

with a sudden joy as she counts her treasures, and laying them at the feet of Jesus in a song." Through the fine prose translation of the *Te Deum* in the prayer book of the Church of England, its phrases have become familiar as household words.—"The glorious company of the apostles praise thee. The goodly fellowship of the prophets praise thee. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers." How solemn and melodious these noble words!

The early Latin Hymns are of a high order, and possess peculiar charms.—Strength, majesty, power are their most striking characteristics. Written in the sonorous speech of Rome, they have something of the imperial dignity of that stately language. Yet, as Augustine tells us, they were not confined to Church or Cathedral service, but were murmured by the people at their work and in their homes, and sung in grand choruses in the great congregation, giving voice to the praises and thanksgiving of the whole people. Dean Milman says, in his *Latin Christianity*, "as a whole, the hymnology of the Latin Church has a singularly solemn and majestic tone. It has an indescribable sympathy with the religious emotions, even of those whose daily service it does not constitute a part. Its profound religiousness has a charm for foreign ears, wherever there is no stern or passionate resistance to its power." The common opinion regarding the Latin Hymns is, that they are so deeply tainted with the errors and superstitions of the Church of Rome, that all good Protestants should abhor them. This is a great mistake. In reality the greater part of the Latin Hymns were written before the word Popery was ever devised. It is as we descend the stream of time that we find errors and superstitions multiplying—the worship of Mary and the adoration of saints and martyrs. In the early Latin Hymns there is no trace of these. The doctrine of the cross, the truth that sustains the heart in life and death is fully enunciated, and Christ alone is held up as the source of pardon, grace, and eternal life. Trust in the Lamb

of God is not weakened or obscured by being shared in by saint or angel. There is no reason then why we should close our ears against the words of those grand old singers—against the lofty strains of Ambrose, Jerome, Hilary and their strong fellow-believers, whose verse possesses qualities that fit it to aid believers in every age.

There is one hymn that finds a place in all our modern books of sacred song—one whose excellence is so universally admitted that it has been sung for a thousand years, in cathedral and chapel—in poor men's huts and lordly halls. I refer to the well-known "Veni Creator Spiritus."

"Creator Spirit, by whose aid
The world's foundations first were laid,
Come visit every humble mind;
Come pour the joys on all mankind;
From sin and sorrow set us free,
And make us temples worthy Thee."

Two claimants appear for the authorship of the original Latin hymn. One of these is Gregory the Great, Bishop of Rome towards the close of the sixth century.—England has reason to remember the name of Gregory with gratitude. He first formed the design of adding that island to the domains of Christendom, and despatched the monk Augustine on his mission of mercy to our pagan forefathers. On music and psalmody he bestowed especial care, and introduced a new mode of chanting which still bears his name, somewhat richer than that of Ambrose. The other claimant of the hymn is the great emperor Charlemagne. Another Latin hymn, also an invocation of the Holy Spirit, was composed by King Robert the second of France, about the commencement of the eleventh century.—Dean Trench, in his "*Sacred Latin Poetry*," calls this hymn "the loveliest of all the hymns in the whole circle of Latin poetry." I can only mention, in addition, the names of Venantius Fortunatus and the venerable Bede as the authors of hymns, some few of which have reached us.

A few words on Mediæval Hymns must now suffice. One of the noble, central figures of the Middle Ages was St. Bernard of Clairvaux. During the latter half of the twelfth century, the great events of Christian history cluster around this man,