

**HYMNS FOR THE  
WEEK AND HYMNS  
FOR THE SEASONS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649088331

Hymns for the week and hymns for the seasons by William John Copeland

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**WILLIAM JOHN COPELAND**

**HYMNS FOR THE  
WEEK AND HYMNS  
FOR THE SEASONS**



## Preface.

THE following Hymns, with the exception of the "Veni, Sancte Spiritus," for Whitsunday; and the "Ave, plena gratiâ," for the Feast of the Purification, which are respectively from the Roman and the Paris Missals, and a few additional verses of the Hymn "Jesu dulcis memoria," are attempts at translation from the Hymns of the Breviary.

These, most of them handed down from the earliest ages of the Church, are not, it is well known, among the things which it was desired at the time of the Reformation to reject. The retention of the "Veni Creator" is itself an indication to the contrary. Nor is it easy or charitable to believe, that such as are here ventured upon, are, in substance at least, what our present authorities knowingly proscribe, or earnest and loving members of the Church

of England deliberately or consciously repudiate. Rather should we trust that there is that spirit amongst us which may discover and appreciate the characteristics which distinguish the ancient from all modern Hymns, and which will be more or less discernible through the poorest translation, their dogmatic precision, their reverential fervour, and sympathetic tenderness.

Thus, however these specimens may have lost in transiusion the severe simplicity of expression and divine depth of meaning of the original, they may at least help in their little measure to induce Catholic hearts amongst us to recognize a common faith, to realize a common hope, and cherish a common charity with those who still retain them, though not in the language of the people.

There are matters of faith and worship and practice in which want of sympathy with the great body of Western Christendom is simply suicidal to ourselves. There must be a point, however difficult in this or that particular case

to define, at which prejudice ceases to be right. The mere words "Missal" and "Breviary," and the technical names of the primitive Canonical Hours, Matins, Lauds, Prime, Terce, &c., need do violence to no reasonable prejudice, nor offend any honest and good heart. When Nathanael's strong prejudice made him say, "Can any good thing come out of Nazareth?" his honest and good heart led him to "come and see." Any how it cannot be wrong to hope that many are living in the spirit of that prayer, which, doubtless for some good end, has been so often of late put into our mouths, that, "our only Saviour, the Prince of peace, would take away from us all hatred and prejudice, and whatsoever else may hinder us from godly union and concord"—not only amongst ourselves, but with the rest of Christendom.

Such surely is the spirit in which He would have us live, Whose solemn charge to His disciples was that they should love one another; Whose solemn prayer for all who should be-

lieve on Him was that they all might be *One*: and such, we may be thankful to reflect, is the temper most fully and entirely in accordance with that prayer which we use continually at His Altar, "that all they that do confess His Holy Name, may agree in the truth of His Holy Word, and live in unity and godly love."

*Tu autem, Domine, exurgens miseraberis Sion, quia tempus miserendi ejus, quia venit tempus.*

*Quoniam placuerunt servis Tuis lapides ejus, et pulveris ejus miserabuntur.*



## ADVERTISEMENT.

---

A FEW remarks are here prefixed to an index of names and dates, on a subject of great interest, but involved in great obscurity, the age and probable authors of the old Catholic Hymns.

A list prefixed to the "Hymni Ecclesiar," extracted from the Roman, Salisbury, and York Breviaries, and other sources, and published at Oxford in the year 1838, has the names of the reputed authors of some of the Hymns affixed to them.

Of these, thirty bear the name of St. Ambrose, five or six of them with a ?;—eight, the name of Prudentius, to which three or four others might be added;—seven are connected with the name of St. Gregory the Great. The name of St. Hilary occurs once, of Sedulius once, of St. Bernard once, of Sylvius once. Two Hymns are attributed to Elpis, wife of Boethius, two to

Fortunatus:—Paul the Deacon, so called, appears as the author of the Hymn for St. John the Baptist's Day, St. Thomas Aquinas of those for the Feast of Corpus Christi; and one, "*Pater superni luminis*," is by Bellarmine.

This list, from whatever source derived, agrees in the main with others which have been consulted; and the result of the investigation is this, that out of a collection of somewhat fewer than 150 Hymns, scarcely more than one third bear any name at all, nearly two thirds are wholly unauthenticated.

Most touchingly true then is it of "such as found out musical tunes, and recited verses in writing," men famous in their generations, "some there are which have left a name behind them, and some have no memorial."

But of those which have left a name, whose praise is greatest in the Church, St. Ambrose and St. Gregory the Great, there is a difficulty, amounting in the greater number of cases to an impossibility, in ascertaining, and even in conjecturing, what may be safely connected with their

respective names. As we have in the terms "Ambrosian" and "Gregorian Chant" an indication of the "musical tunes," which they respectively gave or preserved to us, so have we the term Ambrosian or Gregorian sometimes applied to Hymns also, "verses which they recited in writing." Yet, as we know but imperfectly what they contributed to the music, so are we very imperfectly acquainted with what they contributed to the poetry of the Church.

And so doubtless, greatly as, under God, we are indebted to them, would these great Saints be content we should regard themselves, and the nameless authors who entered into their labours, as only so many single and hidden strings, which vibrated here and there through the unbroken Church, when the Sun of Righteousness awakened all its latent harmonies; when the fervour of primitive devotion found its vent and expression in the continual chanting of the Psalms, and undivided Catholic Christendom, in its unity and sanctity, reflected Christ's image as the Light of the world, shining with His lustre,