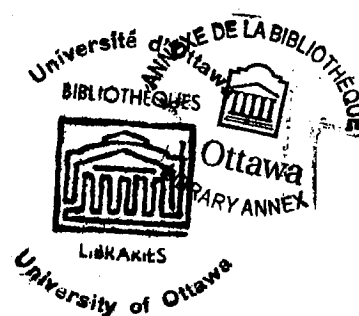


UNIVERSITÉ D'OTTAWA -- ÉCOLE DES GRADUÉS

AN ANALYSIS OF THE MEDIAEVAL LATIN  
HYMNS TO ST. DOMINIC, ST. PETER  
THE MARTYR AND ST. THOMAS AQUINAS

by Kenneth C. Russell



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CURRICULUM STUDIORUM

Kenneth C. Russell was born March 27, 1934, in Hamilton, Ontario. He received the Bachelor of Arts degree from the University of Ottawa in 1958.

## TABLE OF CONTENTS

Chapter	Page
INTRODUCTION.....	[vii]
I. LEGENDS IN THE HYMNS TO ST. DOMINIC.....	1
1. The Prophecy Foretelling His Birth.....	2
2. The Star on St. Dominic's Forehead.....	4
3. St. Dominic's Education.....	5
4. St. Dominic and the Test of Fire.....	6
5. The Founding of the New Order.....	7
6. The Miraculous Multiplication of Bread...	8
7. St. Dominic Gives Protection from a Storm	9
8. The Last Counsel of St. Dominic.....	10
9. The Ladder Seen Descending from Heaven...	11
10. The Odour from the Tomb.....	13
II. LEGENDS IN THE HYMNS TO ST. PETER THE MARTYR...	15
1. The Origin of St. Peter.....	16
2. The Ascetic Practices of the Saint.....	17
3. The Martyrdom of St. Peter.....	18
4. The Miracles of St. Peter.....	21
III. LEGENDS IN THE HYMNS TO ST. THOMAS AQUINAS.....	24
1. The Prophecy of St. Thomas' Birth.....	26
2. The Temptation in the Tower.....	27
3. The Crucified Christ Speaks to Thomas....	30
4. The Legendary Visits of St. Peter, St. Paul and the Blessed Virgin.....	32
5. St. Thomas Foretells His Burial Place....	33
6. The Signs Announcing St. Thomas' Death...	34
7. The Difficulty of Obtaining St. Thomas' body	36
8. The Miracles and Visions after St. Thomas' Death.....	36
IV. THE INCIPITS OF THE HYMNS.....	41
1. Incipits Announcing the Feast.....	41
2. Incipits Addressed to the People.....	43
3. Incipits Addressed to the Church.....	44
4. Incipits Addressed to the Saint.....	45
V. STEREOTYPED MIRACLES IN THE HYMNS.....	47
1. General References to Miracles.....	47
2. Miracles Common to the three Saints.....	49
3. Explanation of the Stereotyped Miracles..	53

## TABLE OF CONTENTS

v

Chapter	Page
VI. PRAYERS IN THE HYMNS TO THE THREE SAINTS.....	56
1. Pleas to Bring Souls to Heaven.....	56
2. Requests for Aid to Sinners.....	60
3. Prayers Addressed to One Particular Saint..	64
VII. METAPHORS AND PANEGYRIC ELEMENTS IN THE HYMNS..	67
1. Stereotyped Panegyric and Metaphorical Expressions.....	68
2. Panegyric Terms Applied Particularly to St. Dominic.....	79
3. Panegyric Terms Applied Particularly to St. Thomas Aquinas.....	81
4. Biblical Metaphors in the Hymns.....	82
5. Metaphors from Classical Antiquity.....	87
6. Miscellaneous Metaphors in the Hymns.....	88
VIII. PLAGIARISM IN THE HYMNS.....	92
1. Plagiarized Verses in the Hymns.....	92
2. Plagiarized Stanzas in the Hymns.....	93
3. Plagiarized Forms in the Hymns.....	94
SUMMARY AND CONCLUSIONS.....	97
BIBLIOGRAPHY.....	101

## LIST OF TABLES

Table	Page
I. ABBREVIATIONS USED IN THE TEXT.....	x
II. HYMNS REFERRED TO IN THE TEXT.....	xi
III. COMPARISON OF CHRIST'S MIRACLES AND THOSE FOUND IN THE HYMNS.....	55

## INTRODUCTION

A new method for the study of Mediaeval hymnody was outlined by Dr. Joseph Szovérffy, Ph.D., in an article entitled "The Legends of Saint Peter in Medieval Latin Hymns" which appeared in the 1954 edition of Traditio<sup>1</sup>. He expressed the opinion that a thorough internal analysis of the vast body of Latin mediaeval hymns would permit scholars to establish relationships between them and also to classify them much better than the unsure study of the manuscript tradition permits. Such a series of studies would, he hoped, make possible the long awaited history of Mediaeval hymnody.

This thesis will attempt to apply this method to hymns written in honour of three early Dominican saints — St. Dominic, St. Peter the Martyr, and St. Thomas Aquinas. The rhythmical offices, pia dictamina, hymns and sequences (which for the sake of convenience will all be termed "hymns") will be analysed under several aspects. First an attempt will be made to show the relationship existing between the legendary motifs as found in the prose Vitae

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<sup>1</sup> "The Legends of Saint Peter in Medieval Latin Hymns", Traditio - Studies in Ancient and Medieval History, Thought and Religion, New York, Fordham University, 10, 1954, p. 275-322.



## INTRODUCTION

viii

and as found in the hymns. Next, stereotyped elements which are shared by the majority of hymns will be considered. This large group will include incipits, prayers, and metaphorical-panegyric terms. At the same time particular, non-stereotyped elements will be brought to light and discussed.

It is hoped that the conclusion will be able to show a progressive development in the hymns to each saint. In reality, however, the thesis aims only to lay the foundation necessary for a more thorough and intensive study of these hymns.

Hymns honouring St. Dominic, St. Peter and St. Thomas were chosen for analysis because these saints were the first great Dominican saints and in fact enjoyed great popularity as the number of hymns in their honour shows. It was also found they formed a trinity in the mind of the Mediaevals. One hymn<sup>2</sup> in fact, refers to them by this term and a prose Vita groups them in a call for aid<sup>3</sup>.

No previous studies of the hymns in honour of the three Dominican saints have been made with the exception of the Petrus Hymn of Origo Scacabarozzi (P/1) which Dr. Joseph

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<sup>2</sup> C/1 (1).

<sup>3</sup> Vita S. Thomae de Aquino, Auctore Guilielmo de Thoco, in Acta Sanctorum Bollandiana, Martii Tomus Primus, Paris and Rome, Palmé, 1865, p. 680, 80.

## INTRODUCTION

ix

Szovérffy briefly comments upon in "Some Features of Origo Scaccabarozi's Hymns" which appeared in Aevum Rassegna di scienze storiche, linguistiche e filologiche, Milano, Università Cattolica del Sacro Cuore, 29, 1955, p. 301-343.

Professor Szovérffy mentions the personal relationship of Scaccabarozi and Peter which he feels may account for the poverty of the biographical content. He also notes some stereotyped expressions in the hymn.

For this initial study the hymns have been taken from the Analecta Hymnica Medii Aevi and the prose texts from the Acta Sanctorum Bollandiana which has given, in the case of each saint, the very early Vitae.

In order to facilitate the use of the references given in the body of the thesis the system of abbreviations explained in the following page has been adopted.

## INTRODUCTION

x

Table I - Abbreviations used in the text.

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TextsA H = Analecta Hymnica Medii AeviA S = Acta Sanctorum BollandianaReferences to Rhythmical Offices

Ad Ben = Ad Benedictus

Ad Mag = Ad Magnificat

Ad Noct= Ad Nocturnum

Infra aut Per Oct. = Infra aut Per Octavam

In Laud<sup>1</sup> = In Laudibus

In 1 Noct= In 1 Nocturno

In 1 Vesp= In 1 Vesperis

Resp. = Responsoria

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<sup>1</sup> A number after the words stipulates the number of the antiphon.

## INTRODUCTION

xi

Table II - Hymns Referred to in the Text

H = Hymn  
P = Pia Dictamina  
R = Rhythmical Office  
S = Sequence

Sigilla	1st Verse	Type	Date (century)	Source
St. Dominic				
D/1	Gaude, Felix	R	14	AH 25 N° 85
D/2	Adest dies laetitiae	R	14	AH 25 N° 86
D/3	Ave sancte Dominice	P	13-16	AH 29 N° 109
D/4	Gaude, plenus caritate	P	16	AH 29 N° 198
D/5	O sancte Dominice	S	14/15	AH 39 N° 149
D/6	Laetabundus	S	15	AH 40 N° 188
D/7	Ave Dominice	H	16	AH 43 N° 202
D/8	O sancte Dominice	P	15	AH 46 N° 210
D/9	Gaude, mater ecclesia	H	13	AH 52 N° 171
D/10	Novus athleta Dominici	H	13	AH 52 N° 172
D/11	Hymnus novae laetitiae	H	13	AH 52 N° 173
D/12	In Caelesti ierarchia	S	13	AH 55 N° 115
St. Peter the Martyr				
P/1	In Petri novi martyris	H	13	AH 14 N° 8
P/2	Collaetetur	R	13	AH 28 N° 48
P/3	Ave, martyr sancte Petre	P	13-16	AH 29 N° 84
P/4	Martyri victori laudes	S	14/15	AH 34 N° 320
P/5	Chorus Dei fidelium	H	15	AH 43 N° 455
P/6	Magnae dies laetitiae	H	13	AH 52 N° 325
P/7	Adest triumphus nobilis	H	16	AH 52 N° 326
P/8	Exultet claro sidere	H	16	AH 52 N° 327
P/9	Adest dies celebris	S	13	AH 55 N° 293
St. Thomas Aquinas				
T/1	Felix Thomas, doctor ecclesiae	R	14	AH 5 N° 84
T/2	O quam Felix mater Italia	R	14/15	AH 5 N° 85
T/3	De superna monarchia	S	15	AH 9 N° 349
T/4	Adest dies laetabundus	S	15	AH 10 N° 418
T/5	Ave, Thoma de Aquino	P	13-16	AH 29 N° 111
T/6	O quam de claro genere	S	14	AH 37 N° 311

## INTRODUCTION

xii

## Hymns Referred to in the Text (cont.)

Sigilla	1 <sup>st</sup> Verse	Type	Date (century)	Source
St. Thomas Aquinas (cont.)				
T/7	Lauda, Sion increatam	S	14	AH 37 N°312
T/8	Inviolata iubilans	S	14	AH 37 N°313
T/9	Thomas flos praedicatorum	S	15	AH 40 N°343
T/10	Doctor Thomas, mundi lumen	S	15/16	AH 42 N°327
T/11	Pange lingua, gloriosi	H		AH 43 N°496
T/12	Ortum, vitam et exitum	H	14/15	AH 43 N°495
T/13	Iucundetur in hac die	S	15	AH 44 N°303
T/14	In praesenti incolatu	S	15	AH 44 N°304
T/15	Exsultet mentis iubilo	H	14	AH 52 N°352
T/16	Thomas, insignis genere	H	15	AH 52 N°353
T/17	Lauda, mater ecclesia	H	14	AH 52 N°354
T/18	Superna mater inclita	H	14	AH 52 N°355
T/19	Iubar caelorum prodiens	H	15	AH 52 N°356
T/20	Aurora pulchra rutilans	H	14	AH 52 N°357
T/21	Ad exemplar triumphantis	S	16	AH 55 N°324
T/22	Laetabundus	S	13	AH 55 N°325
The Three Saints				
C/1	Ad honorem trinitatis	H	16	AH 44 N°111

## CHAPTER I

## LEGENDS IN THE HYMNS TO ST. DOMINIC

St. Dominic Guzman, founder of the Order of Preachers, was born in 1170 in Chaleruega, Spain<sup>1</sup>. As a young man he studied first the liberal arts and then Theology at Palencia<sup>2</sup>. Following his studies he became a canon in the diocesan Chapter<sup>3</sup> and held various offices, becoming Prior in 1201<sup>4</sup>. While on a diplomatic mission with his bishop, Dominic came into contact with organized heresy for the first time. Both he and his bishop joined the Cistercians in combatting the heresy<sup>5</sup>. It was while engaged in this campaign against heresy that Dominic quite gradually began to form around him the elements of a religious order.

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<sup>1</sup> Commentarius Praevius in Acta Sanctorum Bollandiana Augusti Tomus Primus, Paris and Rome, Palmé, 1867, p. 381, A.

<sup>2</sup> Idem, p. 388, F.

<sup>3</sup> Pierre Mandonnet, Saint Dominique, l'idée, l'homme et l'oeuvre, Paris, Desclée, (circ. 1937), Vol. 2, p. 193.

<sup>4</sup> Commentarius Praevius, in A S. Augusti Tomus Primus p. 375, D.

<sup>5</sup> Pierre Mandonnet, Saint Dominique, Vol. 1, p. 142.

## LEGENDS IN THE HYMNS TO ST. DOMINIC

2

He sought approbation for his order in 1215<sup>6</sup> and after many trips to Rome approval came in a series of Papal Bulls issued in 1216 and 1217<sup>7</sup>. In the years which followed, Dominic travelled incessantly preaching and organizing his young order<sup>8</sup>. He died at Bologna on August 6, 1221, after he had the opportunity of giving a final counsel to his brethren<sup>9</sup>.

## 1. The Prophecy Foretelling His Birth.

As it is to be expected, the mediaeval lives of St. Dominic state that the birth of this great saint was foretold by a marvelous prophecy. The texts relate that St. Dominic's mother dreamt that she had in her womb a puppy who issuing forth carrying a torch in his mouth, set the whole world on fire. The prose text adds that this foretold the power of his future eloquence. The text of Bartholomaeus Tridentinus reads:

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<sup>6</sup> Commentarius Praevius, A S, Augusti Tomus Primus,  
p. 375, C.

<sup>7</sup> Idem, p. 375, C.

<sup>8</sup> For his travels see list in Bede Jarret's Vie de Saint Dominique, Fribourg and Paris, St. Paul, 1947, p. 9-11.

<sup>9</sup> Acta Ampliora, quae F. Theodoricus de Appoldia suppar Ordinis Praedicatorum scriptor, ex variis antiquioribus monumentis collegit in A S, Augusti Tomus Primus, p. 598, C.

## LEGENDS IN THE HYMNS TO ST. DOMINIC

3

---- ante suam praefiguratus est nativitatem:  
vidit enim se mater sua catulum gestare in utero,  
qui egressus, faculam ore gestabat, ex quo totum  
mundum incendere videbatur: nam eloquium ejus,  
sicut facula ardebat sicut postea manifeste [patuit]<sup>10</sup>.

A Dominic sequence states the same thing and draws  
the same lesson from the metaphor of the torch.

In figura catuli  
Praedicator saeculi  
Matri praemonstratur  
Portans ore faculam  
Populos hortatur<sup>11</sup>.

Twice there is a mere mention of this probably well  
known story:

Forma praevisus catuli<sup>12</sup>.

Several times there is mention made of signs fore-  
shadowing his birth but without any mention of just what  
they were:

In figuris praesignatus<sup>13</sup>.  
Antequam es mundo natus<sup>13</sup>.

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<sup>10</sup> Vita Altera, Quam F. Bartholomaeus Tridentinus ex  
Ordine Praedicatorum ante medium seculi XIII breviter, con-  
scripsit in Acta Sanctorum Augustini Tomus Primus, p. 556, B.

<sup>11</sup> D/12 (5,6).

<sup>12</sup> D/1 (11 Noct. 1) and D/2 (ad Noct.1).

<sup>13</sup> D/3 (1).



## LEGENDS IN THE HYMNS TO ST. DOMINIC

4

## 2. The Star on St. Dominic's Forehead.

A rhythmical office mentions a distinctive mark of favour which was granted to Dominic while he was an infant. According to Bartholomaeus Tridentinus, his god-mother saw a star on Dominic's forehead when he was baptized.

---- et matronae, quae eum de baptismo leveverat,  
ostensus est stellam habere in fronte<sup>14</sup>.

The star is replaced in Jordanus by a moon which the mother sees on Dominic's forehead in a dream. He adds that this was a sign that Dominic would be a light to the people.

Denique matri suae in visione monstratus est  
velut habens lunam in fronte: quo profecto prae-  
figabatur, dari eum aliquando in lucem gentibus  
illuminare his qui in tenebris, et in mortis umbra  
sederent, ut rei postmodum probavit eventus<sup>15</sup>.

The rhythmical office which reflects this legend avoids any mention of when or how the star was seen but adds the comment that it prophesied that Dominic would be a new light to the ages.

Stella micans  
in fronte parvuli  
Novum iubar  
praemonstrat saeculi<sup>16</sup>.

---

<sup>14</sup> Tridentinus, p. 556, B.

<sup>15</sup> Vita, Auctore B. Jordano synchrono ex Ordine Praedicatorum, in A S Augusti Tomus Primus, p. 542, F.

<sup>16</sup> D/1 (in 1 Noct. 2).

## LEGENDS IN THE HYMNS TO ST. DOMINIC

5

## 3. St. Dominic's Education.

Two offices in exactly the same words comment that Dominic first received a satisfactory training in the liberal arts and then passed on to the study of the "higher truths", i.e. Theology.

Documentis artium  
Eruditus satis  
Transiit ad studium  
Summae veritatis<sup>17</sup>.

Jordanus writes that the child was from the beginning trained for the ecclesiastical life. He comments that he was sent to Palentia, studied the liberal arts and then passed on eagerly to theological studies.

Hunc primitus in usu ecclesiastico erudiri fecerunt ut quem sibi Deus vas electionis futurum praeviderat, in ipsa adhuc puerili aetate, velut testa recens exliberet (a quo nec post modum immutaretur) sanctitatis odorem. Postmodum autem missus Palentiam, ut ibi liberalibus informaretur scientiis, quarum studium eo tempore vigeat ibidem; postquam eas, ut sibi videbatur, satis edidicit, relictis iis studiis, tamquam in quibus temporis hujus angustias minus fructuose veretur expendere, ad theologiae studium convolvit, caepitque divinis vehementer inhiare eloquiis, utpote dulcioribus super mel ori suo<sup>18</sup>.

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<sup>17</sup> D/1 (in 1 Noct. 3) and D/2 (ad Noct. 3).

<sup>18</sup> Jordanus, p. 542, C et sqq.

## LEGENDS IN THE HYMNS TO ST. DOMINIC

6

## 4. St. Dominic and the Test of Fire.

During his conflicts with the heretics the prose lives record a test of faith to which Dominic and an unknown heretic submitted themselves. According to the custom of the time each had written a book setting forth and defending their beliefs. Dominic's work had apparently gained great renown. After a long and inconclusive argument, each man threw the book he had written into the flames. The book of the heretic was quickly consumed while that of Dominic was untouched. Even after being thrown into the fire for the third time it remained whole. Theodoricus recounts the story thus:

Fiebant tunc frequenter praedicationes in plebibus et disputationes cum haereticis sub iudiciis disputatis. Nec etiam tunc destituit signis et miraculis Ecclesiam ex fidelibus conscripserunt. Scripsit quoque sanctus Dominicus librum fidei suae, sacris auctoritatibus et divinis rationibus roboratum, qui etiam prae ceteris approbatus, ab omnibus est receptus; qui ad confutandam haereticam falsitatem, comprobendamque Catholicae fidei veritatem, post longam disputationem, apud Fanum Jovis habitam, cum libello cujusdam haeretici ignibus consumptus et incineratus periit; libellus confessoris Christi Dominici ab igne prosiliit in longinquum; secundo iterum injectus et tertio, et tunc quidem prosiliit incombustus, sui scriptoris sanctitatem et fidei Christianae comprobans veritatem<sup>19</sup>.

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<sup>19</sup> Acta Ampliora, quae F. Theodoricus de Appoldia suppar Ordinis Praedicatorum scriptor, ex variis antiquioribus monumentis collegit in A. S. Augusti Tomus Primus, p. 565, .

## LEGENDS IN THE HYMNS TO ST. DOMINIC

7

A rhythmical office mentions the popularity of the book and the trial by fire.

Verbum vitae  
dum palam promitur  
Surgunt hostes  
liber conscribitur,  
Favent omnes,  
sic error vincitur,  
Fides extollitur;  
Ter in flammis  
libellus traditur,  
Ter exivit  
illaesus penitus<sup>20</sup>.

Obviously the survival of the book was taken as a sign of the truth of the doctrine taught by St. Dominic and the immediate burning of the heretic's manuscript a sign of its utter falsehood.

## 5. The Founding of the New Order.

Two brief notes are made in hymns of the founding of the new order by St. Dominic. The first passage recalls the rule of St. Augustine which Dominic adopted in order to avoid running counter to the ruling of the Holy See that no new religious rules be brought forward<sup>21</sup>.

Sub Augustine regula  
Mente profecit sedula,  
Tandem virum canonicum  
Auguet in apostolicum<sup>22</sup>.

---

<sup>20</sup> D/1 (In 1 Noct. 3).

<sup>21</sup> Pierre Mandonnet, Saint Dominique, Vol. I, p. 49.

<sup>22</sup> D/1 (In 2 Noct. 2).

## LEGENDS IN THE HYMNS TO ST. DOMINIC

8

The second passage indicates the purpose for which the order was founded — the spreading of the Gospel and the eradication of heresy.

Doctrinam evangelicam  
Spargens per orbis cardinem,  
Pestem fugat haereticam<sup>23</sup>.  
Novum produciens ordinem<sup>23</sup>.

#### 6. The Miraculous Multiplication of Bread.

The prose texts give a number of occasions on which St. Dominic supplied his hungry brethren with bread or wine. On one occasion, St. Dominic imitated Christ by breaking into small fragments what little bread they had in the monastery. This was distributed to the brethren and the servers went around several times:

Toties circuivit, quod omnes satiati sunt, et multo plus de pane sublatum est Dei miraculo, quam per homines appositum fuerat die illa<sup>24</sup>.

Another time, however, angels are sent after Dominic has prayed and distribute loaves of bread to the community. Theodoricus relates one such instance:

Tandem coopertis mensis et scyphis oppositis, facto signo, ingressi sunt Fratres refectorium, et benedixit sanctus Pater mensas. Residentibus cunctis, legit ad mensam Frater Henricus Romanus. Sanctus autem Dominicus junctis manibus caepit

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<sup>23</sup> D/11 (3).

<sup>24</sup> Theodoricus, p. 587, F.

## LEGENDS IN THE HYMNS TO ST. DOMINIC

9

orare super mensam; et ecce, ut promiserat, affluit providentia divina, ut asceret servos suos.

Nam duos iuvenes pulcherrimi in medio apparuere refectorii, missi cum duabus pallis, videlicet candidissimis pambus plenis, a tergo et ante, incipientes autem ab inferioribus, unus ad dexteram et alter ad sinistra, singulis Fratribus panem integrum obtularunt<sup>25</sup>.

The hymns and offices contain two general remarks on the provision of bread. The first passage speaks of the bread as "heavenly" and the second calls it a "divine gift". Neither passage mentions the distribution of bread by the angels.

Panis oblatus caelitus  
Fratrum supplet inopiam<sup>26</sup>.

Turba fratrum panem edit  
Missum Dei munere<sup>27</sup>.

#### 7. St. Dominic Gives Protection from a Storm.

Another miracle of St. Dominic which is found in both the prose accounts and the hymns is the warding off of a storm by means of the sign of the cross. Tridentius relates that while Dominic and his companion Fr. Bertrand were on their way to Rome, St. Dominic protected both of them from a drenching by merely making the sign of the cross:

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<sup>25</sup> Idem, p. 583, A.

<sup>26</sup> D/1 (In 2 Noct. Resp. 2).

<sup>27</sup> D/12 (10).

## LEGENDS IN THE HYMNS TO ST. DOMINIC

10

Pater bonus Dominicus multis etiam coepit miraculis clarere: nam Romam eundo signo crucis a se, et a Fratre Bertrando pluviam in circuitu inunda-tem depulit, ut ne gutta eos contingeret<sup>28</sup>.

The hymns and rhythmical offices mention the miracle very briefly. One comments that the rain obeyed Dominic:

Signo crucis  
oboedivit pluvia<sup>29</sup>.

Another states that he drove the storm from himself:

Imbrem repulisti a te  
Per crucem mirifice<sup>30</sup>.

The third remarks that the shower ceased because of the sign of the cross:

Signo crucis imber cedit<sup>31</sup>.

## 8. The Last Counsel of St. Dominic.

The last counsel which Dominic gave to his brethren is given at length in the life by Theodoricus. The portion concerning poverty insists again and again that the order maintain its simple way of life and remain free of the stain of temporal wealth.

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<sup>28</sup> Tridentinus, p. 556, F.

<sup>29</sup> D/1 (In 2 Noct. 2).

<sup>30</sup> D/4 (1).

<sup>31</sup> D/12 (10).

## LEGENDS IN THE HYMNS TO ST. DOMINIC

11

Ne autem paupertas evangelica, firmissimum hujus Ordinis fundamentum, per inimicam Deo carnalem sapientiam quateretur, ne quis in hunc Ordinem possessiones induceret temporales, maledictionem Dei omnipotentis et suam terribiliter imprecans ei, qui Ordinem Praedicatorum, quam praecipue decorat paupertatis professio, terrenae substantiae pulvere praesumpserit offuscare<sup>32</sup>.

A rhythmical office mentions this last counsel and lays stress on poverty which St. Dominic had emphasized.

Migrans pater filiis  
Vitae firmamentum  
Paupertatis humilia  
Condit testamentum<sup>33</sup>.

## 9. The Ladder Seen Descending from Heaven.

The prose lives relate that after the death of St. Dominic, in fact at the very same hour, Jesus and Mary were seen to extend a ladder (actually two scaling ladders) from Heaven. Someone in the garb of a Dominican sat on this ladder and it was then drawn up into Heaven. A later correlation of events showed that this miracle had taken place when Dominic died and the conclusion was drawn that St. Dominic was the monk who sat on the ladder. Theodoricus relates the story thus:

Eadem quippe die, eademque hora defunctionis ejus, venerabilis vir ejusdem Ordinis, F. Wala, Prior Brixiae, postmodum ibidem episcopus, levi

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<sup>32</sup> Theodoricus, p. 598, C.

<sup>33</sup> D/1 (In 3 Noct. 2).



## LEGENDS IN THE HYMNS TO ST. DOMINIC

12

depressus somno, vidit interioribus oculis quamdam aperturam in coelo, per quam submittebantur duae candidissimae scalae. Summitatem unius scalae manu tenebat dominus Jesus Christus; summitatem vero alterius scalae tenuit Virgo, mater ejus beata, angeli vero discurrebant ascendentes et descendentes per eas.

Ecce inter utramque scalam sedens: et qui sedebat, similis erat Praedicatori, habenti faciem euntis in Jerusalem supercoelestem. Scalas autem illas sursum decebant paulatim Christus Jesus, ejusque Mater, virgo gloriosa. Ducebatur pariter sedes cum sedente, donec psallentibus angelis coelo illatus est. Receptis itaque in coelum scalis et sede pariter cum sedente, caeli apertura clausa est, visioque disparuit<sup>34</sup>.

A rhythmical office says in a few words that a brother saw the ladder descend from heaven and carry Dominic aloft. It adds however, that this ladder was erected by virtue of Dominic's labours. This helping hand was, as it were, something Dominic had justly deserved.

Scala caelo prominens  
Fratrī revelatur  
Per quam pater transiens  
Sursum ferebatur.

Linguae, manus studio  
Scalam hanc erexit,  
Quam virgo cum filio  
Mater sursum vexit<sup>35</sup>.

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<sup>34</sup> Theodoricus, p. 599, B.

<sup>35</sup> D/1 (3,4).

## LEGENDS IN THE HYMNS TO ST. DOMINIC

13

## 10. The Odour from the Tomb.

The miracles which followed the death of St. Dominic are stereotyped but the pleasant odour which came from his tomb receives considerable attention in the hymns. This odour is mentioned in the prose texts as having been noticed during the winter of the year of his burial.

Eodem etiam anno dormitionis Viri Sancti tempore hibernali caepit odor suavissimus et maximus juxta sacrum fragrare sepulchrum, ac per totam Ecclesiam circumfudi<sup>36</sup>.

The odour was particularly evident when the body was moved to a more elaborate tomb. Jordanus writes:

Quando corpus beati Dominici translatum fuit ---- mirabilis et suavissimus odor de ipso monumento exivit, et talis qui videbatur omnia aromata superare; nec odori alicujus rei humanae similis videbatur----<sup>37</sup>.

One hymn comments on the sweet odour which came from the tomb:

Tumba patris  
Odorem profudit dulcem  
Res miranda!<sup>38</sup>

Another passage speaks of the odour as a testimony to the sanctity of the saint:

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<sup>36</sup> Theodoricus, p. 600, F.

<sup>37</sup> Jordanus, p. 554, C.

<sup>38</sup> D/6 (1b).

## LEGENDS IN THE HYMNS TO ST. DOMINIC

14

A quam probat carnis florem  
 Omnem superans odorem  
 Tumuli fragrantia<sup>39</sup>.

The third text emphasizes the aromatic fragrance:

Corpus sacrum, quod fuerat  
 Apotheca charismatum  
 Universam exsuperat  
 Fragrantiam aromatum<sup>40</sup>.

This chapter has shown that the hymns record the main biographical and legendary events of St. Dominic's life. It must be noted however, that unlike the prose Vitae which give an elaboration of the biographical and legendary stories, the hymns recount them vaguely and without significant details. An examination of the hymns in honour of St. Peter the Martyr and St. Thomas Aquinas will show this to be generally true.

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<sup>39</sup> D/12 (15).

<sup>40</sup> D/2 (2).

## CHAPTER II

## LEGENDS IN THE HYMNS TO ST. PETER THE MARTYR

St. Peter the Martyr who is also styled "of Verona"<sup>1</sup> was born between 1205-1206 in Como or Novo-Como<sup>2</sup>. Despite the fact that Peter's family belonged to a heretical group<sup>3</sup>, he was sent to schools where he came into contact with Catholic teachings<sup>4</sup>. In 1221 he entered the Order of Preachers<sup>5</sup> and became so renowned as an apologist for the Faith<sup>6</sup> that he was made Inquisitor of Milan in 1252<sup>7</sup>. In the same year, while he and a companion were on a journey, they were attacked by heretics, wounded badly and left to die<sup>8</sup>. The body of Peter was buried in St. Simplicianus' Church in Milan<sup>9</sup>. Later when it was exhumed for transfer to

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<sup>1</sup> Commentarius Praevius in Acta Sanctorum Bollandiana, Aprilis Tomus Tertius, Paris and Rome, Palmé, 1866, p. 686, B.

<sup>2</sup> Ibid.

<sup>3</sup> Vita Scripta per Thomam de Lentino coevum, Ord. Praed. in A S, Aprilis Tomus Tertius, p. 697.

<sup>4</sup> Commentarius Praevius, p. 686, A.

<sup>5</sup> Idem, p. 686, C.

<sup>6</sup> Ibid.

<sup>7</sup> Idem, p. 687, E.

<sup>8</sup> Idem, p. 689, F.

<sup>9</sup> Idem, p. 689, F.

## LEGENDS IN THE HYMNS TO ST. PETER

16

a more elaborate tomb, it was found to be whole and uncorrupt<sup>10</sup>. This and many other miracles brought about his canonization by Pope Innocent IV in 1253<sup>11</sup>. The body was again transferred to a new tomb in 1340<sup>12</sup>.

## 1. The Origin of St. Peter

The hymns, sequences and rhythmical offices in honour of St. Peter the Martyr mention his non-Catholic origins only twice and both times in a very general way. The first passage refers to his family as "infidels" while the second speaks metaphorically of his parents as being "in a cloud" of error.

Nam ab infidelibus  
Petrus dispar moribus  
Ortus mundo claruit<sup>13</sup>.

Puer in fide claruit,<sup>14</sup>  
Parentum carens nebula.

That they are not more precise regarding the heresy involved is not surprising since his biographer Thomas de Lentino, a contemporary, merely writes cryptically that his

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<sup>10</sup> Commentarius Praevius, p. 689, F.

<sup>11</sup> Idem, p. 689, F.

<sup>12</sup> Idem, p. 690, D.

<sup>13</sup> P/9 (2).

<sup>14</sup> P/6 (2).

## LEGENDS IN THE HYMNS TO ST. PETER

17

parents were heretics:

Beatus Petrus Martyr de ordine Fr. Praedicatorum,  
ex Provincia Lombardiae, Veronensis origine, ex  
parentibus haereticis originem traxit<sup>15</sup>.

The hymns only once make any mention of the place  
from which St. Peter came:

Qui Veronensi patriae  
Mediolanum praetulit<sup>16</sup>.

## 2. The Ascetic Practices of the Saint.

Two comments on St. Peter's asceticism, one in a  
rhythmical office and another in a hymn for Vespers may be  
inspired by nothing more than the stereotyped traditions of  
sainthood but they may well have found their source in the  
following story which tells of the excessive asceticism  
practised by St. Peter during his novitiate.

In novitiatu suo contra carnem nimio zelo suc-  
census, ne servus delicate nutritus proterviret in  
dominum sic se jejuniis et abstinencia nimiae aus-  
teritatis afflixit, sic se vigiliis honestatis in  
orationibus macerabat, quod mensuram propriae fragi-  
litate excedens, fere civem perdidit dum perdere  
quaerit hostem. Nervis namque ipsius ex nimia exina-  
nitione contractis, ita dentes ejus fortiter sunt  
obstricti, quod vi ad glutendum aliquid sorbibile  
quolibet instrumento poterant aperiri<sup>17</sup>.

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<sup>15</sup> Lentinus, p. 695, F.

<sup>16</sup> P/5 (2).

<sup>17</sup> Lentinus, p. 696, C.

## LEGENDS IN THE HYMNS TO ST. PETER

18

Cum enim ex uberiori gratia, diffusa in labiis suis ad devotionem ipsius plurimorum corda Dominus inflammasset, gauderentque vehementius cum sibi mittere poterant aliqua pietatis xenia (sicut Fratres, qui tunc aderant, diligenter notaverunt) de omnibus quae ab sui gratiam mittebantur abunde cibariis, per totam unam Quadragesimam, aut nihil comedit aut modicum; sicut solitus erat saepius abstinere, illum sequens a longe, qui venit ministrare et non ministrari<sup>18</sup>.

The hymns state much simply that he prayed and fasted, kept vigils, and humbly tried to follow in the footsteps of his order, St. Dominic.

Jejunat hic et vigilat  
Instat orationibus,  
Confessiones recipit  
Miris fulgens virtutibus<sup>19</sup>.

Carnem afflixit iugiter  
In labore multiplici  
Viam sequens humiliter  
Patris sui Dominici<sup>20</sup>.

## 3. The Martyrdom of St. Peter

Quite naturally the majority of the texts have centred attention on the chief act of St. Peter's life — his martyrdom. Many mention this fact without elaboration while some give one or two details.

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<sup>18</sup> Lentinus, p. 696, D.

<sup>19</sup> P/1 (4).

<sup>20</sup> P/6 (3).

## LEGENDS IN THE HYMNS TO ST. PETER

19

One hymn mentions that he was slain for the faith by means of a sword:

Pro fide tandem caeditur  
Haereticorum gladio<sup>21</sup>.

A second text comments that having been attacked he fell under the blows of his assassins:

A profundis manibus  
Sanctus diris ictibus  
Invasus occiditur<sup>22</sup>.

A third passage mentions the companion of St. Peter as a witness to his martyrdom:

Socius est textis  
Mecus missus caelestis<sup>23</sup>.

One hymns mentions the journey which St. Peter was making, the plotting of the heretics against him, their attack and the approximate place of his death.

De quo dolentes haeretici  
Acris collecto cumulo  
Petro, qui Cumas ierat,  
Parant tortores pessimos

Qui iuxta Medam feriunt  
Sacri coronam capitis<sup>24</sup>.

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<sup>21</sup> P/7 (3).

<sup>22</sup> P/9 (8).

<sup>23</sup> P/4 (3b).

<sup>24</sup> P/5 (5,6).



## LEGENDS IN THE HYMNS TO ST. PETER

20

The prose Vita describes firstly the journey of St. Peter and the plotting of the heretics against him:

Assignato autem quibusdam haereticorum fautori-  
bus usque ad octavas Paschae peremptorio termino,  
quo praecise mandatis parerent Ecclesiae, praedicens  
se in eodem reversurum, ad Comensem civitatem pro-  
fectus est, ubi Prioris inter Fratres suos afficio  
fungebatur.

Interim dum vir sanctus apud Comum moratur, sol-  
liciti haeretici opportunitatem quaerunt, quomodo  
eum morti tradant<sup>25</sup>.

When the plot has finally been arranged the prose Vita describes the ambush made by the heretics and the assassins hired by them. The heroism and fearlessness of St. Peter in the face of danger is emphasized. The death by a spear in his side is obviously an attempt to call to mind the death of Christ who endured the piercing by the lance as the last act of His Passion. Other parallels to Christ's Passion are made but since the hymns omit this motif altogether they will not be discussed.

Cumque medium inter caperet, qui locus est  
juxta Barlasinam, ad sinistram loci latus, in  
nemore denso funestus ille Carinus, haereticus et  
crudelis haereticorum satellites, eorum, ut dictum  
est, inductus precibus et pretio librarum quadra-  
ginto conductus, in Sanctum virum, iter salutaris  
propositi prosequentem, in agnum utique lupus,  
ferus in intem, in pium impius, furibundus in man-  
suetum, in modestum effraenis, profanus in justum,  
praesumit insultum, exercet conatum, mortem inten-  
tat: et de Sacerdote faciens victimam, sacrum illius  
caput impetens scelerato mucrone, et satiato

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<sup>25</sup> Lentinus, p. 705, D.

sanguine justī ense, germinans [ictum] diris in ipsum vulneribus inabit, non divertentem ab hoste, sed exhibentem se protinus hostiam, et occisoris sustinentem in patrientia truces ictus: in loco passionis prostratum, seminecem dereliquit et ad Fr. Dominicum, ipsius comitem, aerem miserandis vocibus adimplentem invocando auxilium, mox ille carnifex se convertens, quatuor illum lethalibus vulneribus sauciavit. ----

Sed dum adhuc Martyr Domini palpitaret, cultellum crudelis lictor arripuit et per latera confidentis, transfigens, Beatum ejus martyrium consummavit<sup>26</sup>.

#### 4. The Miracles of St. Peter.

The miracles of St. Peter the Martyr are, with the exception of two, the usual stereotyped miracles claimed for every saint. The first of the less stereotyped miracles concerns the great number of conversions which followed his martyrdom. The prose text relates that while Peter as a zealous defender of the faith had made many conversions while he lived he seemed to have made many more converts after his death.

Petrus per mortem multos haereticorum convertit. Quamvis autem pugil egregius dogma pestiferum plurimum eradicasset in vita, post mortem tamen, ejus intercedentibus meritis et crebris miraculis corruscantibus, fuit adeo extirpatum, ut quam plurimum errorem suum reliquerent et ad sanctae gremium Ecclesiae convolarent<sup>27</sup>.

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<sup>26</sup> Lentinus, p. 706, A.

<sup>27</sup> Lentinus, p. 706, A.

## LEGENDS IN THE HYMNS TO ST. PETER

22

One hymn of Oriccus Scacaborotius echoes this passage:

Plurés quam vivens subicit  
Ac convertit haereticos.

Ejus post mortem confluit  
Quam plurimi haeretici  
Confestim ad ecclesiam  
Facti veri catholici<sup>28</sup>.

The second miracle which seems somewhat unusual concerns the play of lights about his tomb. One prose passage relates that frequently the lamps which were about his tomb were seen to light spontaneously and miraculously.

Ut autem fidelium tristitia, ex subtractione tanti propugnatores exorta, novae lucis ortu plenum verteretur in gaudium; lampades, ad venerabile sepulchrum ejus in ecclesia S. Eustorgii dependentes, pluries per seipsas, absque humano studio ministerio, divinitus sunt accensae<sup>29</sup>.

Another passage gives variations of the "light miracle". It states that lights are seen to descend and ascend over the tomb of the martyr. Between these lights many claim to have seen the figures of two Dominicans. The same passage mentions that the lamps are miraculously lit and adds that sometimes the air itself serves as a lamp. These miracles were said to take place both at his tomb and the scene of his death. The passage reads:

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<sup>28</sup> p/1 (5,6).

<sup>29</sup> Lentinus, p. 706, F.

Super locum etiam passionis ejus, saepe luminaria de coelo descendunt et ascendunt ad coelum, plures Religiosi alique quamplures visibiliter conspexerunt inter quae luminaria duos Fratres, in habitu Praedicatorum se vidisse testati sunt. Sic namque sanctitati Martyris congruebat, ut frequens lux de coelo descendens, nunc lampades, nunc pro lampadibus aerem inflammans, evidentius apparet, et ubi sacrum corpus conditum est, et ubi sanguis innocens effusus est<sup>30</sup>.

One hymn mentions merely that a light is frequently seen descending over St. Peter's tomb and that this flame lights the lamps.

Ad sancti Petri tumulum  
Frequens lux descendit,  
In cuius laudis titulum  
Lampades accendit<sup>31</sup>.

The hymns in honour of St. Peter the Martyr have been shown to contain only a very few biographical-legendary elements. This is not surprising because the prose Vita itself gives only a few indications of the background and life of St. Peter. Many of the hymns seem to have followed the lead of the prose Vita in centering their attention on the martyrdom of the saint which was after all what caused the saint's cult to spread so rapidly. This sparsity of biographical evidence and legends would not seem to be the general rule in hymns if we compare the hymns in honour of St. Peter with those to St. Dominic and St. Thomas.

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<sup>30</sup> Idem, p. 707, A.

<sup>31</sup> P/2 (In Laudibus, 5).

## CHAPTER III

## LEGENDS IN THE HYMNS TO ST. THOMAS AQUINAS

Thomas Aquinas was born in Rocca Secca Castle in Sicily most probably in 1225<sup>1</sup>. At the age of five he was made an oblate of the Benedictine Abbey of Monte Casino and apparently was destined by his family to some day become abbot<sup>2</sup>. Political difficulties in the area forced Thomas to leave Monte Casino and he went to Naples in 1239 to continue his studies<sup>3</sup>. Here he came into contact with the Dominicans. He entered their order in 1243<sup>4</sup> much to the horror of his family who had mapped out for him the life of a high prelate of the Church. Shortly after he had joined the Dominicans, he was forcibly imprisoned by his family and held captive for about two years<sup>5</sup>. Upon his release he rejoined his Dominican confreres, travelled to a number of the centres of learning, studied under Albert the Great<sup>6</sup> and in 1253 or

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<sup>1</sup> Angelus M. Walz, Delineatio Vitae S. Thomae de Aquino, Rome (offprint of Angelicum, 3 (1926), Fasc. 1,2,4), 1927, p. 6.

<sup>2</sup> Idem, p. 8.

<sup>3</sup> Idem, p. 16.

<sup>4</sup> Idem, p. 25.

<sup>5</sup> Idem, p. 30.

<sup>6</sup> Idem, p. 35.

## LEGENDS IN THE HYMNS TO ST. THOMAS

25

later received his doctorate<sup>7</sup>. The last twenty years of his life were spent in teaching and in writing the great works for which he is still remembered<sup>8</sup>. He died in the Cistercian Abbey at Fossanuova in 1274 in his fiftieth year and was declared a saint in 1323 by Pope John XXII<sup>9</sup>.

A controversy between the Cistercians and the Dominicans arose over the question of who had the right to St. Thomas' body<sup>10</sup>. The Cistercians, who were aware of the danger of theft, transferred the body to a secret tomb several times but despite their efforts the body was eventually stolen and given to the Dominicans<sup>11</sup>. Pope Urban IV settled the question once and for all by giving the Dominicans the right to the remains of St. Thomas<sup>12</sup>. These were

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<sup>7</sup> Angelus M. Walz, Delineatio Vitae S. Thomae de Aquino, Rome (offprint of Angelicum, 3(1926), Fasc. 1,2,4), 1927, p. 6.

<sup>8</sup> For the chronology of his life and works see Pierre Mandonnet's article Chronologie sommaire de la vie et des écrits de Saint Thomas, in Revue des Sciences Philosophiques et Théologiques, 1920, p. 142-152. This appears in table form in Martin Cyril d'Arcy, St. Thomas Aquinas, Westminster, Newman, 1955, p. 9-11.

<sup>9</sup> Angelus M. Walz, op. cit., p. 106.

<sup>10</sup> Vita, Auctore Guilielmo de Thoco, in Acta Sanctorum Bollandiana, Martii Tomus Primus, Paris and Rome, Palmé, 1868, p. 677, C.

<sup>11</sup> Historia Translationis, Auctore Fr. Raymundo Hugonis, in A S, Martii Tomus Primus, p. 724, D et sqq.

<sup>12</sup> Idem, p. 729, B.

## LEGENDS IN THE HYMNS TO ST. THOMAS

26

finally deposited at Tolosa in 1369<sup>13</sup>.

### 1. The Prophecy of St. Thomas' Birth.

The birth of St. Thomas according to mediaeval legends was foretold by a hermit who lived on Monte Secca. This hermit is said to have appeared to Thomas' mother, Theodora<sup>14</sup> and to have told her that she would bear a son whom she should call Thomas. He prophesied that she and her husband would try to make Thomas a Benedictine but in vain, for it had already been determined by the divine will that he would become a member of the Order of Preachers and would come to a high degree of wisdom and sanctity. St. Thomas' biographer, Guilielmus de Thoco relates this legend in a manner which quite obviously imitates the Annunciation:

Gaude Domina, quia es praegnans, et paries filium, quem vocabis Thomam: et tu et vir tuus cogitabatis eum facere monachum in monasterio montis Casini in quo corpus B. Benedicti quiescit, habentes spem ad mangos ipsius filii vestri apicem et praelaturam: sed Deus de ipso aliter ordinabit, quia erit Frater Ordinis Praedicatorum, tantae claritatis in scientia et sanctitatis in vita, quod in mundo sibi simulis suo tempore non poterit inveniri<sup>15</sup>.

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<sup>13</sup> Commentarius Praevius, in A S, Martii Tomus Primus, p. 656, B.

<sup>14</sup> Commentarius Praevius, in A S, Martii Tomus Primus, p. 655, E.

<sup>15</sup> Thoco, p. 657, F.

## LEGENDS IN THE HYMNS TO ST. THOMAS

27

This legendary motif is found several times in the hymns and rhythmical offices. In one instance, it is related that the birth of Thomas was foretold and also that he would follow in the footsteps of St. Dominic. In addition both the pregnant condition of his mother and the holy prophet are mentioned.

Sancti viri berlum propheticum  
Praemonstratum mundo mirificum  
Sanctum Thomam, doctorem coelicum,  
Sectaturum patrem Dominicum.

Nam vir sanctus hunc matri gravidæ  
Ducem prompsit doctrinae lucidæ<sup>16</sup>.

The second passage contains the same elements as the first, although differently expressed, but adds the comment that Thomas will be a "searcher after the truth" for the good of the people.

Cuius ortus prophebatur,  
Matri suae dum adfatur  
Homo plenus spiritu;

Erit frater praedicator,  
Veritatis indagator  
Pro salute populi<sup>17</sup>.

## 2. The Temptation in the Tower.

One distinctive trait of the hymns in honour of St. Thomas is the temptation which Thomas is said to have

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<sup>16</sup> T/1 (In 1 Noct., Resp. 1).

<sup>17</sup> T/14 (2a-4b).



## LEGENDS IN THE HYMNS TO ST. THOMAS

28

undergone while imprisoned by his family in the tower. The prose lives relate that Thomas' brothers secretly admitted a seductive woman to his cell while he slept. When he awoke and found her present he seized a firebrand from the fireplace and walked towards her. She quite naturally fled in terror. Thomas then burned a cross into the wall of his cell, fell on the ground in prayer and asked God for the gift of chastity. Sleep overcame him and he dreamt that angels came and girded him with a cord, explaining while they did so that his request had been granted and that never again need Thomas to fear the concupiscence of his flesh.

Thoco describes the incident as follows:

Nam miserunt ad ipsum solum existentem in camera, in qua sub tali custodia dormiebat, puellam pulcherrimam, cultu metricio per ornatam quae ipsum aspectu, tactu, ludis, et quibus posset aliis modis, alliceret ad peccandum. Quam cum vidisset pugil invictus ---- accepto de camino in spiritu titione, juvenculam cum indignatione de camera expulit, et accedens in spiritus fervore ad angulum camerae, signum Crucis in pariete cum summitate titionis impressit: et prostratus ad terram, cum lacrymis ad Deo petivit orando perpetuae virginitatis cingulum quod servare sibi in pugna concesserat incorruptum. Qui cum haec orando cum lacrymis subito obdormisset, ecce ad eum duo Angeli coelitus missi sunt: qui asserentes eum a Deo exauditum, et de pugna tam difficili obtinuisse triumphum, stringentes ipsum hinc inde in renibus dixerunt: Ecce ex parte Dei te cingimus, quod petivisti, cingulo castitatis, quod nulla poterit de cetero impugnatione dissolvi, et quod humanae virtutis haberi non potest ex merito, tibi conceditur divinae largitatis ex dono<sup>18</sup>.

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<sup>18</sup> Thoco, p. 659, F, p. 660.

## LEGENDS IN THE HYMNS TO ST. THOMAS

29

One metrical passage tells this story and adds as well several background details. It states first, that he had entered the Dominican Order, then had been torn away by his family and imprisoned. It adds that he was imprisoned in a tower for two years during which time his will remained firm. The temptation and Thomas' struggle is pictured as a battle from which Thomas emerges as "victor". The essential elements of the temptation legend are given: the seductive woman, her expulsion, the use of a firebrand, his prayer for chastity, the appearance of the angels and the cord with which they bound him. Two differences between the text of Thoco and this sequence may be noted. First, Thomas does not fall prostrate on the floor while he prays for chastity but rather embraces the crucifix, and, secondly, it would seem in the sequence that Thomas is not asleep when the angels appear as he is in Thoco.

Ordinem Praedicatorum  
Intrat, consanguineorum  
Vi raptus et proelio

Ab incepto non mutatur,  
Turri licet includatur  
Biennali spatio.

Insurgunt certamina,  
Mulier tentamina  
Dum infert personae,

Sanctus victor exstitit,  
Mulierem expulit  
Ignis titione.

Pressa cruce flens oravit,  
Sibi dari postulavit  
Donum pudicitatis;

## LEGENDS IN THE HYMNS TO ST. THOMAS

30

Angeli astantes ei  
Hunc cinxerunt iussu Dei  
Zona continentiae<sup>19</sup>.

## 3. The Crucified Christ Speaks to Thomas.

Another common legend which appears in both the prose lives and hymns is that Christ spoke to Thomas from the cross while Thomas himself was elevated from the floor. One text tells of Thomas being seen elevated two cubits and in a state of intense prayer when a voice, asking Thomas what he desired as a reward was heard coming from the crucifix. Thomas is said to have made the famous response: "Nothing but yourself, Lord".

Thoco states that Frater Dominicus de Caserta Sacrista entered the church:

Et accedens retro in capella S. Nicolae, ubi fixus in oratione manebit, vidit ipsum quasi duobus cubitis elevatum in aere. De quo admirans, subito audivit de loco, ad quem praedictus Doctor conversus erat ad orandum cum lacrymis, hujusmodi vocem de imagine Crucifixi: Thoma bene scripsisti de me, quam recipies a me pro tuo labore mercedem? Qui respondit: Domine, non nisi te<sup>20</sup>.

The more or less complete story is told several times in the hymns. The example quoted adds the comment that Thomas did not wish to have any earthly thing for his

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<sup>19</sup> T/10 (2a-4b).

<sup>20</sup> Thoco, p. 669, B.

## LEGENDS IN THE HYMNS TO ST. THOMAS

31

reward.

Nulla prorsus fulcimen-  
to sustentatus, elevatus,  
Sursum stans in aere.

Crucifixus commendabat  
Quod de ipso scriptitabat  
Tam venusto schemate,

Et mercedem promittebat,  
Quam ab deposcebat  
Pro labore praenuo.

Nil terreni praeoptabat,  
Solum Christum affectabat  
Habere pro gaudio<sup>21</sup>.

On another occasion, the same type of miracle is recounted. Apparently after Thomas had completed his office for the feast of Corpus Christi the Lord appeared and commended Thomas' writings on the Eucharist.

---- subito viderunt Christum ante dictum Doctorem super quaternum, quem scripserat, stare, et Fr. Thomae dicere: Bene de hoc mei Corporis Sacramento scripsisti, et de quaestione tibi proposita bene et veraciter determinasti: sicut ab homine in via potest intelligi, et humanus diffiniri<sup>22</sup>.

This legend seems to have been combined with the first to produce the following stanzas which speak of both the work of Thomas on the Blessed Sacrament and Christ's words to him from the cross.

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<sup>21</sup> T/114 (7a-8b).

<sup>22</sup> Thoco, p. 674, A et sqq.

## LEGENDS IN THE HYMNS TO ST. THOMAS

32

Nam cum sacrae corpus cenae  
 Descripsisset fratribus  
 Panis vini substans plene  
 Solis accidentibus;

De me, Thoma, scriptum bene,  
 Crux afflavit auribus<sup>23</sup>.

4. The Legendary Visits of St. Peter,  
 St. Paul and the Blessed Virgin.

A third common element in the hymns is the visit of St. Peter and St. Paul to St. Thomas. The prose text remarks that he had difficulty explaining the third book of Isaias and was greatly disturbed because of his inability. In the middle of the night, however, he awakened the brother who served as his secretary and dictated his commentary without hesitation. At the insistence of his scribe, he explained that God in his mercy had sent the chief apostles to explain the passage to him.

---- Deus miseratus mei, misit ad me beatos Apostolos  
 Petrum et Paulum per quos ipsum rogaveram, qui me  
 omnia plenissime docuerunt<sup>24</sup>.

The appearance of the two apostles is mentioned several times in the hymns and sequences:

Princeps hunc apostolum,  
 Paulus, doctor populorum,  
 Docet omne dubium<sup>25</sup>.

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<sup>23</sup> T/11 (3).

<sup>24</sup> Thoco, p. 668, E.

<sup>25</sup> T/7 (6a).

## LEGENDS IN THE HYMNS TO ST. THOMAS

33

Petrus, Paulus veniunt  
Intellectum conferunt  
Thomae dubitanti<sup>26</sup>.

In one rhythmical office the appearance of St. Paul alone is mentioned:

Scholas Thomae Paulus ingreditur,  
Sacra simul fantur mysteria<sup>27</sup>.

In addition to visits from these two saints, the Blessed Virgin was said to appear to him and guide him:

Quod beata Virgo gloriosa Mater Dei ei apparuit,  
quae ipsum certificavit de vita sua et scientia<sup>28</sup>.

This legend is seldom mentioned in the hymns. Two passages do, however, briefly remark:

Dei mater mulcet alloquio<sup>29</sup>.

Dei mater hunc adfatur<sup>30</sup>.

### 5. St. Thomas Foretells his Burial Place.

The prose lives relate that when Thomas was carried into the Cistercian monastery at Fossanuova during his last illness he prophesied that it would be his resting place "in

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<sup>26</sup> T/14 (6a).

<sup>27</sup> T/1 (In 3 Noct., Resp. 2).

<sup>28</sup> Thoco, p. 668, F.

<sup>29</sup> T/1 (In 2 Noct., Resp. 2).

<sup>30</sup> T/21 (17).

## LEGENDS IN THE HYMNS TO ST. THOMAS

34

saecula". Thoco writes:

---- [Thomas] dixit pluribus audientibus monachis  
et sui Ordinis Fratribus, et praecipue suo socio,  
cui consueverat similia revelare: Fili Raynalde,  
haec requies mea in seculum seculi: hic habitabo,  
quoniam elegi eam<sup>31</sup>.

This same idea is succinctly expressed in a hymn:

Suum transitum praedixit  
Sepulturamque indixit  
Circumstantibus et dixit  
Quiescam in saeculum<sup>32</sup>.

#### 6. The Signs Announcing St. Thomas' Death.

A number of signs are said to have announced the death of St. Thomas Aquinas. Among these was a star which one monk dreamt fell over the monastery. Two stars came down from heaven and bore the first star up with them. It might be conjectured that the two stars are St. Dominic and St. Peter the Martyr.

---- et ecce visa est ab eo una stella miri splendoris super monasterium cadere, et duae stellae ad ipsam combinatae de coelo descendere, et post paululum primam stellam, quam prius viderat, ad coelestia sublevare: quae duarum stellarum videbatur splendorum attingere, et magnitudinem adaequare<sup>33</sup>.

The legend never clearly appears in the hymns and rhythmical offices but there are indications of its

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<sup>31</sup> Thoco, p. 675, B.

<sup>32</sup> T/4 (3b).

<sup>33</sup> Thoco, p. 675, F.

## LEGENDS IN THE HYMNS TO ST. THOMAS

35

influence. One passage speaks of a falling star sent to be a witness to the death of Thomas. The same sequence speaks also of a light lifted from the earth when Thomas died. It may of course be argued that the "lux" in this case is purely metaphorical.

Sidus missum decumbenti  
Testis fuit morienti  
Transitus ad bravium.

Lux a terris elevatur,  
Sanctus Thomas cum vocatur  
Ad perenne gaudium<sup>34</sup>.

A second passage speaks simply of a falling star:

Sidus missum caelo novum  
Thomae signat mox transitum  
De coelo ergastulo<sup>35</sup>.

Another sign which is worthy of note is the comet which was seen three days before St. Thomas' death. Only later was this recognized as a prophetic sign.

---- nam quaedam stella per nodum cometae tribus diebus ante praedicti Doctoris obitum super monasterium visa fuit, quae cum ignoraretur quid significaret, dum apparuit, ostendit praefati Doctoris obitum, dum cessavit<sup>36</sup>.

One sequence clearly mentions this comet:

Dum completur vitae meta,  
Nova panditur cometa<sup>37</sup>.  
Ex fulgoris rutilo.

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<sup>34</sup> T/7 (7a,b).

<sup>35</sup> T/13 (8a).

<sup>36</sup> Thoco, p. 676, A.

<sup>37</sup> T/10 (7a).



## LEGENDS IN THE HYMNS TO ST. THOMAS

36

Because the texts are not at all clear regarding either the falling star "sidus missum" or the comet which is called "stella per modum cometae", it may be that the passages quoted as examples of the falling star legend actually were meant to bring to mind the legend of the comet. It is, after all, not at all difficult to think of a comet as a falling star.

## 7. The Difficulty of Obtaining St. Thomas' Body.

The difficulty which the Dominicans had in obtaining the body of their great doctor from the Cistercians of Fossanuova is echoed several times in the hymn. One passage comments that the bones of the saint were forcibly kept at Fossanuova:

Ossa sancti detinentur  
Fossae Novae violenter  
Annis olim pluribus<sup>38</sup>.

## 8. The Miracles and Visions after St. Thomas' Death.

The miracles which took place through the intercession of St. Thomas are stereotyped except perhaps for two which are mentioned in the hymns but not in the Vita written by either Thoco or that by Bernardo. These two miracles do not appear in the lists of miracles claimed for St. Thomas.

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<sup>38</sup> T/7 (10a).

## LEGENDS IN THE HYMNS TO ST. THOMAS

37

The one concerns aid which he gave to a soldier who sought his help. The aid which he gave is rather unusual — he revived the soldier's horse which was either dead or in a sorry condition:

Redivivum reddit equum  
Hero supplicanti<sup>39</sup>.

The second miracle concerns help given for the loss of wine:

De vini dipendio  
Juvat invocantem<sup>40</sup>.

Included among the stereotyped miracles is the sweet odour which came from the tomb.

---- post longum tempus a die suae exhumationis,  
quo fuerat de ecclesiae sepultura subito exhalavit,  
ut non videretur fuisse defuncti humani corporis  
sepultura, sed multorum aromatum apotheca<sup>41</sup>.

A sequence says simply:

Tumba Thomae  
Odorem profudit dulcem,  
Res miranda!<sup>42</sup>

Father Albert of Brixia is said to have had a vision in which he saw St. Thomas and St. Augustine as equals in Heaven. St. Augustine, however, because of his dignity as

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<sup>39</sup> T/2 (In 3 Noct., Ant. 3).

<sup>40</sup> T/2 (In 2 Noct., Ant. 3).

<sup>41</sup> Thoco, p. 677, D.

<sup>42</sup> T/24 (2).

## LEGENDS IN THE HYMNS TO ST. THOMAS

38

a bishop (signified by the "infula") precedes St. Thomas who, on the other hand, because of his chastity is placed higher than his companion.

---- sicut Fratri Alberto de Brixia qui etiam in vita et post mortem miraculis claruit, vigilantibus et oranti fuit aperta visione monstratum, beatos Doctores Augustinum et Thomam pares esse in gloria, licet Augustinus infula praedederet et Thomas supra Augustinum virginitate polleret<sup>43</sup>.

One sequence emphasizes the equality mentioned in the prose text and makes Augustine speak of Thomas as his coequal:

Augustinus protestatur,  
Thomas mihi coaequatur  
In choris coelestibus;

Hunc ergo pontificatu,  
Ille vero caelibatu,<sup>44</sup>  
Utrique praececellimus<sup>44</sup>.

Another work, however, subtly seems to lay stress on the higher position of Thomas:

Augustinus in gloria  
Hunc sibi parem praedicat,  
Sed Thomas castimonia  
Se mitra plus dignificat<sup>45</sup>.

This legend and its reflections in the hymns is significant if it is remembered that Thomas and Augustine,

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<sup>43</sup> Thoco, p. 665, D.

<sup>44</sup> T/10 (8a,b).

<sup>45</sup> T/12 (2).

## LEGENDS IN THE HYMNS TO ST. THOMAS

39

belonged to two different schools of philosophical thought — the Aristotelian and the Neo-Platonic. In fact St. Thomas was accused of contradicting St. Augustine's teachings<sup>46</sup>. It would almost seem that this legend was an attempt at reconciling the two groups by showing the unity between their two leaders in Heaven.

When the Dominicans had finally obtained the body of St. Thomas, the superior of the Order began to doubt its authenticity. However, one morning at dawn, when he was praying in the church he saw a vision of St. Thomas elevated in prayer before the main altar; this dispelled his doubts:

Sequentem igitur noctem Frater duxit insomnem, agonizans in certamine spiritus sui, donec surgentis aurorae illuscente diluculo, ad ecclesiam se conduxit, certissimum utique veritatis oraculum. Concitatis itaque in corpore totis spiritibus, et membris omnibus quodam quasi stupore concussis, huc et illuc per ecclesiam non tam discurrebat quam potius ferebatur: tandem prostratus in medio ecclesiae, coram Cruce stetit aliquamdiu vehementer afflictus. Et ecce subito inopinata mentis insurgente laetitia, oculos elevans ad imaginem Crucifixi, vidit inter se et praefatam imaginem, pulchra specis vultique decoro in Praedicatorum habitu elevatum in aere, et se grato respicientem intuitu, sanctum prae se astare Doctorem: cujus gratioso delectatus aspectu tanto cordis recreatus est gaudio, ut non praesentis peregrinationis visa fuerit illa fruitio, sed futurae potius gloriae quasi quaedam praegustatio videretur: sicque factum est, ut discedens ab ejus oculis apparitis, et sancti Doctoris aspectus omnem penitus scrupulum dubietatis abduxerit<sup>47</sup>.

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<sup>46</sup> Martin Cyril D'Arcy, St. Thomas Aquinas, Westminster, Newman, 1955, p. 11.

<sup>47</sup> Alia Historia Translationis A S Martii Tomus Primus, p. 737 F et sqq.

## LEGENDS IN THE HYMNS TO ST. THOMAS

40

The hymn differs from the prose text in that the superior is convinced by the supernatural appearance alone and is actually addressed by St. Thomas and told that the body they have is genuine.

Corpus sacrum dum terrae tollitur,  
 Fratris mentem propulsat dubium  
 Sed mox ei verum asseritur  
 Per doctoris patens alloquium;  
 Nam hoc corpus quod vobis redditur,  
 Vestri inquit est Thomae proprium  
 Doctor adstans fratrem alloquitur  
 Et orandi res certa panditur<sup>48</sup>.

This chapter has shown that the hymns have utilized to great advantage the interesting legends in the biography of St. Thomas Aquinas. It is to be noted that the hymns to St. Thomas are richer in legendary elements than either the Dominic or Peter hymns. This may well be explained by the greater attention which the Dominican Order, well established in Thomas' time, gave to the preservation of biographical and legendary details of their outstanding men.

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<sup>48</sup> T/2 (In 2 Noct., Resp. 1).

## CHAPTER IV

## THE INCIPITS OF THE HYMNS

The opening stanzas of the hymns may be spoken of as conventional rather than stereotyped for while the authors of the hymns have sought for variation of expression they have, it appears, followed certain traditional modes of introduction. These conventional "incipits" or introductions may be classified in four groups: firstly, those announcing the feast day; secondly those calling the people to rejoice; thirdly those calling upon the Church to glory in her saint and lastly, those directly addressing the saint himself.

## 1. Incipits Announcing the Feast.

The first group of hymns, those announcing the feast day celebrated frequently begin with the expression "Adest dies". One example of this introductory form is found in a hymn to St. Peter the Martyr which begins, "To-day is the festive day on which light broke forth from the darkness".

Adest dies celebris  
Quo lumen de tenebris  
Exortum emicuit<sup>1</sup>.

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<sup>1</sup> P/9 (1).

## THE INCIPITS OF THE HYMNS

42

A second hymn to St. Peter speaks of the celebration of the noble triumph of the saint who rejoices now in the court of Heaven.

Adest triumphus nobilis  
Festumque caeli curiae  
Quo rosa delectabilis  
Offertur regi gloriae<sup>2</sup>.

The feast of St. Thomas Aquinas is also announced with the "Adest dies" formula:

Adest dies laetabundus  
Quo de mundo Thomas mundus  
Exit et bonis fecundus  
Intrat caelestem curiam<sup>3</sup>.

The introduction continues in the second stanza which speaks of the crowning of St. Thomas by Christ. The last two verses of the stanza would seem to refer to the vision of St. Augustine and St. Thomas which Albert of Brixia claimed to have seen. In one Vita the passage recounting this vision says that Albert saw someone in the habit of the Dominicans "qui coronam portabat in capite auream"<sup>4</sup>. The stanza reads:

In quo doctor exaltatur  
Et a Christo coronatur,  
Ut sonori revelatur  
Per specialem gratiam<sup>5</sup>.

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<sup>2</sup> P/7 (1).

<sup>3</sup> T/4 (1a).

<sup>4</sup> Processus Inquisitionis factae super vita, conversatione, et miraculis recol. mem. Fr. Thomae Aquino, in Acta Sanctorum Bollandiana, Martii Tomus Primus, p. 706, E.

<sup>5</sup> T/4 (1b).

## THE INCIPITS OF THE HYMNS

43

The "Adest dies" phrase is not the only one used to announce a festive day. One hymn to St. Peter, for example, begins:

Magnae dies laetitiae  
Nobis illuxit caelitus,  
Petrus ad thronum gloriae<sup>6</sup>  
Martyr pervenit inclitus<sup>6</sup>.

## 2. Incipits Addressed to the People.

A second way of introducing the festival being celebrated is to exhort the people to rejoice because of the great glory or honour accorded to saint by God. One Dominic sequence addresses the request to a special segment of the people — the Dominican Order. The feast celebrated is the Translation of St. Dominic.

Laetabundus  
Exsultet nunc fratrum chorus  
Alleluia.

Tumba patris  
Odorem profudit<sup>7</sup> dulcem  
Res miranda!<sup>7</sup>.

A hymn to St. Peter applies the word "chorus" to the whole body of the faithful:

Chorus Dei fidelium  
Magno laetetur iubilo,  
Quod verae lucis semita  
Petri patet martyrio<sup>8</sup>.

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<sup>6</sup> P/6 (1).

<sup>7</sup> T/24 (1,2).

<sup>8</sup> P/5 (1).



## THE INCIPITS OF THE HYMNS

44

In a hymn to St. Thomas the faithful are exhorted to rejoice because the saint as a new sun has pierced the cloud of dark error:

Exsultet mentis iubilo  
 Laudans turba fidelium,  
 Errorum pulso nubilo  
 Per novi solis radium<sup>9</sup>.

## 3. Incipits Addressed to the Church.

Many of the hymn "incipits" call upon the Church to exult in the glory of her saints. The first word of such incipits is usually an imperative or a jussive subjunctive such as "iucundetur" or "exsultet".

One Dominic hymn for Vespers says directly:

Gaude, mater ecclesia  
 Laetam agens memoriam,  
 Quae novae prolis gaudia<sup>10</sup>  
 Mittis ad caeli curiam<sup>10</sup>.

Another hymn to St. Thomas begins just as directly with a command to the Church to praise the saint's passage to Heaven:

Gaude, mater ecclesia,  
 Thomae felicem exitum,  
 Qui pervenit ad gaudia<sup>11</sup>  
 Per verbi vitae meritum<sup>11</sup>.

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<sup>9</sup> T/15 (1).

<sup>10</sup> D/9 (1).

<sup>11</sup> T/17 (1).

## THE INCIPITS OF THE HYMNS

45

One hymn to St. Peter exemplifies the use of the jussive subjunctive in this formula:

Exsultet claro sidere  
Fulgens mater ecclesia,  
Petrus martyr in aethere  
Nova profudit gaudia<sup>12</sup>.

#### 4. Incipits Addressed to the Saint.

The hymns which directly address the saint are commonly prayers in hymn form, i.e. "Pia Dictamina". The direct address serves to introduce the first stanza which is panegyrical and which itself serves as a prelude to the list of petitions presented to the saint. A typical example of such a beginning is found in a hymn to St. Peter:

Ave, martyr sancte Petre,  
Firmus fide instar petrae,  
Quam constanter praedicasti,  
Miris signis demonstrasti<sup>13</sup>.

Of the several ways of beginning a hymn the direct address to the saint seems to be the simplest method and the form least needing explanation. The other modes of introduction owe much to the monastic custom of a chanter or chanters intoning the first verses of a hymn. This made it very fitting that the first verses should call upon the community to join in the praise of the saint.

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<sup>12</sup> P/8 (1).

<sup>13</sup> P/3 (1).

## THE INCIPITS OF THE HYMNS

46

The "Adest dies" beginning stems, no doubt, from the desire to emphatically state that this day is not just an ordinary day but is, in fact, a very special day — the heavenly "birthday" of an important saint. The best example of this desire to make the day particularly important is the Easter antiphon adapted from verse 24 of Psalm 117, which reads:

Haec est dies quam fecit Dominus,  
exsulemus et laetemur in ea.  
(The antiphon omits "est".)

## CHAPTER V

## STEREOTYPED MIRACLES IN THE HYMNS

The hymns in honour of St. Dominic, St. Peter and St. Thomas relate many miracles performed by each saint or through his intercession. Miracles which were particularly interesting have already been treated in the chapters dealing with the legends of the saints. It now remains to examine the mass of stereotyped miracles in the hymns.

## 1. General References to Miracles.

First to be noted are general references made to the miracles of a saint. A number of passages in hymns to St. Thomas Aquinas are typical examples of such general allusions. One sequence vaguely refers to the miracles Thomas performed while he lived:

Mente spiritu candescit  
Ac miraculis clarescit  
Illustrator talis<sup>1</sup>.

However most of the vague references to Thomas' miracles concern those which took place at his tomb. One antiphon of a rhythmical office speaks of the marvelous signs shown when the saint's body was finally laid at Tolosa:

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<sup>1</sup> T/6 (7b).

## STEREOTYPED MIRACLES IN THE HYMNS

48

Corpus, quod diu jacuit  
 In Terracinae loculo  
 Miradis signis claruit  
 Post in Tolosa patulo<sup>2</sup>.

A sequence also comments on the many miracles at  
 Tolosa:

Hunc Tolosa veneratur,  
 Ubi Deus operatur  
 Saepius miracula<sup>3</sup>.

Two passages in honour of St. Thomas attempt to make the mention of the saint's miracles not quite so general by specifying that "the sick were healed". This leaves the field quite broad but eliminates miracles such as resurrections, exorcisms, etc. The first of the two passages reads:

Altam profundens gratiam  
 Divina virtus corpori  
 Salutis efficaciam  
 Dat omni morbi generi<sup>4</sup>.

The second differs little except for its use of "sanitate languidi" rather than "morbi".

Testantur haec plurimu  
 Sanitate languidi  
 Carne sumpta<sup>5</sup>.

General references to miracles are also found in hymns to St. Peter. One hymn vaguely alludes to the

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<sup>2</sup> T/2 (In 1 Noct. 2).

<sup>3</sup> T/7 (1a).

<sup>4</sup> T/19 (4).

<sup>5</sup> T/24 (8).

## STEREOTYPED MIRACLES IN THE HYMNS

49

miracles which accompanied the saint's preaching:

Ave, martyr sancte Petre,  
Firmus fide instar petrae,  
Quam constanter praedicasti,  
Miris signis demonstrasti<sup>6</sup>.

Another passage says simply:

Scimus Petrum claruisse  
miraculis vere<sup>7</sup>.

## 2. Miracles Common to the Three Saints.

The three Dominican saints considered in this thesis have a number of miracles in common. First among these is the healing of the blind and the lame. In no instance of such healing is the miracle elaborated with details which make it particular to one saint rather than to another. The healing miracles of St. Dominic are described:

Aegri currunt curantur,  
Caeci, claudi reparantur  
Virtutum frequentia<sup>8</sup>.

The healing by St. Peter takes place at his tomb:

Ad eius tumulum  
Claro recepto lumine  
Et claudi rectus gressibus  
Pergunt laudantes Dominum<sup>9</sup>.

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<sup>6</sup> P/3 (1).

<sup>7</sup> P/4 (4b).

<sup>8</sup> D/12 (16).

<sup>9</sup> P/5 (8).

## STEREOTYPED MIRACLES IN THE HYMNS

50

The passage relating the miracles of St. Thomas reads simply:

Caeco lumen redditur<sup>10</sup>.  
Claudo gressus datur<sup>10</sup>.

Another miracle which is claimed for each of the three saints is the expulsion or driving away of a devil. Once again the references to the miracle are vague and lacking in detail. In one hymn to St. Dominic, he is exhorted: "Gaude, quia effugasti / Daemones"<sup>11</sup>. The passage relating the power of St. Peter over unclean spirits says that those oppressed by them are freed by virtue of his merits:

Immundo pressi spiritu<sup>12</sup>.  
Eius purgantur meritis<sup>12</sup>.

The presence of the body of St. Thomas was supposed to free the obsessed:

Corporisque sancta praesentia<sup>13</sup>.  
Ab obsessa depellit spiritum<sup>13</sup>.

All three saints were supposed to have returned a dead youth to life. Theodoricus relates that a certain widow of Gutadonia took the corpse of her young son who had died and laid it at St. Dominic's feet:

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<sup>10</sup> T/1 (Ad Laud. 5).

<sup>11</sup> D/4 (3).

<sup>12</sup> P/5 (9).

<sup>13</sup> T/2 (In 3 Noct. 2).

## STEREOTYPED MIRACLES IN THE HYMNS

51

Tunc misericors Dominicus moerentis dolori  
vehementius compatiens, secessit ab ea paululum,  
et accessit ad mortuum, crucis signum faciens super  
ipsum. Deinde tenens manum defuncti, elevavit eum  
viventem, et sanum et incolumen reddidit matri suae,  
percipiens ei, ut hoc nulli penitus revelavit<sup>14</sup>.

It must be noted however, that despite the dramatic  
effect of the passage it remains vague. A sequence gives  
the story's essence:

A defuncti revocatum  
Matri virum reddit natum  
Vivens adhuc corpore<sup>15</sup>.

The account of the miracle of St. Thomas differs  
little:

Matri vitae iam ereptum  
Vivum reddit filium<sup>16</sup>.

The hymns describing the resuscitation miracle of  
St. Peter differs from the others by making no mention of  
the youth's mother:

Motu sensu corporis  
Iuvenis privatur  
Tactu sacri pulveris  
Vitae restauratur<sup>17</sup>.

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<sup>14</sup> Vita S. Thomae de Aquino, Auctore Guilielmo de  
Thoco, in Acta Sanctorum Bollandiana, Martii Tomus Primus,  
p. 574, C.

<sup>15</sup> D/12 (9).

<sup>16</sup> T/2 (In 2 Noct. 2).

<sup>17</sup> P/2 (4).



## STEREOTYPED MIRACLES IN THE HYMNS

52

In addition to this miracle, both St. Dominic and St. Thomas are credited with bringing other dead persons to life. A hymn to St. Dominic comments: "suscitasti / Mortuos magnifice"<sup>18</sup>, while a hymn to St. Thomas states, "Vitae red-duntur mortui"<sup>19</sup>.

Additional commonplace miracles are claimed only for St. Thomas. He is said to have healed tumors, "Tumor gulae pellitur"<sup>20</sup>, to have cured a fever, "Curat febre furentem"<sup>21</sup>, to have healed a leper, "leprosus sanatur"<sup>22</sup> and to have helped the deaf and dumb:

Quemque surdum, caecum, mutum  
Curat virtus sancti<sup>23</sup>.

He is also credited with stopping a hemorrhage:

Curat febre furentem  
Sanguineque fluentem  
Dei vis amoris<sup>24</sup>.

St. Thomas is said to have cured even his detractors:

Linguae, ora dum inflatur  
Detractorum sed curantur  
Per votum poenitentiae<sup>25</sup>.

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<sup>18</sup> D/4 (3).

<sup>19</sup> T/19 (5).

<sup>20</sup> T/1 (Ad Laud. 5).

<sup>21</sup> T/13 (7b).

<sup>22</sup> T/1 (Ad Laud. 5).

<sup>23</sup> T/2 (In 3 Noct. 3).

<sup>24</sup> T/13 (7b).

<sup>25</sup> T/4 (2b).

Because this miracle is mentioned only once it does not appear to be commonplace but a recourse to the lives of the saints will show many instances in which someone who mocks one of the saints is suddenly struck with some malady from which he can free himself only by humble prayer to this saint<sup>26</sup>.

### 3. An Explanation of the Stereotyped Miracles.

If a reason for the claiming of these stereotyped miracles for each saint is sought it will come to mind that since these miracles were first performed by Our Lord, they serve to compare the saint to Him. This tendency to make events conform to the pattern of the Gospel is evident throughout the prose Vitae of the saints. The birth of St. Thomas, for example, is announced to his mother in words which clearly recall the Annunciation to the Blessed Virgin<sup>27</sup>. The death of St. Peter which was compared by his biographer to the Passion of Christ<sup>28</sup> is another example of this desire to have saints' life conform to that of Christ.

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<sup>26</sup> For an example, see Processus Inquisitionis factae super vitae, conversatione, et miraculis recol. mem. Fr. Thomae de Aquino, in A S, Martii Tomus Primus, p. 707, C et sq.

<sup>27</sup> See p. 26.

<sup>28</sup> Vita Scripta per Thomam de Lentino coaevum, Ord. Praed., in A S, Aprilis Tomus Tertius, p. 706, A.

## STEREOTYPED MIRACIES IN THE HYMNS

54

It must be emphasized again that the healing of the blind, the lame and the lepers and the resuscitation of a dead youth are given without significant details because they are stock elements of mediaeval hagiography applied indifferently, to any saint. This is, as it were, an extension of the idea that a saint is one who imitates Christ. Was it not obvious that one who had performed the same miracles as Christ was holy and did it not also follow that a holy man would perform such miracles?

## STEREOTYPED MIRACLES IN THE HYMNS

55

Table III - Comparison of Christ's Miracles  
and those Found in the Hymns.

Miracles	Christ	Dominic	Peter	Thomas
Blind and lame	Matt.21,14	D/12 (16)	P/5 (8)	T/1 (Ad Laud.5)
Expulsion of devil	Marc.1,34	D/4 (3)	P/5 (a)	T/2 (In 3 Noct. Resp. 2)
Youth to life	Luc.7,11-17	D/12 (9)	P/2 (4)	T/2 (In 2 Noct.2)
Deaf and Dumb	Marc. 7,37			T/2 (In 3 Noct.3)
Hemorrhage	Matt.9,20-22			T/13 (7b0)
Leper	Matt. 8,2-4			T/1 (Ad Laud.5)

## CHAPTER VI

## PRAYERS IN THE HYMNS TO THE THREE SAINTS

The hymns in honour of St. Dominic, St. Peter and St. Thomas share a number of stereotyped prayer themes. Among these the most frequently recurring is that which asks the saint to bring the soul of the petitioner to Heaven. A number of times a prayer for help in spiritual difficulties is addressed to the patron saint or again, the saint is asked to provide refuge. Frequently the saint is asked to intercede for the soul so as to ward off the just anger of God.

In an effort to show the variations on a theme which may occur, examples of the various major prayer types will be taken from the hymns to each of the three saints. First to be examined will be those prayers which ask the saint to bring the soul to Heaven after the death of the body.

## 1. Pleas to Bring Souls to Heaven.

## a) Addressed to St. Dominic.

In a prayer addressed to St. Dominic this request is stated simply, "Take us to be with you after our death". An additional prayer for immediate help is expressed in the last two verses:

## PRAYERS IN THE HYMNS TO THE THREE SAINTS

57

Magne pater,  
 sancte Dominice,  
 Mortis hora  
 nos pie suscipe  
 Et hic semper  
 nos pie respice<sup>1</sup>.

A variation of the same idea speaks of being taken to Heaven after the "race of life" has been completed. This metaphor has been commonplace ever since the well-known "cursum consummavi" of St. Paul<sup>2</sup>.

O speculum munditiae  
 Carnis carens spurcitia,  
 Tune colentes hodie  
 Translationis gaudia  
 Transfer ad regnum gloriae  
 Post huius vitae stadia<sup>3</sup>.

One prayer to St. Dominic asks that he give the souls heavenly "mansions" — again a metaphor taken from the Gospel<sup>4</sup>.

Vale, flos coenobitarum,  
 Qui a sole differ parum,  
 Te petenti sis fidelis,  
 Mansionem da in caelis<sup>5</sup>.

Yet another New Testament metaphor is that which speaks of the petitioners as possible "heirs of Heaven"<sup>6</sup>.

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<sup>1</sup> D/1 (Infra Oct., Ad Mag.).

<sup>2</sup> 2 Tim., 4, 7.

<sup>3</sup> D/2 (In 2 Vesp., Ad Mag.).

<sup>4</sup> Joan., 14, 2.

<sup>5</sup> D/3 (4).

<sup>6</sup> Rom., 8, 17.

## PRAYERS IN THE HYMNS TO THE THREE SAINTS

58

Nos superanae maiestatis  
 Per amorem caritatis<sup>7</sup>  
 Fac heredes caelice<sup>7</sup>.

Other passages place emphasis on the release from life's burdens and the joys of Heaven which will be shared with the saint after death.

Quae nos gravant onera,  
 Tua dele dextera  
 Ut te collaudantes

In hac valle misera  
 Ad te super aethera<sup>8</sup>  
 Subleves laetantes<sup>8</sup>.

One variation of the doxology speaks of the joys of Heaven:

Trino Deo et simplici  
 Laus, honor, virtus, gloria,  
 Qui nos prece Dominici<sup>9</sup>  
 Ducat ad caeli gaudia<sup>9</sup>.

b) Addressed to St. Peter.

A prayer addressed to St. Peter the Martyr uses the same image of the course of life as was used in an office in honour of St. Dominic<sup>10</sup> but rather than "stadia" the word "trames" is used.

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<sup>7</sup> D/4 (4).

<sup>8</sup> D/5 (6a,b).

<sup>9</sup> D/9 (5).

<sup>10</sup> D/2 (In 2 Vesp., Ad Mag.).

## PRAYERS IN THE HYMNS TO THE THREE SAINTS

59

O Petre, martyr inclite,  
 Praedicatorum gloria,  
 Virginitate praedite  
 Verbo signis et gratia  
 Concessa nobis solitae  
 Pietatis clementia  
 Transacto mundi tramite  
 Nos transfer ad caelestia<sup>11</sup>.

The same contrast between earthly misery and heavenly joy and glory which was noted in prayers to St. Dominic<sup>12</sup> is found in one sequence in honour of St. Peter:

Et post hanc miseriam  
 Largiatur gloriam  
 Per aeterna saecula<sup>13</sup>.

c) Addressed to St. Thomas.

A sample request made to St. Thomas to take the souls of his petitioners to Heaven reads:

O Thoma, laus et gloria  
 Praedicator ordinis,  
 Nos transfer ad caelestia<sup>14</sup>.  
 Professor sacri numinis

One prayer to St. Thomas, rather than speaking of life as a race which man must run, refers to it as a sea voyage, a metaphor which is not, it must be conceded, any more original than the first. The same sequence speaks of

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<sup>11</sup> P/2 (In 1 Vesp., Ad Mag.).

<sup>12</sup> D/5 (6a,b).

<sup>13</sup> P/9 (14).

<sup>14</sup> T/1 (Per Oct., Ad Mag.).



## PRAYERS IN THE HYMNS TO THE THREE SAINTS

60

Heaven as the homeland, the fatherland:

In polorum iearchia  
Tua pater, prece pia  
Nostram miseriam

Intuens auxiliare,  
Praesens transfretantes mare  
Transfer ad patriam<sup>15</sup>.

Another sequence contains a prayer asking the aid of St. Thomas so that the souls of the petitioners might "rule with Christ" in Heaven. This expression no doubt has the same source as the "heredes" of D/4 (4). The prayer reads:

Nunc ergo nos emendemus,  
Sanctum Thomam invocemus  
Prece semper sedula,

Ut Iesu Christo conregnemus,  
Ad promissa aspiremus  
Sempiterna gaudia<sup>16</sup>.

## 2. Requests for Aid to Sinners.

### a) Addressed to St. Dominic.

The requests for help addressed to the saints are often general or consist of a list of petitions for aid of various kinds. Such a hymn is the following which in two stanzas asks St. Dominic to give light to those who have

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<sup>15</sup> T/6 (9a,b).

<sup>16</sup> T/14 (10a,b).

## PRAYERS IN THE HYMNS TO THE THREE SAINTS

61

fallen into error, tears to sinners and grace to the petitioners themselves:

Salve iubar orbis clarum  
Nubes plena gratiarum,  
Confer lumen nunc erranti,  
Lacrimas da paenitenti.

Gaude, decor veritatis,  
Carens felle pravitatis,  
Fervens Christi in amore,  
Refice nos caeli rore<sup>17</sup>.

An even more elaborate list of petitions asks for a docile heart, union with Christ and freedom from vice. St. Dominic is asked to show himself a true father so that his disciples may some day see God. For good measure he is also asked to give purity and sobriety.

Sumens nostrum ave,  
Pia mente fusum,  
Tolle vae damnosum,  
Dona cor suave.

Solve prece tua  
Vincta pravitatis,  
Nos coniunge Christo  
Vota pietatis.

Monstra te esse patrem,  
Fove tuam prolem,  
Ut clare cernamus  
Iustitiae solem.

Virgo gloriose,  
Confer puritatem,  
Corporis et mentis  
Ac sobrietatem<sup>18</sup>.

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<sup>17</sup> D/3 (3).

<sup>18</sup> D/7 (2-5).

## PRAYERS IN THE HYMNS TO THE THREE SAINTS

62

A type of the general, all inclusive, petition reads:

Eia pater propera  
Clementer accelera,  
Iuva te rogantes<sup>19</sup>.

Frequently the saint is asked to plead for the soul before God. A Dominic prayer of this kind asks:

Apud curam summi regis  
Derelicti vices gregis  
Commenda per saecula<sup>20</sup>.

Occasionally St. Dominic is expected to placate a God justly angry and to free the soul from punishment it deserves for its sins. Such a prayer is the following:

Tibi praesta  
nos gratos effice,  
Per quem multos  
a morte suscitatur,  
Poenas nobis  
relaxa debitas<sup>21</sup>.

b) Addressed to St. Peter.

No prayers for aid to sinners are addressed directly to St. Peter the Martyr but God is asked, because of the saint's merits, to grant a refuge to the soul:

Nobis ergo veniam  
Det Deus et gratiam  
Petri prece sedula<sup>22</sup>.

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<sup>19</sup> D/5 (5a).

<sup>20</sup> D/12 (2).

<sup>21</sup> D/1 (In 3 Noct. 2).

<sup>22</sup> P/9 (13).

## PRAYERS IN THE HYMNS TO THE THREE SAINTS

63

In a rhythmical office God is asked through the intercession of the saint to increase the devotion of the petitioners. The reference in the stanza to "paschal joy" calls to mind that St. Peter was martyred during paschal time<sup>23</sup> and that his feast day, April 29, frequently falls during the same season.

Quaesumus auctor omnium  
In hoc paschali gaudio,  
Per ipsius suffragium  
Nostra crescat devotio<sup>24</sup>.

c) Addressed to St. Thomas.

The simplest example of the type of general petition found in the hymns is addressed to St. Thomas:

O patrone  
O Thoma, caeli Dominum  
Fac placatum<sup>25</sup>.

Another prayer of this kind asks Thomas to intercede for his petitioners before the Divine King:

Nunc te, doctor, invocamus,  
Intercede, supplicamus  
Apud regem gloriae<sup>26</sup>.

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<sup>23</sup> Vita Scripta per Thomam de Lentino Coaevum, Ord. Praed., in A S, Aprilis Tomus Tertius, p. 45.

<sup>24</sup> P/6 (5).

<sup>25</sup> T/8 (6).

<sup>26</sup> T/2 (27).

## PRAYERS IN THE HYMNS TO THE THREE SAINTS

64

A prayer which lists two requests recalls in its plea for grace D/3 in which St. Dominic was asked, "refice nos caeli rore". The prayer reads:

Gaude, lampas doctrinarum,  
Pelle nubes tenebrarum,  
Fundens imbres gratiarum  
Ad salutem animarum<sup>27</sup>

## 3. Prayers Addressed to One Particular Saint.

Thus far the prayers examined have been so loosely referred to a saint that any one prayer could just as well have been directed to St. Dominic, or St. Peter, or St. Thomas. The hymns, sequences and rhythmical offices do however, contain prayers which seem quite properly addressed to one saint rather than to another. An example is a prayer to St. Dominic which asks him to implement his death promise to be of even greater help to his brethren after his death than he had been while he lived<sup>28</sup>.

O spem miram, quam dedisti  
Mortis hora te flentibus,  
Dum post mortem promisisti  
Te profuturum fratribus,  
Imple, pater, quod dixisti;  
Nos tuis invans precibus<sup>29</sup>.

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<sup>27</sup> T/5 (3).

<sup>28</sup> Acta Ampliora quae F. Theodoricus de Appoldia, suppar Ordinis Praedicatorum scriptor, ex variis antiquioribus monumentis collegit, in A S, Augusti Tomus Primus, p.237.

<sup>29</sup> D/1 (In 3 Noct. 3).

## PRAYERS IN THE HYMNS TO THE THREE SAINTS

65

The prayers in the hymns to St. Dominic include examples of the "pro benefactoribus" prayers common to monastic orders. These prayers ask protection and aid for various people — the sick, those on journeys, benefactors, penitents, et al. The prayer quoted begins with a special plea for the members of St. Dominic's order but it seems only fitting that not only the special needs of the Dominicans themselves but all their interests should be summed up and included in a prayer to their founder.

Tui fratris Ordinis  
Sub tui regiminis  
Protege tutela.

Illos ne molliminis,  
Daemonis et hominis,  
Laedat corruptela.

Sed vi sancti flaminis  
Cum tui invaminis  
Conservat medela.

Ut die examinis  
Externi peccaminis  
Sint sine querela.

Pro benefactoribus,  
Pro familiaribus,  
Pro (morbo gravatis)

Pro iti(neran)tibus  
Et pro paenitentibus  
Sive desperatis

Te profusis precibus  
Petimus, ut omnibus  
Veniam peccatis

Impetres et sedibus  
Coniungas caelestibus,  
Pater pietatis<sup>30</sup>.

30 D/5 (7a-10b).

## PRAYERS IN THE HYMNS TO THE THREE SAINTS

66

The following prayer is aptly directed to St. Thomas Aquinas who is addressed as master, virgin and lover of wisdom and is asked to be our teacher forever:

Sed tu, rabbi, pater pie,  
Virgo purus et sophiae  
Amator assiduus.

Veritatem primam ora,  
Ut quacumque nobis hora  
Sit doctor perpetuus<sup>31</sup>.

It may be seen that the majority of the prayers in the hymns merely express requests for help without any particular reason for addressing one saint rather than another. The prayers are, in fact, interchangeable among the saints. Only a very few prayers seem thoughtfully addressed to one particular saint and it would seem safe to conclude that prayers are among the most stereotyped elements in the hymns.

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<sup>31</sup> T/3 (10a,b).

## CHAPTER VII

## METAPHORS AND PANEGYRIC ELEMENTS IN THE HYMNS

The hymns to the three Dominican saints under discussion contain a mass of panegyric and metaphorical expressions which, unfortunately, cannot always be distinguished as strictly one or the other. This difficulty arises from the tendency, first to use metaphors for panegyric purposes and then, through frequent usage, to no longer regard the metaphorical import of such expressions. An example of this transition from metaphor to cliché is the word "pugil" which originally meant "boxer". Through continual usage with the word "fidei" it eventually conveyed no more than merely "defender of the faith" and any descriptive strength that had been attached to the word was lost.

In this chapter then, it will be necessary to group under panegyric expressions metaphors which have become panegyric clichés. Metaphors which have retained their descriptive force or are for some reason particularly striking will be discussed in a separate sub-section. It must be kept in mind however, that even these forceful metaphors are made to serve a panegyric end.



## 1. Stereotyped Panegyric and Metaphorical Expressions.

One of the most frequently occurring terms in the hymns is the title "Doctor" which is attached to each of the three saints discussed in this thesis because each was engaged in preaching against heresy and in defending the faith.

St. Dominic is addressed in one hymn as "Doctor apostolice"<sup>1</sup>, while St. Peter the Martyr is once called "doctor fidelis"<sup>2</sup> and again "Doctor veritatis"<sup>3</sup>. One hymn explains why St. Peter deserves this title:

Hic agonista fidei  
 Doctor morum mirabilis  
 Fidem defendit, praedicat,  
 Pugnator invincibilis<sup>4</sup>.

Since St. Thomas Aquinas was officially declared "Doctor Ecclesiae" it is not surprising to find him frequently addressed by this title. In one sequence he is called simply "Doctor"<sup>5</sup>, in a rhythmical office, "Doctor Thomas"<sup>6</sup>, while elsewhere he is addressed as "Doctor

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<sup>1</sup> D/4 (3).

<sup>2</sup> P/3 (2).

<sup>3</sup> P/2 (In 2 Vesp., Ad Mag.).

<sup>4</sup> P/1 (3).

<sup>5</sup> T/13 (8b).

<sup>6</sup> T/1 (In 1 Noct. 1).

beatissime"<sup>7</sup>. The same rhythmical office which calls him "Doctor Thomas" also speaks of him as doctor of the Church Militant, "Militantis doctor ecclesiae"<sup>8</sup>.

Two panegyric terms "pugil" and "athleta" are drawn from the language of sport but probably are used in the hymns because of the text of St. Paul in which the Christian is compared to an athlete striving for a crown:

Nescitis quod ii qui in stadio currunt, omnes quidem currunt, sed unus accipit bravium? Sic currite ut comprehendatis. Omnis autem qui in agone contendit, ab omnibus se abstinet; et illi quidem ut corruptibilem coronam accipiant, nos autem incorruptam. Ego igitur sic curro, non quasi aerem verberans, sed castigo corpus meum, et in servitutum redigo, ne forte, cum aliis praedicaverim, ipse reprobus efficiar<sup>9</sup>.

Both St. Dominic and St. Peter are termed "athlete of the Lord", i.e. one who has striven for an eternal crown of glory. A hymn speaks of St. Dominic as a "novus athleta Domini"<sup>10</sup>. The epithet "novus" is perhaps meant to recall to mind that Dominic initiated a completely new concept of the apostolic life when he founded his Order of Preachers. The rest of the hymn which emphasizes the mobility and

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<sup>7</sup> T/4 (4a).

<sup>8</sup> T/1 (In 2 Vesp., Ad Mag.).

<sup>9</sup> I Cor., 9, 24-27.

<sup>10</sup> D/10 (1).

## METAPHORS AND PANEGYRIC ELEMENTS

70

aggressiveness of Dominic and his brethren, would seem to support this interpretation.

St. Peter is hailed in one hymn, "Vale, felix tu athleta Christi"<sup>11</sup>. One rhythmical office calls the faithful to join in the celebration in honour of the saint, an athlete who has won his crown:

Collaetetur  
 turba fidelium  
 Triumphantis  
 athletae gaudio,  
 Qui conservans  
 pudoris liliū  
 Et coruscans  
 doctrinae gladio  
 Dum pro fide  
 subit martyrium  
 Trino felix  
 potitur bravio<sup>12</sup>.

All three saints are called "pugil Christi" or "pugil fidei" which might be freely translated as "champion of Christ" or "champion of the faith". St. Dominic is addressed as Christ's chaste champion, "virgo pugil Christi"<sup>13</sup> and also as champion of the Catholic faith, "Fidei catholicae / Pugil"<sup>14</sup>. St. Peter is once lauded as a strong champion of Christ who did not fear death:

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<sup>11</sup> P/3 (4).

<sup>12</sup> P/2 (In 1 Vesp.).

<sup>13</sup> D/2 (Ad Noct., Resp. 2).

<sup>14</sup> D/8 (1).

## METAPHORS AND PANEGYRIC ELEMENTS

71

Gaude, pugil Christi fortis,  
Nihil timens poenam mortis<sup>15</sup>.

The same expression, "pugil fortis" is also applied to Thomas Aquinas<sup>16</sup> who stoutly resisted his family's efforts to dissuade him from his vocation.

Several expressions which appear in the hymns are taken from military terminology. Such terms are "pugnator" and "expugnator". The term "expugnator", "conqueror" or "victor" is applied to St. Dominic who is pictured as victorious over the pestilence of heresy:

Fidei catholicae  
Pugil et haereticarum  
Pestis expugnator<sup>17</sup>.

St. Peter is termed an invincible fighter, "Pugnator invincibilis"<sup>18</sup>.

An extension of the image of the saint as a combatant is the picture of him as a warrior fighting in the battle line, or going out to attack the enemy. One rhythmic office speaks of Dominic as shattering the lines of the enemy, i.e. the heretics:

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<sup>15</sup> P/3 (3).

<sup>16</sup> T/1 (In 1 Noct., Resp. 2).

<sup>17</sup> D/5 (1b).

<sup>18</sup> P/1 (3).

## METAPHORS AND PANEGYRIC ELEMENTS

72

Frangit hostes  
 et fugat agmina,  
 Nulla sanctum  
 frangunt discrimina<sup>19</sup>.

An antiphon of an office in honour of St. Peter speaks of the saint as one who, first having fought in the ranks of the Dominicans, now takes his place in the ranks of Heaven:

Praedicatorum ordinis  
 Militans in acie  
 Nunc coniunctus est agmini  
 Caelestis militiae<sup>20</sup>.

It is not surprising that the panegyric portions of the hymns contain many allusions to the virtues of the saints particularly their poverty, chastity and humility since these virtues are directly related to the three monastic vows of poverty, chastity and obedience.

St. Dominic, who insisted on not only personal poverty for members of his order but on poverty for the order itself quite naturally is frequently called "pauper". One passage speaks of him as poor in property but rich because of the purity of his life:

Pauper in peculio,  
 Dives vita pura,  
 Paupertatis pretio  
 Caeli tenet lura<sup>21</sup>.

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<sup>19</sup> D/1 (In 2 Noct., Resp. 1).

<sup>20</sup> P/2 (Ad Noct. 2).

<sup>21</sup> D/1 (In Laud. 2).

## METAPHORS AND PANEGYRIC ELEMENTS

73

Another hymn recounts that St. Dominic possessed no bed but spent the greater part of the night in prayer before lying down to sleep on the floor:

Pernox cum Christo proprium  
Non possidebat lectulum,  
Post lacrimarum fluvium  
Vix Humi dans corpusculum<sup>22</sup>.

The title "pauper" is not, however, reserved for St. Dominic. St. Peter is praised as:

Pauper, pudicus, humilis  
Christo se totum dedicat<sup>23</sup>.

The purity of each saint is often mentioned. That of St. Dominic is praised in an antiphon found in two rhythmical offices:

Florem pudicitiae  
Servans illibatum,  
Attigit eximiae  
Vitae caelibatum<sup>24</sup>.

The chastity of St. Peter is not elaborated upon and he is termed simply, "Petrus virgo"<sup>25</sup>. However, St. Thomas' chastity is very frequently mentioned probably because one of the most outstanding legends is his struggle in the tower temptation and the attempts of his family to make him abandon

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<sup>22</sup> D/1 (In 2 Noct. 3).

<sup>23</sup> P/8 (2).

<sup>24</sup> D/1 (In 1 Noct. 2) and D/2 (In Noct. 2).

<sup>25</sup> P/1 (2).

## METAPHORS AND PANEGYRIC ELEMENTS

74

the Dominicans and follow the career of a prelate is made in one sequence:

Puer spremit voluptatem  
Omnem mundi vanitatem  
Et parentem gloriam<sup>26</sup>.

The two ideas of St. Thomas' innocence and brilliance are linked in the hymns and a relationship between these two qualities established. One sequence mentions his lifelong chastity and then his brilliance of mind:

Hic purus a cunabulis,  
Peccati carens maculis  
Criminis letalis,  
  
Mente spiritu candescit  
Ac miraculis clarescit  
Illustrator talis<sup>27</sup>.

Another sequence connects Thomas' purity and his love of wisdom:

Sed tu, rabbi, pater pie,  
Virgo purus et sophiae  
Amator assiduus<sup>28</sup>.

The humility of both St. Peter and St. Thomas is praised in the hymns. St. Peter is merely spoken of as "humilis"<sup>29</sup>, but St. Thomas is lauded for never having

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<sup>26</sup> T/7 (4a).

<sup>27</sup> T/6 (7a,b).

<sup>28</sup> T/3 (10a).

<sup>29</sup> P/8 (2).

## METAPHORS AND PANEGYRIC ELEMENTS

75

surrendered to the temptation of pride — a temptation to which many a great intellect has succumbed.

O munus Dei gratiae  
Vincens quovis miraculum,  
Pestiferae superbiae  
Numquam persensit stimulum<sup>30</sup>.

Each of the three saints was a guide of souls and, as it were, a light to the world. In seeking for a metaphor to express this idea the authors of the Middle Ages chose the image of the star probably because wayfarers usually found their way through the darkness by means of a star and also because of the remembrance of the Star of Bethlehem which had guided the Magi to the Christ.

St. Dominic is described as a star given to the world by its creator:

Clarum lumen populi  
Profert auctor saeculi  
Sol de stella,

Stella fit Dominicus  
Verbo vita lucidus  
Semper clara<sup>31</sup>.

St. Peter is addressed, "O Petre, sidus aureum"<sup>32</sup>. Thomas is hailed as the star of chosen souls and asked to be their guide on their journey towards Heaven. This passage makes clear the use of the star metaphor to picture the

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<sup>30</sup> T/1 (In 2 Noct. 1).

<sup>31</sup> D/6 (2a,b).

<sup>32</sup> P/2 (Ad Noct., Resp. 1).



## METAPHORS AND PANEGYRIC ELEMENTS

76

saint as a guide for souls just as the star is a guide for travellers.

Vale, clara lux caelorum,  
Pulchra stella electorum,  
Sis director viatorum  
Gaudia ad beatorum<sup>33</sup>.

In the hymns to St. Thomas the star does not only represent the saint as a guide for souls but as a revealer of hidden truths. Like the Star of Bethlehem he is described as shedding a great light that pierces the darkness to reveal the truth:

O quam de claro genere  
Donatum Dei munere  
Clarum sidus oritur,

Cuius illuminatio  
Veritatis monstratis  
Lucide dinoscitur,

Dum profundo fluviorum  
Tenebrasque secretorum  
In lucem produxit,

Qui clarissimus doctorum,  
Tesorator oculorum,  
Clarior illusit<sup>34</sup>.

This sequence makes great use of the metaphor of the star. The doctrine of St. Thomas is compared to the bright morning star:

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<sup>33</sup> T/5 (4).

<sup>34</sup> T/6 (1a-2b).

## METAPHORS AND PANEGYRIC ELEMENTS

77

Cuius fulgida doctrina  
 Quasi stella matutina  
 Errores nudavit<sup>35</sup>.

Later St. Thomas himself is compared to Lucifer, the morning star:

Tamquam lucifer serenus  
 Clarus, dulcis et amoenus,  
 Orbem illustravit<sup>36</sup>.

Evidence of the pride which the Dominicans had in their three great saints abounds in the hymns. The hymns composed to the three together is almost totally panegyric in content. It begins by referring to them as an earthly trinity:

Ad honorem trinitatis  
 Refulget seraphicus  
 Triplex splendor caritatis  
 In mundo mirificus<sup>37</sup>.

Later they are compared to water, blood and spirit:

Trino teste caelitus  
 Fides roboratur,  
 Aqua, sanguis, spiritus  
 Dum nobis donatur,  
 Tribus his divinitus  
 Mundus reparatur;<sup>38</sup>

These two stanzas seem to have derived their metaphor from a sentence in the Vita of St. Peter written by

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<sup>35</sup> T/6 (3a).

<sup>36</sup> T/6 (4a).

<sup>37</sup> C/1 (1a).

<sup>38</sup> C/1 (5a).

## METAPHORS AND PANEGYRIC ELEMENTS

78

Lentinus; "Tres sunt qui testimonia dant in caelo, Pater, Verbum, et Spiritus Sanctus; et tres sunt, qui testimonium dant in terra, spiritus, aqua et sanguis<sup>39</sup>."

In the Vita this metaphor is explained by showing that St. Peter imitated the Trinity by his various qualities. In the hymn however, St. Dominic is said to have been given the spirit of eloquence, St. Peter, the blood of martyrdom and St. Thomas the waters of learning:

Spiritus eloquii  
Dominico datur,  
Sanguine martyrii  
Petrus decoratur  
Aquis sacri studii  
Aquinus regatur<sup>40</sup>.

Indications of the Order's pride in its saints are scattered throughout the hymns — both St. Peter and St. Thomas are hailed as "Praedicatorum Gloria"<sup>41</sup>.

In addition to the stereotyped panegyric words and phrases which appear individually in the verses of the hymns there are lists of such expressions. These lists may refer to the saint as the light of the Church, enumerate his virtues or apply to him terms usually reserved for the Blessed

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<sup>39</sup> Vita S. Petri Martyris Scripta per Thomam de Lentino coaevum, Ord. Praed. in Acta Sanctorum Bollandiana, Aprilis Tomus Tertius, 1866, p. 694, C.

<sup>40</sup> C/1 (5b).

<sup>41</sup> P/2 (Ad Mag.) and T/1 (Per Oct., Ad Mag.).

## METAPHORS AND PANEGYRIC ELEMENTS

79

Virgin such as "Ebur castitatis" or "Aquam sapientiae"<sup>42</sup>. Sometimes the names of places or of peoples who for some reason are associated with the saint are mentioned. Such a list is the following applied to St. Thomas Aquinas:

Felis Thomas, doctor ecclesiae,  
Lumen mundi, splendor Italiae,  
Candens virgo flore munditiae  
Bina gaudet corona gloriae<sup>43</sup>.

## 2. Panegyric Terms Applied Particularly to St. Dominic.

The hymns reflect the pride which the Dominicans took in the founder of their order by referring to St. Dominic as "dux". In one hymn he is styled "Dux praedicatorum"<sup>44</sup> and in another father and leader of the Order:

Praedicatorum ordinis  
Dux et pater Dominicus  
Mundi iam fulget terminis<sup>45</sup>,  
Civis effectus caelicus<sup>45</sup>.

It was expected of each saint that he earnestly desire the crown of martyrdom. Theodoricus says of St. Dominic, "Sistebat ardore inaestimabili bibere calicem passionis"<sup>46</sup>. One rhythmical office echoes this sentiment:

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<sup>42</sup> D/1 (In 2 Vesp. ad Mag.).

<sup>43</sup> T/1 (In 1 Vesp.).

<sup>44</sup> D/7 (1).

<sup>45</sup> D/9 (2).

<sup>46</sup> Theodoricus, p. 567, 39.

## METAPHORS AND PANEGYRIC ELEMENTS

80

Sitiebat servus  
Christi martyrium,  
Sicut sitit cervus,  
Ad aquae fluvium<sup>47</sup>.

The zeal with which St. Dominic strove to follow the counsels of the Scripture is expressed in a sequence:

Legis evangelicae  
Simul et propheticae  
Fervens aemulator<sup>48</sup>.

It is probable that the "Legis evangelicae" refers to the counsels of poverty, chastity and obedience which were considered the essential prerequisites of the life of perfection.

The similarity between the name "Dominicus" and the title of Christ, "Dominus", is freely explained in the prose Vita written by Bartholomaeus Tridentinus:

Dominicus, qui [Domini] custos, vel a Domino custoditus etymologicatur, vel quia praecepta Domini custodivit, vel vico Calagora dioecesis Oxomensis, provincia Hispania, patre Felice, matre Joanna editus, ante suam praefiguratus est nativitatem<sup>49</sup>.

A hymn speaks of the saint as conforming his life to his name and thus becoming truly a servant of the Lord:

Novus athleta Domini  
Collaudetur Dominicus  
Qui rem conformat nomine  
Vir factus evangelicus<sup>50</sup>.

<sup>47</sup> D/1 (In 3 Noct. 1).

<sup>48</sup> D/5 (2a).

<sup>49</sup> Vita Altera S. Dominici Confessoris Quam F. Bartholomaeus Tridentinus ex Ordine Praedicatorum ante medium seculi XIII breviter conscripsit, in A S Augusti Tomus Pri-

<sup>50</sup> D/10 (1).

[mus, 1867, p. 556, B.

## METAPHORS AND PANEGRIC ELEMENTS

81

3. Panegyric Terms Applied Particularly  
to St. Thomas Aquinas.

The hymns to the Angelic doctor especially emphasize his intellectual brilliance which was considered, not as something natural, but rather as a special gift granted by God. This is well expressed in a responsory of a rhythmical office:

Hic speciali gratia  
Lustrato mentis oculo  
Celso novit mysteria  
Caeli doctus oraculo<sup>51</sup>.

The greatness of St. Thomas' intellectual labours is also praised in the hymns. He is once spoken of as "Professor sacri numinis"<sup>52</sup> and, while St. Dominic and St. Peter are praised as "lux fidelium"<sup>53</sup>, St. Thomas is lauded as "light of doctors":

Hic est Thomas, lux doctorum,  
Instructus divinitus<sup>54</sup>.

Another passage speaks of the great glory he has brought to the Order:

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<sup>51</sup> T/1 (In 3 Noct. Resp. 3).

<sup>52</sup> T/1 (Per Oct., Ad Mag.).

<sup>53</sup> D/6 (2a) and P/2 (Ad Noct. 2).

<sup>54</sup> T/2 ( In 1 Noct, Resp. 1 )

## METAPHORS AND PANEGYRIC ELEMENTS

82

Ope doctoris coelici  
 Tota gaudet ecclesia,  
 Fulget ordo Dominici  
 Peculiari gloria<sup>55</sup>.

Now that the majority of the panegyric terms have been reviewed it is possible to pass on to a consideration of some of the more interesting metaphors which are used in the hymns. Many of these, as it has already been pointed out, will serve panegyric purposes while others will add variety and colour to the hymns.

#### 4. Biblical Metaphors in the Hymns.

Biblical metaphors although interesting, are, it must be admitted, common in mediaeval hymns. First to be considered are comparisons drawn between the saints and characters of the Old Testament.

St. Dominic, who was called from the world by God to do his work, is compared to Moses who was called out of Egypt:

Ex Aegypto vastitatis  
 Virum suae voluntatis  
 Vocat auctor saeculi<sup>56</sup>.

The metaphor is carried further by speaking of poverty as the reed basket by means of which Dominic crossed the river of vanity:

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<sup>55</sup> T/1 (In 1 Noct. 3).

<sup>56</sup> D/12 (3).

## METAPHORS AND PANEGYRIC ELEMENTS

83

In fiscella paupertatis  
 Flumen transit vanitatis  
 Pro salute populi<sup>57</sup>.

The same rhythmic office speaks of St. Dominic as an emulator of Elias<sup>58</sup> who appears in the third and fourth books of Kings and who is also mentioned in the New Testament. St. John the Baptist was called Elias by Christ and Our Lord himself was thought by some to be the returned Elias. It is very fitting then to compare Dominic to this great prophet since it calls up in the mind others who were compared to him.

St. Thomas and St. Peter are also compared to Old Testament personages. The bravery with which St. Peter met his death is compared to the courageousness of the dying Samson:

Hic alter Samson moriens,  
 Choros ingressus caelicus,  
 Plures quam vivens subigit  
 Ac convertit haereticos<sup>59</sup>.

A sequence<sup>60</sup> in honour of St. Thomas draws a comparison between Samson's strength and Thomas' chastity. The source of the saint's strength is the purity cord given him

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<sup>57</sup> D/12 (4).

<sup>58</sup> D/12 (7).

<sup>59</sup> P/1 (5).

<sup>60</sup> T/3 (5b).



## METAPHORS AND PANEGYRIC ELEMENTS

84

by the angels who were sent to comfort him after his temptation in the tower. Obviously, although no mention of the source of Samson's strength is made, there is an intention to compare two men who were granted a special source of strength by God — Samson his hair and Thomas his purity cord.

In the same sequence the saint is said to possess the throne of Solomon, i.e. he has attained the preeminent position of a wiseman. And just as Solomon crushed the Babylonian army so Thomas crushed pagan doctrine.

Thronum tenens Salomonis,  
Regnum sternit Babylonis  
Dogmaque gentilium<sup>61</sup>.

One striking metaphor in the hymns speaks of heretics as "vulpes Samsonis". The Book of Judges relates that to avenge an insult inflicted on him by the Philistines Samson bound three hundred foxes together by their tails, set them aflame and let them loose in the enemy's cornfields<sup>62</sup>. Just as the flaming foxes set fires here and there and wrought great damage, so heretics, spreading from place to place do great damage by communicating their errors. The expression "vulpes Samsonis" appears twice in the hymns, once in a Dominic sequence, "Vulpes dissipat

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<sup>61</sup> T/3 (5a).

<sup>62</sup> Jud., 15, 4-5.

## METAPHORS AND PANEGYRIC ELEMENTS

85

Samsonis"<sup>63</sup> and once in a rhythmical office of St. Peter,  
 "Samsonis vulpes quaerit"<sup>64</sup>.

The metaphor of the sowing of the seed which Christ explained to his disciples, "Semen est verbum Dei"<sup>65</sup> is used to praise the apostolic labours of St. Dominic:

Mundum replet  
 divino semine<sup>66</sup>.

The metaphor of a deer thirsting for water which a psalm uses to express the soul's desire for God is used in a rhythmical office to explain how much St. Dominic desired martyrdom. The psalm reads:

Quemadmodum desiderat cervus ad fontes aquarum,  
 ita desiderat anima mea ad te Deus<sup>67</sup>.

The antiphon of the office employs this metaphor thus:

Sitiebat servus  
 Christi martyrrium  
 Sicut sitit cervus<sup>68</sup>  
 Ad aquae fluvium.

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<sup>63</sup> D/12 (8).

<sup>64</sup> P/2 (Ad Noct., Resp. 3).

<sup>65</sup> Luc., 8, 12.

<sup>66</sup> D/1 (In 2 Noct. 2).

<sup>67</sup> Ps., 41, 2.

<sup>68</sup> D/1 (In 3 Noct. 1).

## METAPHORS AND PANEGYRIC ELEMENTS

86

It is not surprising that the hymns to St. Peter the Martyr should imitate the play on the words "Petrus" and "petra" which Christ first made. One hymn begins:

Ave, martyr sancte Petre,<sup>69</sup>  
Firmus fide instar petrae<sup>69</sup>.

Another employs the play on words more elaborately:

Dum sic in petra fidei  
Petri tenet vestigia  
Ad petram Christum propterea  
Meritum cum victoria<sup>70</sup>.

The metaphor of the "talents" which is taken from a parable of Christ is used once in a Thomas sequence:

Qui talenta sibi data  
Cum usuris ampliata  
Rettulit ad patriam<sup>71</sup>.

Two passages in the hymns refer to St. Thomas Aquinas as a rain or a river refreshing the Church:

Velut imber qui divina  
Totam rigat ex doctrina<sup>72</sup>  
Christi nunc ecclesiam<sup>72</sup>.

Doctor Thomas mundi lumen  
Velut paradisi flumen  
Irrigat ecclesiam<sup>73</sup>.

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<sup>69</sup> P/3 (11).

<sup>70</sup> P/7 (4)

<sup>71</sup> T/7 (8a).

<sup>72</sup> T/7 (8b).

<sup>73</sup> T/10 (1a).

This metaphor, which is from Scripture, probably owes its presence in the hymns to a legend which relates that Thomas hesitated to accept the burden of the Master's degree in Theology and was, in addition, unable to think of a subject for his first lecture. An old Dominical appeared to him and said:

Ecce exauditus es, suscipe onus Magisterii,  
quia Deus tecum est. Pro tuo autem principio nihil  
aliud proponas, nisi hoc: Rigans montes de superio-  
ribus tuis: de fructu operum tuorum satiabit terra.  
Quo dicto Frater Thomas evigilans, Dominus gratias  
reddidit, qui eum velociter exaudivit, Quod verbum  
non solum thema fuit principii, sed totius cui suf-  
ficientiam studii indicavit; quia ex his, quae de  
montibus divinae speculationis accepit, totam  
Ecclesiam, quasi agrum divini seminis complutum  
sapientiae pluviis satiavit<sup>74</sup>.

### 5. Metaphors from Classical Antiquity.

Several metaphors employ terms which are of Roman origin. Such are "curia" for Heaven, "bravium" (classical "brabium") and "laurea victoriae" for the saint's heavenly reward, and "triumphus" for the heavenly celebration of his victory. One hymn to St. Peter contains two of these terms — "triumphus" and "curia":

Adest triumphus nobilis  
Festumque caeli curiae  
Quo rose delectabilis  
Offertur regi gloriae<sup>75</sup>.

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<sup>74</sup> Vita S. Thomae de Aquino, Auctore Guilielmo de Thoco, in A B, Martii Tomus Primus, 1868, p. 662, F et sqq.

<sup>75</sup> P/7 (1).

## METAPHORS AND PANEGYRIC ELEMENTS

88

The same expressions occur in an office in honour of St. Thomas:

Militantis doctor ecclesiae,  
 Virginali florens munditia,  
 Triumphantis optata curiae  
 Sancte Thoma, largire gaudia<sup>76</sup>.

"Bravium" which in classical times as "brabium" meant a prize won in the games, is used in the hymns to represent the reward of the saint in Heaven. St. Thomas is said to have passed to his reward, "Transitus ad bravium"<sup>77</sup> and the threefold honours of St. Peter who was a virgin, confessor and martyr are referred to with the same term:

Dum pro fide  
 subit martyrium  
 Trino felix  
 potitur bravo<sup>78</sup>.

#### 6. Miscellaneous Metaphors in the Hymns.

Both St. Dominic and St. Thomas are compared to a precious stone. In the first instance it is the body of St. Dominic to which the term is applied:

Gemma sub terra latuit  
 Despecto iacens loculo,  
 Cuius virtus apparuit  
 Multiplici miraculo<sup>79</sup>.

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<sup>76</sup> T/1 (In 2 Vesp., Ad Mag.).

<sup>77</sup> T/7 (7a).

<sup>78</sup> P/2 (In 1 Vesp.).

<sup>79</sup> D/2 (Ad Laud. 1).

## METAPHORS AND PANEGYRIC ELEMENTS

89

The passage concerning St. Thomas reads:

Ordinis praedicatorum  
Cum sis gemma confessorum,  
Memor semper sis tugrum,  
Doctor beatissime<sup>80</sup>.

A Thomas sequence uses the word "indagator" which means a tracker or searcher to apply to his persistent quest for truth:

Veritatis indagator<sup>81</sup>  
Pro salute populi

The expression "lura caeli" is a particularly striking metaphor. The stanza in which it appears reads:

Pauper in peculio,  
Dives vita pura,  
Paupertatis pretio<sup>82</sup>  
Caeli tenet lura.

The word "lura" means a thong, particularly the thong that closes a cloth or leather bag, such as was used for a money purse even in the days of Christ. The metaphor then, is meant to picture the saint as holding the purse strings of Heaven and therefore he is able to dispense grace to those who call upon him.

Lastly the metaphor of the crowns or stoles should be noted. Both the crown and the stole are marks of honour

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<sup>80</sup> T/4 (4a).

<sup>81</sup> T/14 (2b).

<sup>82</sup> D/1 (In Laud. 2).

## METAPHORS AND PANEGYRIC ELEMENTS

90

and power — the one of temporal and the other of spiritual power. They may also be considered as rewards for good service since the crown was given to athletes who had brought special glory to their city and the stole of the prelate to a priest who had proved himself worthy.

This metaphor is prominent in the hymns to St. Thomas where sometimes he is spoken of as having two stoles or crowns and sometimes as having three. His official designation as "Confessor, doctor" justifies the two stoles or crowns while the addition of "Virgin" accounts for the third.

The two crowns or stoles usage is exemplified in the following verses:

Adest dies laetitiae,  
Quo Thomas, doctor inclitus,  
Fit civis caeli curiae  
Bina corona praeditus<sup>83</sup>.

Tu nobili stirpe natus  
Virgo manens Deo gratus,  
Stola duplici dotatus  
Caeli transis ostia<sup>84</sup>.

The following is an example of the two crowns metaphor:

Mundum carnem  
hostes pregit,  
Sic triumphum victor agit  
cum corona triplici<sup>85</sup>.

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<sup>83</sup> T/1 (Ad Laud. 1).

<sup>84</sup> T/9 (2a).

<sup>85</sup> T/21 (12).

## METAPHORS AND PANEGYRIC ELEMENTS

91

It may be said in conclusion that the panegyric and metaphorical elements are, like the prayers, extremely stereotyped and the common property of any mediaeval hymnodist. However, just as sometimes in a ballad there is an apt term of expression or a striking metaphor interposed among those from common stock so in the hymns it has been shown one encounters occasionally a striking and unusual descriptive phrase.



## CHAPTER VIII

## PLAGIARISM IN THE HYMNS

In the consideration of plagiarized elements it will be necessary to disregard hymns which begin or end in a stereotyped manner and are for this reason similar. This chapter will rather attempt to bring to light a few verses, stanzas and whole hymns which clearly have deliberately been adapted from an earlier hymn.

## 1. Plagiarized Verses in the Hymns.

A hymn to St. Dominic contains the verse, "In figuris praesignatus"<sup>1</sup> which closely imitates a verse from the sequence for Corpus Christi which St. Thomas Aquinas composed. As found in the "Lauda, Sion, Salvatorem" it reads "In figuris praesignatur"<sup>2</sup>. A hymn addressed to St. Thomas himself imitates the opening verse of this famous sequence in its incipit. It would almost seem that the author meant to call to mind the great poem of the saint he praises. The "Lauda, Sion, Salvatorem" of St. Thomas' sequence becomes in the new

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<sup>1</sup> D/3 (1).

<sup>2</sup> A H 1, N° 385, Also in F.J. Raby, The Oxford Book of Mediaeval Latin Verse, Oxford, Oxford University Press, 1959, p. 398.

hymn "Lauda, Sion, incretam"<sup>3</sup>.

## 2. Plagiarized Stanzas in the Hymns.

Two rhythmical offices in honour of St. Dominic contain one identical antiphon:

Documentis artium  
Eruditus satis  
Transiit ad stadium  
Summae veritatis<sup>4</sup>.

Since both offices belong to the same century according to the dates of the manuscripts it is difficult to say whether this is an example of a borrowed element or of an author using his material twice.

One Oratio<sup>5</sup> to St. Dominic contains so many of the verses found in a sequence<sup>6</sup> honouring the same saint that it would appear that someone has picked over the sequence and copied down all the verses which might serve for petition. This theory is supported by the manuscript dates which assign the sequence to the 14/15 century and the Oratio to 1462.

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<sup>3</sup> T/7 (1a).

<sup>4</sup> D/1 (In 1 Noct. 3) and D/2 (Ad Noct. 3).

<sup>5</sup> D/8.

<sup>6</sup> D/5.

## 3. Plagiarized Forms in the Hymns.

By "plagiarized form" the intention is to refer to an imitation of another hymn done in such a way and to such a degree that the original has dictated the structure of the imitation and not only contributed one or two expressions.

One of the most apparent attempts to imitate an earlier hymn is found among those in honour of St. Thomas. The quoting of the first stanza of the imitation followed by its prototype will make obvious the high degree of indebtedness owed the original by its imitator.

Pange, lingua, gloriosi  
Dogmatis mysterium  
Et Aquini pretiosi,  
Quem in lucem gentium,  
Instar solis radio  
Rex ascendit gentium<sup>7</sup>.

Pange, lingua, gloriosi  
Corporis mysterium  
Sanguinisque pretiosi  
Quem in mundi pretium  
Fructus ventris generosi  
Rex effudit gentium<sup>8</sup>.

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<sup>7</sup> T/11 (1).

<sup>8</sup> A H 1, N° 386. Also in Raby, Mediaeval Latin Verse, p. 401 et sqq.

## PLAGIARISM IN THE HYMNS

95

The Easter sequence "Victimae paschali laudes" finds its imitation in a St. Peter sequence<sup>9</sup>. In order that the degree of imitation may be evident the two texts will be printed side by side:

Victimae paschali laudes Immolent Christiani	Martyri victori laudes Intonent Christiani
Agnus redemit oves; Christus innocens patri Reconciliavit Peccatores.	Lupus invasit oves; Petrus innocens Deo Reconciliavit Peccatores.
Mors et vita duello Confluxere mirando, Dux vitae mortuus Regnat vivus.	Lux et error duello Confluxere mirando, Sed Petrus mortuus Regnat vivus.
Dic nobis Maria Quid vidisti in via - Sepulchrum Christi viventis Et gloriam vidi resurgentis	Dic nobis vox pia, Quis te laesit in via? Mucro gentis saevientis, Ecclesiam Christi contemnen- tis.
Angelicos testes Sudarium et vestes. Surrexit Christus spes mea, Praecedet suos in Galilaea.	Socius est testis Mecum missus caelestis. In fide vera spes mea, Ad hanc redeat haeresis rea.
Credendum est magis Mariae veraci Quam Iudaeorum turbae fallaci.	Credendum est magis soli Martyri veraci Quam perfidorum turbae fal- laci.
Scimus Christum surrexisse A mortuis vere; Tu, nobis, victor rex, Miserere. <sup>10</sup>	Scimus Petrum claruisse Miraculis vere; Tu nobis, Christe rex, Miserere <sup>11</sup> .

<sup>9</sup> For other imitations see F.J.E. Raby, A History of Christian Latin Poetry, from the Beginning to the Close of the Middle Ages, Oxford, Oxford University Press, 1953, p.218.

<sup>10</sup> AH 54, N° 7, Also in Raby, Mediaeval Latin Verse, p. 184-185.

<sup>11</sup> P/4.

## PLAGIARISM IN THE HYMNS

96

Yet another example of an imitation of the form of a hymn is a 15<sup>th</sup> century Dominic sequence which begins:

Laetabundus  
Exsultet nunc fratrum chorus  
Alleluia

Tumba patris  
 Odorem profudit dulcem,  
 Res miranda<sup>12</sup>.

This is modelled on a 11<sup>th</sup> century Christmas sequence<sup>13</sup> and borrows the complete first three verses and thereafter every third verse.

In conclusion it may be said that the amazing freedom with which the Middle Age poet borrowed from earlier works may be explained by a quotation from Cruttwells' History of Roman Literature which Raby applies to Prudentius, "A good idea was considered common property, and a happy phrase might be adopted without theft<sup>14</sup>".

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<sup>12</sup> D/6 (1a,b).

<sup>13</sup> AH 54, N° 2. Also in Raby, Mediaeval Latin Verse, p. 156-157.

<sup>14</sup> Raby, A History of Christian Latin Poetry, p. 71.

## CONCLUSION

The preceding chapters have dissected the hymns in order to reveal their internal structure piece by piece. It now remains to draw some conclusions from this detailed analysis of parts.

The chapters analysing the hymns in the light of the prose lives have shown that the hymns have taken from this source the most important legends of each saint. This is evident in the hymns to St. Dominic where legends such as that of his prefiguration as a puppy and the test of fire abound. It is in the hymns to St. Thomas however that the greatest number of legendary motifs may be found. His temptation in the tower in particular is repeatedly alluded to or fully developed.

The hymns to St. Peter also follow the prose Vita but in this case the poverty of legendary and biographical details in the prose text results in almost no legendary motifs in the hymns. Deprived of these motifs, the Peter hymns make up for the lack by employing an abundance of stock panegyric terms.

Considering the different genres — hymns, sequences and rhythmical offices — some differences in their use of biographical-legendary material may be noted. Hymns either

## CONCLUSION

98

praise or petition a saint and accordingly, panegyric or prayer elements predominate. Usually, however, one or two stanzas of legendary content appear in the body of the hymn<sup>1</sup>. Rhythmical offices, despite the mass of metaphorical and panegyric expressions, are usually rich in legendary material. Sequences, on the other hand, may be totally or mainly panegyric or contain great blocks of legend<sup>2</sup>.

Both St. Dominic and St. Peter were honoured with a great cult soon after their deaths and it is interesting to note that the hymns written in the century in which the saint died give little attention to biographical-legendary details but instead pile up the stock panegyric epithets. The Dominic hymns D/9, D/10, D/11, D/12, which are almost totally panegyric in content exhibit this tendency. It is even more evident in the Peter hymns P/1, P/2, P/7 and P/9 which was written in 1253 the year of Peter's canonization. This phenomenon may be explained by the fact that the saint's contemporaries knew his life and had no need to be instructed in its details. It may also be argued that the prose lives had not yet had time to establish a legendary tradition for the saints.

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<sup>1</sup> See P/6 and P/7.

<sup>2</sup> See T/6 and T/13.

## CONCLUSION

99

St. Thomas was not canonized until 1323, forty-nine years after his death. The early hymns show the same wealth of stereotyped epithets as the early Dominic and Peter hymns but the legends are also strongly present.

It would seem that with the passage of time the need for biographical (legendary) information grows. The two 14<sup>th</sup> century Dominic rhythmical offices are both rich in legendary elements. Thomas hymns of the 15/16<sup>th</sup> century<sup>4</sup> are particularly rich in legendary motifs<sup>5</sup>.

Another trend seems to appear — once the legend tradition has been established the hymns become a combination of panegyric phrases and prayers. This is evident in the Dominic hymns from the 14<sup>th</sup> to the 16<sup>th</sup> centuries<sup>5</sup> and also in the 16<sup>th</sup> century hymns to St. Thomas<sup>6</sup>.

As it was expected the analysis of the hymns has brought to light elements which deserve more intensive study than it was possible to give them in this brief survey. Among the more interesting problems yet to be solved is the source of the expression "lura coeli" which appears in D/1

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<sup>3</sup> D/1 and D/2.

<sup>4</sup> T/3, T/4, T/9, T/10, T/13, T/14, T/16, T/19, T/20, T/21.

<sup>5</sup> See D/5, D/7, D/8.

<sup>6</sup> T/15.



## CONCLUSION

100

(in Laud. 2). An even greater problem however is the source of the legend of the star on St. Dominic's forehead and its connection with the moon or bright stone which is usually shown on St. Thomas' chest in art.

It is hoped that this analytical survey has added a small contribution to the study of mediaeval hymnody and has in a small way advanced the day when a complete history of Mediaeval hymns will be possible.

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All the hymns mentioned in the thesis may be found in this collection.

#### De S. Dominico.

Acta Sanctorum Bollandiana, Augusti Tomus Primus, Paris and Rome, Palmé, 1867, x-697 p.

1. Cuperus, Guilielmus, Commentarius Praevius, p.359-541.

This commentary gives a synopsis of the life of the saint and discusses problems such as St. Dominic and the Inquisition. It is useful because of the brief biography it provides.

2. Vita Auctore B. Jordano synchrono ex Ordine Praedicatorum et secundo ejusdem Ordinis Magistro generali, p. 541-555.

This work, written a few years after the death of the saint provides much material regarding the saint's life and the founding of the Order.

3. Vita Altera Quam F. Bartholomaeus Tridentinus ex Ordine Praedicatorum ante medium seculi XII breviter conscripsit, p. 556-558.

This life adds a useful list of miracles to the biographical-legendary material of Jordanus.

4. Acta Ampliora quae F. Theodoricus de Appoldia, suppar Ordinis Praedicatorum scriptor, ex variis antiquioribus monumentis collegit, p. 558-628.

This is a rich source of legendary motifs gathering these, as it does, from a number of sources.

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102

## De S. Petro Martyre.

Acta Sanctorum Bollandiana, Aprilis Tomus Tertius,  
Paris and Rome, Palmé, 1866, xxxiii-1013 p.

1. Commentarius Praevius, p. 686-694.

Because no monograph of St. Peter is available this commentary is the only factual biography.

2. Vita Scripta per Thomam de Lentino coevum, Ord. Praed., Aucta ab Ambragio Taesio ejusdem Ord., p. 694-727.  
This life, written soon after the saint's martyrdom, is the primary source of legendary material regarding the saint.

## De S. Thoma Aquinate.

Acta Sanctorum Bollandiana, Martii Tomus Primus,  
Paris and Rome, Palmé, 1865, lxix, 933 p.

1. Vita Auctore Guilielmo de Thoco, Ord. Praedicatorum, p. 656-684.

This life is particularly valuable since it was written by a former student of the saint who after Thomas' death, promoted his canonization. It is rich in biographical-legendary content.

2. Processus Inquisitionis factae super vita, conversatione, et miraculis recol. mem. Fr. Thomae de Aquino, p. 684-714.

Found here is the testimony of witnesses concerning St. Thomas' life and miracles. Since some of the miracles occur in the hymns it merited the occasional reference.

3. Historia Translationis, p. 723-733.

Without reference to this text it is impossible to understand the controversy between the Cistercians and the Dominicans regarding the body of St. Thomas.

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103

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This work discusses the reliability of the primary sources, the establishing of the Order, its rule, and in addition, a great number of subjects which provide background for the understanding of the period.

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Dr. Szovérffy briefly comments on hymns P/5 which is analysed in this thesis.

## De S. Thoma Aquinate

D'Arcy, Martin Cyril, St. Thomas Aquinas, Westminster, Newman, 1955, xii-220 p.

This is a popular life constructed on the material in the Acta Sanctorum Bollandiana, which however has a useful table of St. Thomas' life and bibliography.

Walz, Angelus, Delineatio Vitae S. Thomae de Aquino, Rome, offprint of Angelicum, 3 (1926), Fasc. 1, 2, 4, 1927.

This is the most important biography of the saint. It discusses the primary sources, dates works, etc. There are many references to the early lives in the Acta Sanctorum Bollandiana.

## Miscellaneous

Szovérffy, Joseph, "The Legend of Saint Peter in Mediaeval Latin Hymns", in Traditio - Studies in Ancient and Mediaeval History, Thought and Religion, New York, Fordham University, Vol. 10, 1954, p. 275-322.

This article gives an explanation of the method of analysis employed in this thesis.

## ABSTRACT OF THE THESIS

### ANALYSIS OF THE MEDIAEVAL HYMNS TO ST. DOMINIC, ST PETER THE MARTYR AND ST. THOMAS AQUINAS.

The thesis applies to the hymns in honour of these three Dominican saints a method of analysis originated by Professor Joseph Szovérffy, Ph.D. The legends, metaphors, panegyric terms, prayer, incipits and miracles will be examined and classified as stereotyped or non-stereotyped. In the conclusion an attempt to group the hymns according to **their** characteristics and development will be made.

#### Chapter I - The **L**egends in the Hymns to St. Dominic.

The comparison of the prose Vitae and the hymns show the hymns to be rich in **legend** found in the lives. Among these legends are - the prophecy of the saint's birth, the star on his forehead, the text of his book by fire, the **miraculous** multiplication of bread, the warding off of a storm, the saint's last counsel, the ladder from Heaven and the odour from the tomb.

#### Chapter II - Legends in the Hymns to St. Peter the Martyr.

The hymns honouring St. Peter contain little biographical-legendary material and are, in fact, mainly panegyric. Some hymns do, however, mention his origin, ascetic practices, martyrdom and the conversions of heretics which followed it.

## ABSTRACT OF THE THESIS

### Chapter III - The Legends in the Hymns to St. Thomas Aquinas.

The hymns to St. Thomas are particularly rich in biographical-legendary content. Much attention is given to the legends of his temptation in the tower, Christ's speech to him from the cross and the visit of St. Peter and St. Paul.

### Chapter IV - The Incipits of the Hymns.

Four classes of traditional beginnings may be found in the hymns: first that announcing the feast; secondly, that calling the people to rejoice; thirdly, that exhorting the Church to glory in her saint and, fourthly, that addressing the saint directly.

### Chapter V - Stereotyped Miracles in the Hymns.

These miracles may be explained by the desire of the people to have the saint imitate Christ perfectly - even to performing the same miracles.

### Chapter VI - Prayers in the Hymns.

Prayers in the hymns ask the saints to bring souls to Heaven, ask aid for sinners or else address a request to one of the saints who for some reason is particularly suited to plead the person's case.

## ABSTRACT OF THE THESIS

### Chapter VII - Metaphors and Panegyric Elements in the Hymns.

The majority of metaphors and panegyric terms are stereotyped and even apt metaphors tend to pass into clichés. There are biblical and classical metaphors in the hymns.

### Chapter VIII - Plagiarism in the Hymns.

Examples of verses and stanzas taken from previous hymns may be found in the hymns to the three Dominican saints. Some hymns go so far as to model themselves completely on an earlier work.

### Conclusion.

It has been shown that the hymns employ many legends found in the prose Vitae. An examination of the different genres shows that hymns usually contain some biographical-legendary material, rhythmical offices usually a great deal while sequences may have much or little. Hymns written shortly after the saint's death contain little biographical-legendary material.

With the passage of time the biographical-legendary elements are emphasized. This concentration in turn gives way to panegyric and prayer.