patri: Pater, da mihi portionem substantiae, quae me contingit. Et divisit illis substantiam.

13. Et non post multos dies, congregatis omnibus, adolescentior filius peregre profectus est in regionem longinquam, et ibi dissipavit substantiam suam vivendo luxuriose.

14. Et postquam omnia consummasset, facta est fames valida in regione illa, et ipse coepit egere.

15. Et abiit, et adhaesit uni civium regionis illius. Et misit illum in villam suam ut pasceret porcos.

16. Et cupiebat implere ventrem suum de siliquis, quas porci manducabant; et nemo illi dabat.

17. In se autem reversus, dixit: Quanti mercenarii in domo patris mei abundant panibus, ego autem hic fame pereor!

18. Surgam, et ibo ad patrem meum, et dicam ei: Pater, peccavi in caelum, et coram te:

19. Iam non sum dignus vocari filius tuus: fac me sicut unum de mercenariis tuis.

20. Et surgens venit ad patrem suum. Cum autem adhuc longe esset, vidit illum pater ipsius, et misericordia motus est, et accurrens cecidit super collum eius, et osculatus est eum.

21. Dixitque ei filius: Pater, peccavi in caelum, et coram te, iam non sum dignus vocari filius tuus.

22. Dixit autem pater ad servos suos: Cito proferte stolam priam, et induite illum, et date anulum in manum eius, et calceamenta in pedes eius:

23. Et adducite vitulum saginatum, et occidite, et manducemus, et epulemur:

24. Quia hic filius meus mortuus erat, et revixit; perierat, et inventus est. Et coeperunt epulari.

25. Erat autem filius eius senior in agro; et cum veniret, et appropinquaret domui, audivit symphoniam, et chorum:

26. Et vocavit unum de servis, et interrogavit quid haec essent.

27. Isque dixit illi: Frater tuus venit, et occidit pater tuus vitulum saginatum, quia salvum illum recepit.

28. Indignatus est autem, et nolebat introire. Pater ergo illius egressus, coepit rogare illum.

29. At ille respondens, dixit patri suo: Ecce tot annis servio tibi, et nunquam mandatum tuum praeterivi, et nunquam dedisti mihi hoedum ut cum amicis meis epularer:

30. Sed postquam filius tuus hic, devoravit substantiam suam cum meretricibus, venit, occidisti illi vitulum saginatum.

31. At ipse dixit illi: Fili, tu semper mecum es, et omnia mea tua sunt:

32. Epulari autem et gaudere oportebat, quia frater tuus hic mortuus erat, et revixit; perierat, et inventus est.

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