

Chapter 1 : Catholic Encyclopedia -Quicumque Christum Quæritis

In , four short hymns were assembled from selected stanzas from Prudentius' hymn and introduced into the Breviary by Pope Pius V. Two of these hymns, Audit tyrannus anxius and Salvete, flores Martyrum, were assigned for the feast of the Holy Innocents (Dec 28) for Matins and Laudes respectively.

He was born in the Roman province of Tarraconensis now Northern Spain. The place of his birth is uncertain, but it may have been Caesaraugusta Saragossa, Tarraco Tarragona, or Calagurris Calahorra. He came of a distinguished Christian family and received an excellent education, studied law, became an office-holder and rose rapidly, was twice governor of a province, and finally received high office at the court of Theodosius. Towards the end of his life possibly around Prudentius retired from public life to become an ascetic, fasting until evening and abstaining entirely from animal food. He decided to devote himself to poetry in the service of religion and the Church. He collected the Christian poems written during this period and added a preface, which he himself dated. The model of Prudentius in poetry was Ambrose, though there is a distinct independent development. He employs the events of the times, and is not restricted to the forms of verse used by Ambrose. While his verse is popular, the lyrical element often recedes in consequence of the introduction of the didactic and epic admixture. A second collection, the Peristephanon, shows still greater originality and variety of verse form. This celebrates Spanish and Roman martyrs, and may have been influenced by the inscriptions of Damasus, which celebrated the martyrs. The epic and dramatic elements here are quite pronounced. There are extant also two didactic-polemic poems: Both of these lean on Tertullian. He also left a purely polemic work in two books and 1, hexameters called *Contra Symmachum*, in which he combats the heathen state religion. All three of these lastnamed contained passages of beauty, but the *Hamartigenia* is the noblest. A fourth work, of slight esthetic interest, but important from a literaryhistorical point of view hexameters, is the *Psychomachia*, the first example in the West of allegorical poetry, setting forth the conflict of Christian virtues with heathen vices. It comes out of the times of the author and portrays the life of those times, and had a great influence during the Middle Ages. It has been supposed that these explain decorations in the basilica attended by the author, twenty-four Old-Testament pictures on one side, twenty-four from the New Testament on the other, and one in the apse. The poetry of Prudentius is influenced by early Christian authors, such as Tertullian and St. Ambrose, as well as the Bible and the acts of the martyrs. The allegorical *Psychomachia*, however, is his most influential work and became the inspiration and wellspring of medieval allegorical literature. Works *Liber Cathemerinon* -- "Book in Accordance with the Hours" comprises 12 lyric poems on various times of the day and on church festivals. *Apotheosis* -- "Deification" attacks disclaimers of the Trinity and the divinity of Jesus. *Psychomachia* -- "Battle of Souls" describes the struggle of faith, supported by the cardinal virtues, against idolatry and the corresponding vices.

Chapter 2 : Salvete flores martyrum - ChoralWiki

Salvete flores martyrum is the office hymn for Lauds on the Feast of the Holy Innocents (Dec. 28). Its stanzas are drawn from Prudentius' Epiphany hymn *Cathemerinon* and were first assembled in the Breviary of Pope Pius V.

The children mentioned in St. Herod perceiving that he was deluded by the wise men, was exceeding angry ; and sending killed all the men children that were in Bethlehem, and in all the borders thereof, from two years old and under, according to the time which he had diligently inquired of the wise men. Then was fulfilled that which was spoken by Jeremias the prophet, saying: A voice in Rama was heard, lamentation and great mourning; Rachel bewailing her children, and would not be comforted, because they are not. The Greek Liturgy asserts that Herod killed 14, boys ton hagion id chiliadon Nepion , the Syrians speak of 64., many medieval authors of ,, according to Apoc. Modern writers reduce the number considerably, since Bethlehem was a rather small town. Knabenbauer brings it down to fifteen or twenty Evang. This cruel deed of Herod is not mentioned by the Jewish historian Flavius Josephus, although he relates quite a number of atrocities committed by the king during the last years of his reign. The number of these children was so small that this crime appeared insignificant amongst the other misdeeds of Herod. The Middle Ages gave faith to this story; Abelard inserted it in his hymn for the feast of Holy Innocents: *Ad mandatum regis datum generale nec ipsius infans tutus est a caede. Ad Augustum hoc delatum risum movit, et rex mitis de immiti digne lusit:* But this "infant" mentioned by Macrobius, is Antipater, the adult son of Herod, who, by command of the dying king was decapitated for having conspired against the life of his father. It is impossible to determine the day or the year of the death of the Holy Innocents, since the chronology of the birth of Christ and the subsequent Biblical events is most uncertain. The Church venerates these children as martyrs flores martyrum ; they are the first buds of the Church killed by the frost of persecution ; they died not only for Christ, but in his stead St. In connection with them the Apostle recalls the words of the Prophet Jeremias xxxi, 15 speaking of the lamentation of Rachel. At Rama is the tomb of Rachel, representative of the ancestresses of Israel. There the remnants of the nation were gathered to be led into captivity. As Rachel, after the fall of Jerusalem, from her tomb wept for the sons of Ephraim, so she now weeps again for the men children of Bethlehem. The ruin of her people, led away to Babylon, is only a type of the ruin which menaces her children now, when the Messiah is to be murdered and is compelled to flee from the midst of His own nation to escape from the sword of the apparitor. The lamentation of Rachel after the fall of Jerusalem receives its eminent completion at the sight of the downfall of her people, ushered in by the slaughter of her children and the banishment of the Messiah. The Latin Church instituted the feast of the Holy Innocents at a date now unknown, not before the end of the fourth and not later than the end of the fifth century. It is, with the feasts of St. John, first found in the Leonine Sacramentary, dating from about To the Philocalian Calendar of it is unknown. These dates have nothing to do with the chronological order of the event; the feast is kept within the octave of Christmas because the Holy Innocents gave their life for the newborn Saviour. Stephen the first martyr martyr by will, love, and blood , John, the Disciple of Love martyr by will and love , and these first flowers of the Church martyrs by blood alone accompany the Holy Child Jesus entering this world on Christmas day. Only the Church of Rome applies the word *Innocentes* to these children; in other Latin countries they are called simply *Infantes* and the feast had the title "*Allisio infantium*" Brev. In the Roman Breviary the feast was only a semi-double in other breviaries a minor double up to the time of Pius V , who, in his new Breviary , raised it to a double of the second class with an octave G. He also introduced the two hymns "*Salvete flores martyrum*" and "*Audit tyrannus anxius*", which are fragments of the Epiphany hymn of Prudentius. The proper preface of the Gelasian Sacramentary for this feast is still found in the Ambrosian Missal. We possess a lengthy hymn in honour of the Holy Innocents from the pen of the Venerable Bede, "*Hymnum canentes martyrum*" *Dreves*, "*Analecta hymnica*" and a sequence composed by Notker, "*Laus tibi Christe*", but most Churches at Mass used the "*Clesa pueri concrepant melodia*" *Kehrein*, "*Sequenzen*", , p. At Bethlehem the feast is a Holy Day of obligation. The liturgical colour of the Roman Church is purple, not red, because these children were martyred at a time when they could not attain the beatific vision. But of compassion, as it were, towards the weeping

mothers of Bethlehem, the Church omits at Mass both the Gloria and Alleluia ; this custom, however, was unknown in the Churches of France and Germany. On the octave day, and also when the feast falls on a Sunday, the Roman Liturgy, prescribes the red colour, the Gloria, and the Alleluia. In England the feast was called "Childermas". The Roman Station of 28 December is at St. The church of St. Justina at Padua, the cathedrals of Lisbon and Milan, and other churches also preserve bodies which they claim to be those of some of the Holy Innocents. In many churches in England, Germany, and France on the feast of St. Nicholas 6 December a boy-bishop was elected, who officiated on the feast of St. Nicholas and of the Holy Innocents. He wore a mitre and other pontifical insignia, sang the collect, preached, and gave the blessing. They directed the choir on these two days and had their solemn procession Schmidt, "Thesaurus jur eccl.

Chapter 3 : Aurelius Prudentius (Hymn-Writer) - Short Biography

The earliest and most beautiful cento is the Salvete flores martyrum, which is found in the St. Gall manuscript, No. , of the 11th century, in a 12th century manuscript in the British Museum (Add. , f.), &c. [J. M.].

IT is remarkable that no place has been given in the schools and colleges of England and America to the writings of the early Christians. For many centuries, and down to what is called the Pagan renaissance, they were the common linguistic study of educated Christians. The stern piety of those times thought it wrong to dally with the sensual frivolities of heathen poets, and never imagined it possible that the best years of youth should be spent in mastering the refinements of a mythology and life which at first they feared and loathed, and which at last became as remote and unreal to them as the Veda is to us. Classical Philology, however, took its ideal of beauty from Pagan Greece, and it has filled our schools with those books which are its best representatives. The modern Science of Language has again changed the point of view. It gives the first place to truth; it seeks to know man, his thoughts, his growth; it looks on the literature of an age as a daguerreotype of the age; it values books according to their historical significance. The writings of the early Christians embody the history of the most important events known to man, in language not unworthy of the events; and the study of Latin and Greek as vehicles of Christian thought should be the most fruitful study known to Philology, and have its place of honor in the University Course. Benjamin Douglass for the study of these authors in Lafayette College. Each volume will be prepared with critical text, introduction, and notes, like the current approved text-books for college study. They will be edited by F. Four volumes are now in press. In addition to the Latin Hymns, it is expected that Eusebius will be ready for the fall term of , and the others will shortly follow. Should the Series be welcomed, it will be continued with volumes of Augustine, Cyprian, Lactantius, Justin Martyr, Chrysostom, and others, in number sufficient for a complete college course. ALMOST all our elder scholars have favorite Latin hymns, just as they have favorite poems in German or Old English, but they do not seem to have thought of them for college study; that was reserved in the old time for a handful of authors of the so-called classical periods of Latin and Greek. But since the modern Science of Language has widened the view, and we are welcoming text-books in German and English and Anglo-Saxon, and even in Sanskrit and Chinese, it will no longer be a fatal objection to the Hymns that they are not Horatian or Ciceronian. The study of literature is useful mainly to develop character. It is the study of what the great and good have thought and felt and done. By a careful study of their words, we are enabled rapidly to think their thoughts, to repeat in our experience their aspirations and resolves, and to recognize and accept their ideals. Those books of literature are the highest educational powers which contain the most truthful delineation and expression of the noblest character. Christian is a better word than Augustan. They are the true Latin folk poems; they have been called "the Bible of the people. The authors are many of them the heroes of their generation, kings in the realms of thought or action. Interesting events are connected with their composition or history, and they are full of allusion to the great works of the older period, the Bible and the fathers of the Church. There is great variety in the subjects, the meters, and the style of the hymns. The works to which I have been most indebted for the materials of this collection are the following: Lipsiae, , 5 vols. Lateinische Hymnen des Mittelalters. Freiburg, , 3 vols. Das Deutsche Kirchenlied, etc. Sacred Latin Poetry, chiefly Lyrical. Mediaeval Hymns and Sequences. The Voice of Christian Life in Song. Lateinische Hymnen und Gesänge, etc. Bonn, , 2 vols. Hitchcock, of the same seminary, for aid in finding the best works for my purpose, and for procuring me the use of rare old books from the library of the seminary. Almost all the hymns here given may, however, be found in Daniel, Mone, or Wackernagel, many of them in all three. The illustrations from the writings of the Christian fathers are mostly in Daniel or Mone; those from the Greek in Mone. I hope I have taken every thing good that there is in Trench, and pretty much all of Trench is good; I may say the same thing of Dr. There is hardly one of the many hymns translated by her which I have not chosen to put in this collection. Her book is also a storehouse of interesting general description and criticism, and of valuable illustrative anecdotes and extracts from the older authors. Among the thousands of Latin hymns, there are doubtless many which other students of them would have preferred to some of these.

Sometimes a famous author, or a peculiar meter, or some historical association, has given a hymn a place it would not otherwise have obtained. I shall esteem it a kindness if any one will tell me of favorite hymns, or other matter, which he would like to see introduced if a new edition should be needed. In the grammatical notes, H. Table of Stanzas used Lucis largitor splendide, Cuius sereno lumine Post lapsa noctis tempora Dies refusus panditur; Tu verus mundi Lucifer, 5 Non is, qui parvi sideris Venturae lucis nuntius Augusto fulget lumine, Sed toto sole clarior, Lux ipse totus et dies, 10 Interna nostri pectoris Illuminans praecordia.: Adesto, rerum conditor, Paternae lucis gloria, Cuius admota gratia 15 Nostra patescunt corpora. Tuoque plena spiritu, Secum Deum gestantia, Ne rapiantis perfidi I0 Diris patescant fraudibus, Ut inter actus seculi Vitae quos usus exigit, Omni carentes crimine Tuis vivamus legibus. Haec spes precantis animae, 30 Haec sunt votiva munera, Ut matutina nobis sit Lux in noctis custodiam. Nos lucis ortus admonet Grates deferre debitas, Tibique laudes dicere, 15 Quod nox obscura praeterit. Diem precamur bonum, Ut nostros, Salvator, actus Sinceritate perpeti Pius benigne instruas. Ad coeli clara non sum dignus sidera Levare meos infelices oculos, Gravi depressus peccatorum pondere: Bonum neglexi facere, quod debui, 5 Probrosa gessi sine fine cririna, Scelus patravi nullo clausum termino: Lugere modo me permitte, Domine, Mala, quae gessi, reus ab infantia, 10 Lacrimas mihi tua donet gratia Cordis ab imo. Meis, ut puto, vitiis Tartarea Tormenta multis non valent sufficere, 15 Nisi succurrat, Christe, tua pietas Misero mihi. Si me subtili pensas sub libramine, Spes in me nulla remanet fiducia, Sed rogativa me salvet potentia Filius Dei. Ymnum fideli modulando gutture 30 Arrium sperno, latrantem Sabellium, Assensi nunquam grunnienti Simoni Fauce susurra. Zelum pro Christi sum zelatus nomine, Nam sancta mater lacte me catholico 35 Tempus per omne nutritiv Ecclesia Ubere sacro. Beata nobis gaudia Anni reduxit orbita, Cum Spiritus paraclitus Illapsus est discipulis. Ignis vibrante lumine 5 Linguae figuram detulit, Verbis ut essent proflui, Et charitate fervidi. Linguis loquuntur omnium; Turbae pavent gentilium: Patrata sunt haec mystice, Paschae peracto tempore, Sacro dierum circulo, 15 Quo lege fit remissio. Te nunc, piissime Deus, Vultu precamur cernuo: Illapsa nobis coelitus Largire dona Spiritus! Martyris ecce dies Agathae Virginis emicat eximiae, Christus ear sibi qua sociat Et diadema duplex decorat. Deliciae cui career erat, Pastor ovem Petrus hanc recreat; 15 Inde gavisus magisque flagrans Cuncta flagella cucurrit ovans. Aeterne rerum conditor, Noctem diemque qui regis, Et temporum das tempora, Ut alleves fastidium; 5 Praeco diei iam sonat, Noctis profundae pervigil, Nocturna lux vianibus, A nocte noctem segregans. Hoc excitatus lucifer 10 Solvit polum caligine, Hoc omnis errorum chorus Viam nocendi deserit. Hoc nauta vires colligit Pontique mitescunt freta, 15 Hoc ipsa petra ecelesiae Canente culpam diluit. Gallus iacentes excitat, Et somnolentos increpat, Gallus negantes arguit. Iesu, labentes respice, 25 Et nos videndo corrige, Si respicis, lapsus cadunt, Fletuque culpa solvitur. Tu lux refulge sensibus, Mentisque somnum discute, 30 Te nostra vox primum sonet Et ore psallamus tibi. Deus creator omnium Polique rector, vestiens Diem decore lumine, Noctem soporis gratia, Artus solutos ut quies 5 Reddat laboris usui, Mentisque fessas allevet Luctusque solvat anxios. Grates peracto iam die 10 Et noctis exortu preces, Votis, reos ut adiuves, Hymnum canentes solvimus. Te cordis ima concinant, Te vox canora concrepet, 15 Te diligit castus amor, - Te mens adoret sobria. Ut cum profunda clauserit Diem caligo noctium, Fides tenebras nesciat 20 Et nox fide reluceat. Dormire mentem ne sinas, Dormire culpa noverit; Castos fides refrigerans Somni vaporem temperet. Splendor paternae gloriae, De luce lucem proferens, Lux lucis et fons luminis, Diem dies illuminaus, Verusque sol illabere, 5 Micans nitore perpeti, Iubarque Sancti Spiritus Infunde nostris sensibus. Votis vocemus et Patrem, Patrem perennis gloriae, 10 Patrem potentis gratiae, Culpam relegit lubricam. Informet actus strenuos, Dentes retundat invidi, Casus secundet asperos, 15 Donet gerendi gratiam. Mentem gubernet et regat Casto fideli corpore, Fides calore ferveat, Fraudis venena nesciat. Veni, redemptor gentium, Ostende partum virginis, Miretur omne saeculum: Talis decet partus Deum. Alvus tumescit virginis, 10 Claustra pudoris permanent, Vexilla virtutum micant, Versatur in templo Deus. Procedit e thalamo suo, Pudoris aula regia, 15 Geminae gigas snbstantiae, Alacris ut currat viam. Praesepe iam fulget tuum, 25 Lumenque nox spirat novum, Quod nulla nox interpolet, Fideque iugi luceat. Fulgentis auctor aetheris, Qui lunam lumen noctibus, Solem dierum cursibus Certo fundasti tramite; Nox atra iam depellitur, 5 Mundi nitor renascitur, Novusque iam mentis vigor Dulces in actus erigit; Laudes sonare iam tuas Dies relatus admonet, 10 Vultusque coeli blandior Nostra serenat pectora. Vitemus omne lubricum, Declinet prava spiritus, 15 Vitam facta non inquinat, Lingua in culpa non implicet. Sed sol

diem dum conficit Fides profunda ferveat, Spes ad promissa provocet, 20 Christo coniungat caritas. Squalent arva soli pulvere multo, Pallet siccus ager, terra fatiscit, Nullus ruris honos, nulla venustas, Quando nulla viret gratia florum. Fervens sole dies, igneus ardor 10 Ipsas urit aves, frondea rami Fessis tecta negant, pulvis arenae Sicco dispuitur ore viantis. Ventis ora ferae, bestia ventis, Captantesque viri flamina ventis, 15 Ventis et volucres ora recludunt, Hac mulcere sitim fraude volentes. Foetus cerva suos, pignora cerva, Foetus cerva siti fessa recusat, Foetus cerva pios moesta relinquit, 20 Quaesitam quoniam non vehit herbam. Bos praesepe suum linquit inane, 25 Pratorumque volens carpere gramen Nudam versat humum: Radices nernorum rustica plebes Explorat misero curva labore, 30 Solarique famem cortice quaerit, Nec succos teneros arida praestat. Hanc peccata famem nostra merentur, Sed merce propria, Christe, faveto, Quo culpa gravior gratia maior 35 Iusti supplicii vincla resolvat. Obduxere polum nubila coeli Absconduntque diem sole fugato, Noctes continuas sidere nudas Et lunae viduas carpimus olim. Excrescunt pluviis aequora ponti 10 Nec fines proprios iam freta norunt, Terrarum medio fluctuat unda, Errabunda secat arva carina. Portus nauta suos, littora nauta, Secessusque suos nauta requirit, 15 IHospes nauta satis, vitibus hospes, Messes nauta supernavigat hospes.

Chapter 4 : Hymns of Prudentius translated by R. Martin Pope - Christian Classics Ethereal Library

Salvete, Flores Martyrum (). *Holy Innocents. Holy Innocents. There is an article in the Catholic Encyclopedia treating of all four hymns under the general heading: Quicumq martyrs, whom on the very threshold of life, the persecutor of Christ snatched away even as the whirlwind, the budding roses."*

Latin Hymns and Hymnists. The Latin church poetry of the middle ages is much better known than the Greek, and remains to this day a rich source of devotion in the Roman church and as far as poetic genius and religious fervor are appreciated. The best Latin hymns have passed into the Breviary and Missal some with misimprovements, and have been often reproduced in modern languages. The number of truly classical hymns, however, which were inspired by pure love to Christ and can be used with profit by Christians of every name, is comparatively small. The poetry of the Latin church is as full of Mariolatry and hagiolatry as the poetry of the Greek church. It is astonishing what an amount of chivalrous and enthusiastic devotion the blessed Mother of our Lord absorbed in the middle ages. The poets intended to glorify Christ through his mother, but the mother overshadows the child, as in the pictures of the Madonna. She was made the mediatrix of all divine grace, and was almost substituted for Christ, who was thought to occupy a throne of majesty too high for sinful man to reach without the aid of his mother and her tender human sympathies. Even the *Te Deum* was adapted to her by the distinguished St. The Latin, as the Greek, hymnists were nearly all monks; but an emperor Charlemagne? The sacred poetry of the Latin church may be divided into three periods: The first period we have considered in a previous volume. Its most precious legacy to the church universal is the *Te Deum laudamus*. Augustin, which was alternately uttered by both, as by inspiration, while Augustin ascended from the baptismal font; Ambrose beginning: The first historic testimony of its existence and use is the eleventh rule of St. Benedict of Nursia, a. See Daniel, II sqq. Daniel traces the whole *Te Deum* to a lost Greek original of which the lines in the Cod. The third period embraces the greatest Latin hymnists, as Bernard of Morlaix monk of Cluny about, Bernard of Clairvaux d. In this volume we are concerned with the second period. A native Italian, he emigrated to Gaul, travelled extensively, became intimate with St. Gregory of Tours, and the widowed queen Radegund when she lived in ascetic retirement, and died as bishop of Poitiers. He was the first master of the trochaic tetrameter, and author of three hundred poems, chief among which are the two famous passion hymns: The originals are not rhymed, but very melodious. The Opera of Fortunatus were edited by Luchi, Rom. Fortunatus is a very interesting character, and deserves a special monograph. Kayser devotes to him three chapters p. He followed Ambrose in the metrical form, the prayer-like tone, and the churchly spirit, and wrote for practical use. He composed about a dozen hymns, several of which have found a place in the Roman Breviary. Mone adds some more of doubtful authorship, I. On his merits as a poet, see Ebert, I. The best is his Sunday hymn: See the Latin text in both recensions in Daniel, I. The hymn for the infant martyrs at Bethlehem is far inferior to the *Salvete flores martyrum* of Prudentius. The first of the hymns quoted in the text is translated by Mrs. Charles and by Neale. Bede composed also a metrical history, of St. Rabanus Maurus, a native of Mainz Mayence on the Rhine, a pupil of Alcuin, monk and abbot in the convent of Fulda, archbishop of Mainz from to, was the chief Poet of the Carolingian age, and the first German who wrote Latin hymns. Some of them have passed into the Breviary. He is probably the author of the pentecostal *Veni, Creator Spiritus*. It outweighs all his other poems. It is one of the classical Latin hymns, and still used in the Catholic church on the most solemn occasions, as the opening of Synods, the creating of popes and the crowning of kings. It was invested with a superstitious charm. It is the only Breviary hymn which passed into the Anglican liturgy as part of the office for ordaining priests and consecrating bishops. Thou the anointing Spirit art, Who dost thy sevenfold gift, impart. Tomasi based his view on an impossible tradition reported by the Bollandists *Acta SS*. It appears first in, is found in the MS. The oldest German translator as reported by Daniel, I. Here he calls the Holy Spirit *digitus Dei* as in the hymn, and teaches the double procession which had come to be the prevailing doctrine in the West since the adoption of the *Filioque* at the Synod of Aix in Creed. We give the original with two translations. The first translation is by Robert Campbell, , the second by Rev. Duffield, made for this work, Feb. German versions

are almost as numerous.

Chapter 5 : Salvete flores Martyrum – Interrupting the Silence

The older breviaries inverted the order of Prudentius, placing the "Salvete flores" etc., before the "Audit tyrannus" etc.; but the Roman Breviary follows the original order, showing us at Matins the bloody spectacle, and at Lauds saluting the victors, the "flores martyrum".

Chapter 6 : Latin hymns, with English notes.

Hymni totius anni by Tomás Luis de Victoria – 32 hymns for the church year; 1. Conditor alme siderum (Advent) 2. Christe, Redemptor omnium I (Christmas) 3. Salvete, flores martyrum (Holy Innocents).

Chapter 7 : Catholic Encyclopedia (/)Quicumque Christum Queritis - Wikisource, the free online library

Aurelius Prudentius, , cento (Salvete flores martyrum); translated from Latin to English by Henry W. Baker in Hymns Ancient and Modern, The metaphor of the murdered children as flowers recalls how St. Augustine described them as buds, killed by the frost of persecution the moment they showed themselves.

Chapter 8 : The Holy Innocents Proclaimed God Not By Speaking, But By Dying

Songs of the Christian creed and life Ales diei nuntius, Prudentius 84, Salvete flores martyrum, Prudentius,

Chapter 9 : Quicumque Christum Quaeritis | Catholic Answers

"Sweet Flowerets of the Martyr Band" by Aurelius C. Prudentius, c. Translated by Henry W. Baker, 1. Sweet flowerets of the martyr band.