Probably the first translation into English of the Lauda Sion was that of the English martyr, the Ven. Robert Southwell, of the Society of Jesus. While acting as chaplain and confessor of the Countess of Arundel (1590-1592) he composed the volume of poetry which has given him an honorable place in English literature, and rendered into English verse "Saint Thomas of Aquines Hyme Read on Corpus Christy Daye". Doubtless because of his desire to be as faithful to the original text as possible, the version would never suggest, in its irregular and questionable rhymes and in its sometimes halting rhythm, the elegant versification observable in his other poems. It is nevertheless a dignified rendering; and the holy memory of the martyr, no less than its prominence as the first attempt in English to translate the great Sequence, makes its inclusion here desirable:

Praise, O Sion! praise thy Saviour,
Praise thy Captain and thy Pastor,
With hymns and solemn harmony.
What power affords perform in deed;
His worths all praises far exceed,
No praise can reach His dignity.

A special theme of praise is read,
A living and life-giving bread,
Is on this day exhibited;
Which in the supper of our Lord,
To twelve disciples at His board
None doubts was delivered.

Let our praise be loud and free,
Full of joy and decent glee,
With minds' and voices' melody;
For now solemnize we that day,
Which doth with joy to us display
The prince of this mystery.

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At this board of our new ruler,
Of new law, new paschal order
The ancient rite abolisheth;
Old decrees be new annullèd,
Shadows are in truths fulfillèd,
Day former darkness finisheth.

That at supper Christ performèd,
To be done He straitly chargèd
For His eternal memory.
Guided by His sacred orders,
Bread and wine upon our altars
To saving host we sanctify.

Christians are by faith assurèd
That to flesh the bread is changèd,
The wine to blood most precious:
That no wit nor sense conceiveth,
Firm and grounded faith believeth,
In strange effects not curious.

Under kinds two in appearance,
Two in show but one in substance,
Lie things beyond comparison;
Flesh is meat, blood drink most heavenly,
Yet is Christ in each kind wholly,
Most free from all division.

None that eateth Him doth chew Him,
None that takes Him doth divide Him,
Received He whole persevereth.
Be there one or thousands hosted,
One as much as all receivèd
He by no eating perisheth.

Both the good and bad receive Him,
But effects are diverse in them,
True life or true destruction.
Life to the good, death to the wicked,
Mark how both alike receivèd
With far unlike conclusion.

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When the priest the host divideth,
Know that in each part abideth
All that the whole host covered.
Form of bread, not Christ is broken,
Not of Christ, but of His token,
Is state or stature altered.

Angels' bread made pilgrims' feeding
Truly bread for children's eating,
To dogs not to be offerèd.
Signed by Isaac on the altar,
By the lamb and paschal supper,
And in the manna figurèd.

Jesu, food and feeder of us,
Here with mercy feed and friend us,
Then grant in heaven felicity!
Lord of all, whom here Thou feedest,
Fellows, heirs, guests with Thy dearest,
Make us in heavenly company!—Amen.

Where, as in the Lauda Sion, the rhythm of the Latin is a most prominent feature of the composition, that rhythm should, so far as may be possible to patience and carefulness, be retained in the English version. It is of course very difficult to preserve fidelity to the thought of the original and to provide at the same time a constantly recurring series of feminine rhymes. In general, Catholic translators have sacrificed the original rhythm in the interest of fidelity to the thought. Thus F. C. Husenbeth, in his *Missal for the Laity* (1840) writes twenty-four stanzas of unequal length ("Break forth, O Sion, thy sweet Saviour sing"). Canon Oakeley (1850), whose version is given in the Baltimore *Manual of Prayers*, uses feminine rhyming in only one stanza, and in only the first half of that stanza:

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Full be thy praise and sweetly sounding,
With joy and reverence abounding,
The soul's glad festival.
This is the day of glorious state,
When of that feast we celebrate
The high original.

He also, in the last stanza, varies the rhythm by including trochaic lines, short and rhymed:

O Thou good Shepherd, Very Bread,
Jesu, on us Thy mercy shed;
Sweetly feed us,
Gently lead us,
Till of Thy fulness us Thou give
Safe in the land of those that live.
Thou who can'st all and all dost know,
Thou who dost feed us here below,
Grant us to share
Thy banquet there,
Co-heirs and partners of Thy love
With the blest citizens above.—Amen.

Father Caswall was a very felicitous translator of the Latin hymns, but his version of the Lauda Sion, although carefully revised by him, still retains changes of rhythm and impermissible rhymes. He rhymes "maintaineth" with "changeth", "twain" with "remains", and gives, as triple rhymes, "alone", "form", and "one". In the first edition (1849) of his *Lyra Catholica* the second stanza appears:

See to-day before us laid
The living and life-giving bread!
Theme for praise and joy profound:
The same which at the sacred board
Was, by our Incarnate Lord,
Given to his Apostles round.

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In the edition of 1884, the stanza appears quite changed for the better, in respect both of fidelity and of rhymic and rhythmic values:

Special theme of praise is thine,
The true living Bread divine,
That life-giving Flesh adored,
Which the brethren twelve received,
As most faithfully believed,
At the Supper of the Lord.

There are several other emendations, which need not be noted here. But both editions have the unrhymic third stanza:

Let the chant be loud and high;
Sweet and tranquil be the joy
Felt to-day in every breast;
On this Festival divine
Which recounts the origin
Of the glorious Eucharist.

From this metre he sometimes departs, as in stanza 6:

Hear what Holy Church maintaineth,
That the bread its substance changeth
Into Flesh, the wine to Blood, etc.

Archbishop Bagshawe frankly disregards rhyme, save in the closing lines, in his *Breviary Hymns and Missal Sequences* (1900):

Special object of our praises,
Bread both living and life-giving,
Offered us to-day we see;
That this to the Twelve was given,
At the holy Supper table,
We can never doubtful be.

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Judge Donahoe (*Early Christian Hymns, First Series,* 1908) is careful of the rhyme and rhythm throughout:

Sing aloud, O Sion, praising
Christ, thy Royal Shepherd, raising
  Hymns of love and songs of joy;
Let the music sound forever,
Never ceasing, tiring never,
  All thy powers of praise employ.

Finally, the *Missal for the Use of the Laity* (London, 1903), uses throughout, even in those stanzas where the number of lines increases, the simple but effective rhythm:

O Sion! let the Saviour's praise
  Be thy beloved employ:
Thy King's and Pastor's glory raise
  In hymns and songs of joy.

(*Bone Pastor*)

O thou good Shepherd! living bread,
  O Jesus, show us grace,
Defend us from the foes we dread,
  Grant us to see thy face.

These illustrations do not exhaust the list of translations. In general it may be said that Catholic translators have sought fidelity first of all, while non-Catholics have been willing to depart from this requisite, partly for doctrinal, partly for poetical reasons.

Pange Lingua.

In the sixth century Venantius Fortunatus wrote the splendid hymn of the Triumph of the Cross, the memorable "Pange lingua gloriosi proelium certaminis". In

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