

Chapter 1 : Catholic Encyclopedia (/Ambrosian Hymnography - Wikisource, the free online library

Splendor paternae gloriae is a beautiful morning hymn asking for help and guidance throughout the day. It is directed to the Trinity, and especially to Christ as the light of the world. The hymn is traditionally sung at Monday Lauds and is used in the *Liturgia Horarum* at Lauds for Monday of the first and third weeks of the Psalter during.

Hilary, who had spent in Asia Minor some years of exile from his see, and had thus become acquainted with the Syrian and Greek hymns of the Eastern Church. His *Liber Hymnorum* has not survived. Daniel, in his *Thesaurus Hymnologicus* mistakenly attributed seven hymns to Hilary, two of which [2] were considered by hymnologists generally to have had good reason for the ascription, until Blume [3] showed the error underlying the ascription. The two hymns have the metric and strophic cast peculiar to the authenticated hymns of St. Ambrose and to the hymns which were afterwards composed on the model. Ambrose was also a "Hammer of the Arians". Answering their complaints on this head, he says: All strive to confess their faith and know how to declare in verse the Father and the Son and the Holy Ghost. Augustine [4] speaks of the occasion when the hymns were introduced by Ambrose to be sung "according to the fashion of the East". Later usage The rule of St. Benedict employed the term; and Walafridus Strabo [5] notes that, while St. Benedict styled the hymns to be used in the canonical hours *Ambrosianos*, the term is to be understood as referring to hymns composed either by St. Ambrose or by others who followed his form; and, remarking further that many hymns were wrongly supposed to be his, thinks it incredible that he should have composed "some of them, which have no logical coherence and exhibit an awkwardness alien to the style of Ambrose". Daniel gives no less than ninety-two *Ambrosiani*, under the heading, however, of "*S. Ambrosius et Ambrosiani*", implying a distinction which for the present he cared not to specify more minutely. Attribution The Maurists limited the number they would ascribe to St. Luigi Biraghi and Dreves raise the figure to eighteen. Kayser gives the four universally conceded to be authentic and two of the *Ambrosiani* which have claims to authenticity. Chevalier is criticised minutely and elaborately by Blume for his *Ambrosian* indications: *Ambrosius* ", two unbracketed but with a "? We give here first of all the four hymns acknowledged universally as authentic: With respect to the first three, St. Augustine quotes from them and directly credits their authorship to St. He appears also to refer to No. Celestine , in the council held at Rome in , also cites it as by St. Internal evidence for No. Of these four hymns, only No. The additional eight hymns credited to the Saint by the Benedictine editors are: The Roman Breviary parcels No. The translations of the original text and of the two hymns formed from it amount to twenty-one in number. It has twenty-five translations in English. It has thirty-three translations into English, comprising those of the original text and of the adaptation. Their translations into English are: The Maurists give it to the Saint with some hesitation, because of its prosodial ruggedness, and because they knew it not to be a fragment six verses of a longer poem, and the apparently six-lined form of strophe puzzled them. Daniel pointed out Thes. In addition to the four authentic ones already noted, Biraghi gives Nos. This list receives the support of Dreves and of Blume The beautiful hymns Nos. The *Ambrosian* strophe has four verses of iambic dimeters eight syllables , e. The metre differs but slightly from the rhythm of prose, is easy to construct and to memorize, adapts itself very well to all kinds of subjects, offers sufficient metric variety in the odd feet which may be either iambic or spondaic , while the form of the strophe lends itself well to musical settings as the English accentual counterpart of the metric and strophic form illustrates. This poetic form has always been the favourite for liturgical hymns, as the Roman Breviary will show at a glance. But in earlier times the form was almost exclusively used, down to and beyond the eleventh century. Out of hymns in the eleventh-century Benedictine hymnals, for example, not a dozen are in other metres; and the *Ambrosian Breviary* re-edited by Charles Borromeo in has its hymns in that metre almost exclusively. It should be said, however, that even in the days of St. Ambrose the classical metres were slowly giving place to accentual ones, as the work of the Saint occasionally shows; while in subsequent ages, down to the reform of the Breviary under Urban VIII, hymns were composed most largely by accented measure. Source This article incorporates unedited text from the public-domain Catholic Encyclopedia. It may be out of date, or may reflect the point of view of the Catholic Church as of , and should be edited to reflect broader and more recent perspectives.

Chapter 2 : Splendor paternae - Liber Hymnarius

Inno dell'Aurora: SPLENDOR PATERNAE GLORIAE, "Ad laudes, in Aestate" Inno di S. Ambrogio, Vescovo di Milano, Italia; - - Studio di Giovanni Vianini, direttore della SCHOLA GREGORIANA.

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Chapter 3 : Splendor paternae gloriae

Latinam. Splendor paternae gloriae, de luce lucem proferens, lux lucis et fons luminis, diem dies illuminans, Verusque sol, illabere.

On week-days let Lauds be celebrated in the manner following. Let the sixty-sixth Psalm be said without an antiphon, as on Sundays, and somewhat slowly, in order that all may be in time for the fiftieth, which is to be said with an antiphon. After this let two other Psalms be said according to custom; that is, on Monday, the fifth and thirty-fifth: But on the other days let canticles from the prophets be said, each on its proper day, according to the practice of the Roman Church. Then let the Psalms of praise follow, and after them a lesson from the Apostle, to be said by heart, a responsory, a hymn, a versicle, a canticle out of the Gospel, the Litany, and so conclude. Psalm 66 Having already established the pattern of Lauds for Sundays, Saint Benedict here has only to order the details that pertain to its celebration on weekdays. Psalm 66 see my commentary in the preceding post is said as on Sundays. Saint Benedict, knowing human frailty and providing for it even within the liturgy, would have Psalm 66 be chanted "somewhat slowly" so that the laggards and dawdlers in the community might be in their places in choir in time for Psalm 50, the Miserere. He knows that in every community there will be laggards and dawdlers. Astonishingly, he accommodates them. Benedictine Realism In this paternal provision for the imperfect, the less-than-zealous, and the plodder, we see one of the characteristic traits that distinguish Benedictine asceticism from other schools of perfection. Saint Benedict assumes that wheresoever men are living together one will find the usual array of little miseries and weaknesses that affect fallen human nature. Saint Benedict does not have recourse to rigidity. Rather than tighten the controls, he provides a way of integrating such weaknesses harmoniously into the rhythm of daily life and, even, into the Work of God. It is now the hour for us to rise from sleep. For now our salvation is nearer than when we believed. The night is passed, and the day is at hand. Let us therefore cast off the works of darkness, and put on the armour of light. Let us walk honestly, as in the day. The 17th century Maurists were brilliant at the composition of responsories for their breviary. Each lesson had a responsory perfectly assorted to it. Here is an example of a responsory to the lesson above, composed in the Maurist fashion. Thou hast made the morning light and the sun. I rose up and am still with thee. To thee do I watch at break of day. Glory be to the Father and to the Son, and to the Holy Ghost. Hymn Saint Benedict does not exclude hymns from the Opus Dei; his preference goes to those attributed to Saint Ambrose My favourite hymn at Lauds is the one given for Monday. The translation is by poet laureate Robert S. The Father, too, our prayers implore, Father of glory evermore; The Father of all grace and might, To banish sin from our delight. Rejoicing may this day go hence; Like virgin dawn our innocence, Like fiery noon our faith appear, Nor known the gloom of twilight drear. Versicle The versicle that follows is graced in the sung Office with a lovely little melism vocal adornment on the last syllable: We are filled in the morning with thy mercy. And we have rejoiced, and are delighted all our days. It is the high point of Lauds, a solemn praise of the Christ the Orient the rising sun that visits us from on high to guide our feet into the way of peace. Although Saint Benedict does not mention it, an antiphon probably accompanied the chant of the Benedictus in his day, just as it does in the Office in use today. Blessed be the Lord God of Israel; because he hath visited and wrought the redemption of his people: And hath raised up an horn of salvation to us, in the house of David his servant: As he spoke by the mouth of his holy prophets, who are from the beginning: Salvation from our enemies, and from the hand of all that hate us: To perform mercy to our fathers, and to remember his holy testament, The oath, which he swore to Abraham our father, that he would grant to us, That being delivered from the hand of our enemies, we may serve him without fear, In holiness and justice before him, all our days. And thou, child, shalt be called the prophet of the Highest: To give knowledge of salvation to his people, unto the remission of their sins: Through the bowels of the mercy of our God, in which the Orient from on high hath visited us: To enlighten them that sit in darkness, and in the shadow of death: Christ, have mercy upon us. Lord, have mercy upon us.

Splendor Paternae Gloriam is attributed to St. Ambrose (c). In , in accordance with revisions made to the hymns of the Divine Office by Pope Urban VIII (), it was altered and changed to *Splendor Paternae Gloriam* ().

Here is a translation of the text: In the fourth-century hymn by St. Ambrose that we read this morning in the breviary, there is a simple phrase that is difficult to translate: This could be the motto for your movement: They have always been part of the Liturgy of the Hours of the universal Church. This is therefore a joyful exhortation addressed to all Christians. To be more accurate, in St. In doing so, however, the meaning of a metaphor as ancient as Christianity itself was lost. In the Italian translation of the Breviary, the original text of the verse by St. Ambrose has been restored correctly. A stanza of the hymn at Lauds for the Fourth Week of the Breviary says, And may Christ be food to us, and faith be our drink, and let us joyfully taste the sober intoxication of the Spirit. The likeness lies in the fact that both types of intoxication infuse joy; they make us forget our troubles and make us escape ourselves. The contrast lies in the fact that while physical intoxication from alcohol, drugs, sex, success makes people shaky and unsteady, spiritual intoxication makes people steady at doing good. The first intoxication makes people come out of themselves to live below the level of reason; the second makes people come out of themselves to live above the level of their reason. The apostles were intoxicated, yes, but with that sober intoxication that puts to death sin and brings life to the soul. Those who drank it only symbolically were satisfied; those who drank it in very truth were inebriated. Inebriation of this sort is good and fills the heart without causing the feet to totter. Yes, it is a good inebriation. It steadies the footsteps and makes sober the mind. Drink Christ, for he is the vine; drink Christ, for he is the rock from which the water gushes forth. Drink Christ, that you may drink His words. Divine scripture is imbibed, divine scripture is eaten when the juice of the eternal word runs through the veins of the mind and enters into the vital parts of the soul. From Intoxication to Sobriety How do we appropriate this ideal of sober intoxication and incarnate it in our current historical and ecclesial situation? Where, in fact, is it written that such a strong way of experiencing the Spirit was the exclusive prerogative of the Fathers and of the early days of the Church, but that it is no longer for us? The gift of Christ is not limited to a particular era but is offered to every era. There is enough for everybody in the treasure of his redemption. It is precisely the role of the Spirit to render the redemption of Christ universal, available to every person at every point of time and space. In the past, the order in which this dynamic was generally taught was that which went from sobriety to intoxication. Here the soul painstakingly frees itself of its natural habits to prepare for union with God and for His impartations of grace. First we need to remain in the purgative stage for a long time before entering into the unitive stage; it is necessary for a person to practice sobriety for an extensive period before being able to experience intoxication. Every expression of fervor that manifests itself before that time is regarded as suspect. There is great wisdom and experience underlying all this, and it would be wrong to consider these things outdated. It must be said, however, that such a rigid plan also marks a slow, gradual shift from a focus on grace to a focus on human effort, a shift from faith to works, sometimes verging on Pelagianism. According to the New Testament, there is a circularity and simultaneity between the two things: The Holy Spirit is given to us so that we are able to mortify ourselves rather than being given as a reward for having mortified ourselves. According to an early Church Father, a Christian life full of ascetic efforts and mortification but without the life-giving touch of the Spirit would be like a Mass in which there were many readings, many rites performed, and many offerings brought forward, but in which there was no consecration of the elements by the priest. Everything would remain as it was before. That Church Father concluded, One must look on the life of the Christian in a similar way. He may have fasted, kept vigils, chanted the psalms, carried out every ascetic practice and acquired every virtue; but if the mystic working of the Spirit has not been consummated by grace with full consciousness and spiritual peace on the altar of his heart, all his ascetic practice is ineffectual and virtually fruitless, for the joy of the Spirit is not mystically active in his heart. Even though they had Jesus as their teacher and spiritual master, they were not in a position before Pentecost to put into practice hardly any of the gospel precepts. But when they were baptized with the Holy Spirit at Pentecost, then we see them transformed and capable of

enduring all kinds of hardships for Christ, even martyrdom. The Holy Spirit was the cause of their fervor rather than its effect. There is another reason that impels us to rediscover this path from intoxication to sobriety. The Christian life is not only a matter of growing in personal holiness, it is also ministry, service, and proclamation. We need the sober intoxication of the Spirit even more than the Fathers did. Let us listen once again to the voice of Saint Ambrose who was the cantor par excellence, among the Latin Fathers, of the sober intoxication of the Spirit. We read in the Acts of the Apostles. He obviously did not add this third possibility to tell his audience that it was closed to them and had been reserved only for the apostles and the first generation of Christians. Ambrose Pentecost was not a close event, but a possibility always open in the Church. The theologian Yves Congar, in his address to the International Congress of Pneumatology at the Vatican in on the sixteenth centenary of the Ecumenical Council of Constantinople, said, How can we avoid situating the so-called charismatic stream, better known as the Renewal in the Spirit, here with us? It has spread like a brushfire. It is far more than a fad. In one primary aspect, it resembles revival movements from the past: It brings youth, a freshness and new possibilities into the bosom of the old Church, our mother. I mention it in this place without of course any intention of proselytism, but because I think it is important that a reality which touches millions of catholics around the world be known at the center of the Church. The expression itself comes directly from Jesus who before ascending into heaven, referring to the future Pentecost, said to his apostles: This is a rite that has nothing esoteric about it but rather occurs with gestures of great simplicity, peace, and joy and is accompanied by attitudes of humility, repentance, and willingness to become like children so as to enter the kingdom. It is a renewal and an actualization not only of baptism and confirmation, but also of the whole of Christian life: People prepare themselves for this, in addition to making a good confession, by participating in catechesis meetings by which they are put in vital and joyful contact with the principal truths and realities of the faith: In the catholic understanding Baptism in the Spirit is not an arrival point, but a starting point toward Christian maturity and service to the Church. A decade after the charismatic renewal appeared in the Catholic Church, Karl Rahner wrote, Even an objective and rational theology does not have to reject all these enthusiastic experiences [of grace] out of hand. Here we are certainly confronted with especially impressive, humanly affective, liberating experiences of grace which offer wholly novel existential horizons. These mold the innermost attitude of a Christian for a long time and are quite fit. Is this the only possible way to experience the grace of Pentecost? There have been and are countless Christians who have had a similar experience without knowing anything about the baptism in the Spirit, receiving a spontaneous outpouring of the Spirit at the occasion of a retreat, a meeting, a reading, or, according to Saint Thomas Aquinas, when someone is called to a new and more demanding office in the Church. Even a normal course of spiritual exercises can be concluded very well with a special invocation of the Holy Spirit, if the person leading it has experienced it and the participants desire it. I had that very experience last year. The bishop of a diocese south of London took the initiative to convene a charismatic retreat that was open to the clergy of other dioceses as well. About one hundred priests and permanent deacons were present, and at the end they all asked for and received the outpouring of the Spirit, with the support of a group of laypeople from the Renewal who had come for that occasion. This is not a question of adhering to one movement rather than to other movements in the Church. This is what he said during a general audience in The Church needs her perennial Pentecost; she needs fire in her heart, words on her lips, prophecy in her outlook. Let us conclude therefore with the words of the liturgical hymn recalled at the beginning: May Christ be food to us, and faith be our drink, and let us joyfully taste the sober intoxication of the Spirit. Oxford University Press, , p. East and West Library , p. Veritatis Splendor, , p. Halcyon Press, , p. Faber and Faber , pp. Allison Peers New York: Image Books, , p. Faber and Faber, , pp. John Griffiths New York: Seabury Press, , pp. Discourse of 29 Nov. Via della Stazione di Ottavia, 95 Rome, Italy.

Chapter 5 : Songs/Splendor paternae gloriae--O splendor of God's glory bright (Ambrose) - Wikiversity

This hymn is used for Lauds on Mondays throughout the year in the Extraordinary Form of the Roman Breviary. It is used for Lauds on Mondays of Weeks I & III during Ordinary Time in the Ordinary Form.

Hilary of Poitiers died, who is mentioned by St. Isidore of Seville as the first to compose Latin hymns, and St. Ambrose, styled by Dreves "the Father of Church-song", are linked together as those of pioneers of Western hymnody. The first actually to compose hymns was St. Hilary, who had spent in Asia Minor some years of exile from his see, and had thus become acquainted with the Syrian and Greek hymns of the Eastern Church. His "Liber Hymnorum" has unfortunately perished. Daniel, in his "Thesaurus Hymnologicus", mistakenly attributed seven hymns to Hilary, two of which "Lucis largitor splendide" and "Beata nobis gaudia" were, down to the present day, considered by hymnologists generally to have had good reason for the ascription, until Blume *Analecta Hymnica*, Leipzig, , XXVII, ; cf. The two hymns are mentioned here, since they have the metric and strophic cast peculiar to the authenticated hymns of St. Ambrose and to the wellnigh innumerable hymns which were afterwards composed on the model, and often with the inspiration, of those of the Saint. It may be truly said, then, that St. Ambrose, writing hymns in a style severely elegant, chaste, perspicuous, clothing Christian ideas in classical phraseology, and yet appealing to popular tastes, and succeeding in the appeal, had indeed found a new form and created a new school of hymnody. Ambrose was also a "Hammer of the Arians", for the combatting of whose errors it was his special distinction to have composed hymns. Answering their complaints on this head, he says: All strive to confess their faith and know how to declare in verse the Father and the Son and the Holy Ghost. Augustine *Confessions*, IX, vii, 15 speaks of the occasion when the hymns were introduced by Ambrose to be sung "according to the fashion of the East". Isidore of Seville died testifies to the spread of the custom from Milan throughout the whole of the West, and refers to the hymns as "Ambrosian" P. In uncritical ages, hymns, whether metrical or merely accentual, following the material form of those of St. Ambrose, were generally ascribed to him and were called "Ambrosiani". As now used, the term implies no attribution of authorship, but rather a poetical form or a liturgical use. On the other hand, the term will still doubtless be used without implying necessarily a negation of authorship, in the belief that some may be really the compositions of the Saint, despite the calculations of the most recent scholarship, which gives fourteen hymns certainly, three very probably, and one probably, to him. The rule of St. Benedict employed the term; and Walafridus Strabo P. Benedict styled the hymns to be used in the canonical hours *Ambrosianos*, the term is to be understood as referring to hymns composed either by St. Ambrose or by others who followed his form; and, remarking further that many hymns were wrongly supposed to be his, thinks it incredible that he should have composed "some of them, which have no logical coherence and exhibit an awkwardness alien to the style of Ambrose". Daniel gives no less than ninety-two *Ambrosiani*, under the heading, however, of "S. Ambrosius et *Ambrosiani*", implying a distinction which for the present he cared not to specify more minutely. The Maurists limited the number they would ascribe to St. Biraghi and Dreves raise the figure to eighteen. Kayser gives the four universally conceded to be authentic and two of the *Ambrosiani* which have claims to authenticity. Chevalier is criticised minutely and elaborately by Blume for his *Ambrosian* indications: *Ambrosius* ", two unbracketed but with a "? We shall give here first of all the four hymns acknowledged universally as authentic: With respect to the first three, St. Augustine quotes from them and directly credits their authorship to St. He appears also to refer to No. Pope St; Celestine, in the council held at Rome in , also cites it as by St. Internal evidence for No. Of these four hymns, only No. The additional eight hymns credited to the Saint by the Benedictine editors are:

Chapter 6 : O Splendor of God's Glory - Traditional Catholic Living

Splendor paternae gloriae, de luce lucem proferens, lux lucis et fons luminis, diem dies illuminans.

The names of St. Hilary of Poitiers died, who is mentioned by St. Isidore of Seville as the first to compose Latin hymns, and St. Ambrose, styled by Dreves "the Father of Church-song", are linked together as those of pioneers of Western hymnody. The first actually to compose hymns was St. Hilary, who had spent in Asia Minor some years of exile from his see, and had thus become acquainted with the Syrian and Greek hymns of the Eastern Church. His "Liber Hymnorum" has unfortunately perished. Daniel, in his "Thesaurus Hymnologicus", mistakenly attributed seven hymns to Hilary, two of which "Lucis largitor splendide" and "Beata nobis gaudia" were, down to the present day, considered by hymnologists generally to have had good reason for the ascription, until Blume *Analecta Hymnica*, Leipzig, , XXVII, ; cf. The two hymns are mentioned here, since they have the metric and strophic cast peculiar to the authenticated hymns of St. Ambrose and to the wellnigh innumerable hymns which were afterwards composed on the model, and often with the inspiration, of those of the Saint. It may be truly said, then, that St. Ambrose, writing hymns in a style severely elegant, chaste, perspicuous, clothing Christian ideas in classical phraseology, and yet appealing to popular tastes, and succeeding in the appeal, had indeed found a new form and created a new school of hymnody. Ambrose was also a "Hammer of the Arians", for the combatting of whose errors it was his special distinction to have composed hymns. Answering their complaints on this head, he says: All strive to confess their faith and know how to declare in verse the Father and the Son and the Holy Ghost. Augustine *Confessions*, IX, vii, 15 speaks of the occasion when the hymns were introduced by Ambrose to be sung "according to the fashion of the East". Isidore of Seville died testifies to the spread of the custom from Milan throughout the whole of the West, and refers to the hymns as "Ambrosian" P. In uncritical ages, hymns, whether metrical or merely accentual, following the material form of those of St. Ambrose, were generally ascribed to him and were called "Ambrosiani". As now used, the term implies no attribution of authorship, but rather a poetical form or a liturgical use. On the other hand, the term will still doubtless be used without implying necessarily a negation of authorship, in the belief that some may be really the compositions of the Saint, despite the calculations of the most recent scholarship, which gives fourteen hymns certainly, three very probably, and one probably, to him. The rule of St. Benedict employed the term; and Walafridus Strabo P. Benedict styled the hymns to be used in the canonical hours *Ambrosianos*, the term is to be understood as referring to hymns composed either by St. Ambrose or by others who followed his form; and, remarking further that many hymns were wrongly supposed to be his, thinks it incredible that he should have composed "some of them, which have no logical coherence and exhibit an awkwardness alien to the style of Ambrose". Daniel gives no less than ninety-two *Ambrosiani*, under the heading, however, of "S. Ambrosius et *Ambrosiani*", implying a distinction which for the present he cared not to specify more minutely. The Maurists limited the number they would ascribe to St. Biraghi and Dreves raise the figure to eighteen. Kayser gives the four universally conceded to be authentic and two of the *Ambrosiani* which have claims to authenticity. Chevalier is criticised minutely and elaborately by Blume for his *Ambrosian* indications: *Ambrosius* ", two unbracketed but with a "? We shall give here first of all the four hymns acknowledged universally as authentic: With respect to the first three, St. Augustine quotes from them and directly credits their authorship to St. He appears also to refer to No. Celestine, in the council held at Rome in, also cites it as by St. Internal evidence for No. Of these four hymns, only No. The additional eight hymns credited to the Saint by the Benedictine editors are:

Chapter 7 : Splendor paternae gloriae - Vultus Christi

"O Splendor of God's Glory" is a hymn written originally in Latin (Splendor Paternae gloriae) by St. Ambrose (). It is used for Monday Lauds, and is "a beautiful morning hymn to the Holy Trinity, but especially to Christ as the Light of the world, and a prayer for help and guidance throughout the day."

Ambrose, second son and third child of Ambrosius, Prefect of the Gauls, was born at Lyons, Aries, or Treves--probably the last--in A. On the death of his father in his mother removed to Rome with her three children. Ambrose went through the usual course of education, attaining considerable proficiency in Greek; and then entered the profession which his elder brother Satyrus had chosen, that of the law. In this he so distinguished himself that, after practising in the court of Probus, the Praetorian Prefect of Italy, he was, in , appointed Consular of Liguria and Aemilia. This office necessitated his residence in Milan. Not many months after, Auxentius, bishop of Milan, who had joined the Arian party, died; and much was felt to depend upon the person appointed as his successor. The church in which the election was held was so filled with excited people that the Consular found it necessary to take steps for preserving the peace, and himself exhorted them to peace and order: He was compelled to accept the post, though still only a catechumen; was forthwith baptized, and in a week more consecrated Bishop, Dec. The death of the Emperor Valentinian I. Ambrose was supported by Gratian, the elder son of Valentinian, and by Theodosius, whom Gratian associated with himself in the empire. Gratian was assassinated in by a partisan of Maximus, and Ambrose was sent to treat with the usurper, a piece of diplomacy in which he was fairly successful. He found himself, however, left to carry on the contest with the Arians and the Empress almost alone. He and the faithful gallantly defended the churches which the heretics attempted to seize. It was in this year, or more probably the year before, that Ambrose received into the Church by baptism his great scholar Augustine, once a Manichaean heretic. Theodosius was now virtually head of the Roman empire, his colleague Valentinian II. In the early part of the news of a riot at Thessalonica, brought to him at Milan, caused him to give a hasty order for a general massacre at that city, and his command was but too faithfully obeyed. On his presenting himself a few days after at the door of the principal church in Milan, he was met by Ambrose, who refused him entrance till he should have done penance for his crime. It was not till Christmas, eight months after, that the Emperor declared his penitence, and was received into communion again by the Bishop. Valentinian was murdered by Arbogastes, a Frank general, in ; and the murderer and his puppet emperor Eugenius were defeated by Theodosius in . But the fatigues of the campaign told on the Emperor, and he died the following year. Ambrose preached his funeral sermon, as he had done that of Valentinian. The loss of these two friends and supporters was a severe blow to Ambrose; two unquiet years passed, and then, worn with labours and anxieties, he himself rested from his labours on Easter Eve, It was the 4th of April, and on that day the great Bishop of Milan is remembered by the Western Church, but Rome commemorates his consecration only, Dec. Great he was indeed, as a scholar, an organiser, a statesman; still greater as a theologian, the earnest and brilliant defender of the Catholic faith against the Arians of the West, just as Athanasius whose name, one cannot but remark, is the same as his in meaning was its champion against those of the East. We are now mainly concerned with him as musician and poet, "the father of Church song" as he is called by Grimm. He introduced from the East the practice of antiphonal chanting, and began the task, which St. Gregory completed, of systematizing the music of the Church. As a writer of sacred poetry he is remarkable for depth and severity. He does not warm with his subject, like Adam of St. Trench, "as though there were a certain coldness in his hymns, an aloofness of the author from his subject. Of these the great majority including one on himself cannot possibly be his; there is more or less doubt about the rest. The authorities on the subject are the Benedictine ed. The Benedictine editors give 12 hymns as assignable to him, as follows: Fit porta Christi pervia, 6. Jam surgit hora tertia. Histories of these hymns, together with details of translations into English, are given in this work, and may be found under their respective first lines. The Bollandists and Daniel are inclined to attribute to St. Ambrose a hymn, Grates tibi Jesu novas, on the finding of the relics of SS. These, we know, were discovered by him in , and it is by no means unlikely that the bishop should have commemorated in verse an event which he announces by letter to his sister Marcellina with so

much satisfaction, not to say exultation. A beautiful tradition makes the Te Deum laudamus to have been composed under inspiration, and recited alternately, by SS. Ambrose and Augustine immediately after the baptism of the latter in But the story rests upon a passage which there is every reason to consider spurious, in the Chronicon of Dacius, Bishop of Milan in There is no hint of such an occurrence in the Confessions of St. Ambrose, nor in any authentic writing of St. The hymn is essentially a compilation, and there is much reason to believe, with Merati, that it originated in the 5th century, in the monastery of St. He was consular prefect of Liguria and Emilia, headquartered in Milan, before being made bishop of Milan by popular acclamation in Ambrose was a staunch opponent of Arianism, and has been accused of fostering persecutions of Arians, Jews, and pagans.

Chapter 8 : CATHOLIC ENCYCLOPEDIA: Ambrosian Hymnography

This hymn was first written in Latin and then was later translated into English. Click here to see a good side-by-side translation from Latin to English. Here is another link to show an alternative English translation by Louis F. Benson.

Chapter 9 : Splendor paternae gloriae (Carlotta Ferrari) - ChoralWiki

Songs of the Christian creed and life Aurora jam spargit polum, Ambrosius 94 Splendor Paternae gloriae, Ambrosius 4.