

Book Notices.

The Latin Hymn-writers and Their Hymns. By the late SAMUEL WILLOUGHBY DUFFIELD, author of "The Heavenly Land," "Warp and Woof," and "English Hymns: Their Authors and History." Edited and compiled by PROF. R. E. THOMPSON, D.D., of the University of Pennsylvania. New York, London, and Toronto: Funk & Wagnalls. Octavo, pp. xii. 511.

Some two years ago, while visiting the beautiful Protestant cemetery at Detroit, we were particularly impressed by the noble monuments of the three Doctors Duffield, grandfather, father, and son, whose joint lives, extending over a century, were spent in preaching the Gospel. On the tomb of the second of the family were inscribed a few lines of the beautiful hymn of which he was the writer: "Stand up! stand up for Jesus," a hymn which has been an inspiration to thousands. The author of this book largely inherited the poetic instinct and poetic gift of his father. In the difficult task of translating these Latin hymns into English verse, he has shown rare facility and skill. He early developed a passion for poetry; by his tenth year he had mastered the difficulties of Chaucer. His work on "English Hymns: Their Authors and History," is already a classic on the subject, but his scholarly tastes make his work on Latin hymns the *opus magnum* of his life.

We may paraphrase the saying of Fletcher of Saltoun to read, "Let me make the hymns of a Church and I care not who constructs its theology." Indeed the hymns of a Church are its theology, not framed into a stiff logical system, but existing as a living, breathing and pervasive spell. A marvellous influence these old Latin hymns have had upon the thought and mind of Christendom. They have gone into the hymn books of all the Churches, Catholic and Protestant alike. They

have voiced the deepest emotions and the most sacred feelings of the soul. "Jerusalem the Golden" still utters the heavenly home-sickness of the heart, no less than when sung by Bernard of Clugny, amid the darkness of the middle ages, seven hundred years ago.

We know no such complete and sympathetic treatment of these old hymns elsewhere as that given in this volume. While the work of a scholar it is not the work of a pedant. The author does not obtrude his learning, but acts as the genial guide of the unlearned on those serene heights of song. In an interesting chapter he treats "The Praise Service of the Early Church," and introduces us to the study of Latin hymns. Successive chapters tell what is known of the life story of these saintly writers—bishops, monks, schoolmen—whose writings have been the precious heritage of the Church throughout the ages. Of sturdy Huguenot descent himself, he vindicates in a thoughtful chapter the right of Protestantism to the devotional use of these ancient hymns. A copious bibliography, indices and appendices increase the value of the book.

Although classic Latinity is void of rhyme, and many of the ancient hymns imitate it in this respect, yet many of the grandest of them all exhibit a complex rhyme and involved rhythm that it is exceedingly difficult to translate. The following are examples from Bernard of Clugny's poems:

"*Hora novissima, tempora pessima,
sunt vigilemus!*
*Ecce minaciter, imminet arbiter, ille
supremus.*"

Thus Englished closely:

"These are the *latter times*,
These are not *better times*,
Let us stand *waiting!*
Lo, how with *awfulness*,
He, first in *lawfulness*,
Comes *arbitrating!*"

"*Pax ibi florida, pascua vivida, viva
medulla,*