

Litany of our Lady of Loreto. But a more interesting edition is that of 1687, when a Catholic monarch, King James II., ruled over Great Britain and Ireland. It contains all the earlier matter, with the addition of Vespers on Sundays and holy days, the Ordinary of the Mass, and some other devotions.

In the *Primer* of 1684 (Rouen) are included some new English hymns, of which the best is a translation of 'Jesu Dulcis Memoria'; while that of 1685 has seven translations—namely 'Te Deum,' 'Veni Sancto Spiritus,' 'Memento Salutis Auctori,' 'Jesu Dulcis Memoria,' 'Salutis Humanæ Sator,' 'Creator Alme Siderum,' and 'Salvete Flores Martyrum.' The 1687 *Primer* is merely a revised of the 1685 edition, but four new hymns are added, including a translation of the immortal 'Dies Iræ,' and also one of the like immortal 'Stabat Mater.'

Of particular interest is the *English Primer* of 1706; though, owing to the severity of the penal laws, no place of publication is given. In all, it contains one hundred and twenty translations of the hymns in Matins, Lauds, and Vespers; and also Dryden's translation of 'Ut Queant Laxis,' 'Veni Creator,' and the 'Te Deum,' as well as a new translation of 'Jesu Dulcis Memoria.'

Among Elizabethan hymn writers, the Blessed Father Robert Southwell, S.J., holds premier place. His five best-known hymns are: 'As I in a hoary winter's night' (Christmas), 'Behold a simple, tender Babe' (Christmas), 'In Paschal Feast the end of ancient rite,' 'Let folly praise that fancy loves,' and 'Praise, O Sion,—praise, praise the Saviour' (a translation of 'Lauda Sion Salvatorem'). Of these five four are included in *Arundel Hymns*. I can not resist the temptation of quoting the first stanza of the Christmas hymn 'New Prince, New Pomp':

'Behold a simple, tender Babe
In freezing winter night
In lonely manger trembling lies
Alas! a piteous sight.'

There is no need to dwell on the almost sensuous beauty of the hymns of Richard Crashaw (d. 1650). Less known is *The Devotions in the Ancient Way of Offices*, compiled by Father John Austin, in 1668, the year before his death. In this work (of which a second edition appeared in 1672, and a third in 1684) there are forty-three hymns, including two translations by Crashaw. Of Austin's hymns, 'Hark, my soul, how everything' (rewritten by John Wesley in 1736) and 'Lord, now the time returns' (abridged as 'Blest be Thy love, good Lord'), are still sung.

John Dryden, as is now admitted by hymnologists, wrote the greater number of the one hundred and twenty translations of Latin hymns in the 1706 edition of the *Primer*, many of which are included in *The Garden of the Soul* (1737) and in a *Manual of Prayers* (1750)—two Catholic prayer-books that came out under the ægis of Bishop Challoner. As early as 1693, he published his beautiful translation of the 'Veni Creator Spiritus,' beginning:

'Creator Spirit, by Whose aid
The world's foundations first were laid.'

Alexander Pope (1688-1744) gave of his best to Catholic hymnody. His 'Vital Spark' is well known, as also his 'Father of all in every age'; but his translation of St. Thomas' 'Lauda Sion' is unfamiliar to many, on which account I may quote the last stanza:

'Gracious Jesus, Lord Divine,
Preserve us, feed us, lest we stray;
And through the lonely vale of time
Conduct us to the realms of day.
Source of uncreated Light,
Matchless Goodness, boundless Might,
Fed by Thy care, Thy bounty blest,
Hereafter give Thy flock a place
Amongst Thy guests a chosen race,
The heirs of everlasting rest.

In regard to Pope, I may add it is not generally known that he translated the hymn, 'O Deus, ego amo

Te' (the earliest English translation), at the request of Father Adam Pigott, S.J., who died at Croxden, on April 30, 1751.

Students of English Catholic hymnody will find much to interest them in the various editions of *The Evening Office of the Church*, which appeared in the years 1710, 1725, 1748, and 1760. In 1763 there was published a complete translation of the Roman Breviary, in four volumes, including new translations of the hymns. All these works, it is well to note, were issued without a musical setting. At length, in 1766, there was published the earliest Catholic service book, with music for English Catholics—namely, *Sacred Hymns, Anthems, and Versicles for Morning and Evening Service*, in two parts, compiled by Charles Barbandt. It was printed for the author, in octavo, and had the title-page printed in Latin, English, and French. This Charles Barbandt was organist of the Bavarian Embassy Chapel, London; and he it was who gave lessons to Samuel Webbe. Even a more interesting book is *An Essay on the Church Plain Chant*, the second part of which contains 'anthems, litanies, proses, and hymns as they are sung at the public chapels at London'; published by an Irishman, James P. Coghlan, in 1782. Ten years later, in 1792, appeared Webbe's *Collection of Motets and Antiphons*; and then English Catholic hymnody was able to come out in the open, owing to a relaxation in the penal laws.

Coming down to more modern times, in the first decade of the nineteenth century there was issued a collection of Catholic hymns. About the same time a new hymn-book (of which the present writer has a copy), entitled *Vespers; or, Evening Office of the Church*, was printed by Wegan of Dublin—all the more interesting as it contains the music for the hymns.

A very remarkable *Collection of Spiritual Songs* was published by the Rev. Dr. Alexander Geddes in 1791; and the chief feature of the work, ostensibly designed for Scotch Catholics, was that the hymns were directed to be sung to popular Scotch melodies. Geddes died under ecclesiastical censure on February 26, 1802.

In 1806 and 1807 the Rev. Nicholas Gilbert published a small volume of *Catholic Hymns*, which was reprinted in 1823 by Father George L. Haydock, of Ugthorpe, in Yorkshire—the editor of Haydock's Bible (1811). In 1823 Father Haydock printed at Whitby a second collection, which includes the former, but with the addition of thirty-nine hymns.

Not many would suppose that the erudite historian, the Rev. Dr. Lingard (1771-1841) had a taste for hymn-writing, but at least one of his hymns has attained world-wide popularity. This is the charming 'Hail, Queen of Heaven,' which first appeared in his *Manual of Prayers*, published at York in 1840.

As I write I have before me an exceedingly scarce duodecimo, *The Catholic Choralist* (1842), dedicated to Father Theobald Mathew, the Apostle of Temperance, compiled by Father William Young, of Dublin, a brother of the saintly Father Henry Young, whose biography has been so charmingly written by Lady Georgiana Fullerton. In addition to the Breviary hymns, there are a number of original verses, including twenty temperance hymns. The chief attraction, however, of this little work is the musical setting of fifty odd hymns, mostly adaptations to airs by Beethoven, Mozart, Pleyel, Haydn, Mazzinghi, Bach, Kotzeluch, and Webbe.

But the first really good modern collection of English hymns was due to Father Edward Caswell, in his *Lyra Catholica* (1849), containing two hundred translations from the Breviary, Missal, and other sources. In the same year appeared Father Faber's delightful *St. Wilfrid's Hymn-Book*, a tiny work containing eleven hymns, of which two are still sung—namely, 'Hail, holy Joseph—hail!' and 'Mother of Mercy, day by day!' It was the present writer's good fortune to spend many a pleasant evening, during the years 1890-94, in Father Faber's Grotto at St. Wilfrid's College, Oakamoor (Staffordshire), where the distinguished Oratorian wrote these eleven hymns in 1847-48. Here also he wrote his 'Jesus and Mary' (1849), in which appeared 'Dear Husband of Mary,' 'Dear Little One, how sweet Thou art!' 'O turn to Jesus, Mother—turn!' and 'Sing, sing, ye Angel Bands.' In