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The Temple as a Symbol of the Virgin Mary in Medieval Liturgical Hymns and Its Reflection in Images of the Annunciation of the 14th–15th Centuries

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Abstract: The current article seeks two interrelated objectives. First, we will shed light on the Mariological and Christological meanings underlying the saying *templum Dei* and other similar metaphorical expressions, with which countless medieval liturgical hymns, inspired by the Bible, designate the Virgin Mary. Second, we will iconographically interpret some paintings of the Annunciation from the 14th and 15th centuries that represent Mary's house in Nazareth as a majestic temple. In this order of ideas, we will proceed according to two complementary methodological strategies: first, we will analyze an abundant *corpus* of fragments of liturgical hymns configured around some biblical metaphors, such as temple of God, tabernacle of the Lord, seat of Wisdom, Ark of the Covenant, temple of Solomon, or throne of the King (Solomon); second, we will analyze eight pictorial Annunciations that include a temple in their scene. The comparison of both analyses, the texts and the images, will allow us to conclude that these texts are the conceptual support of those images, and that the latter are the visual illustrations of those concepts.

Keywords: Mariology; divine motherhood; medieval studies; liturgical hymns; biblical metaphor; symbol



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1. Introduction

Among the very numerous metaphorical praises with which the Christian tradition designates the Virgin Mary, we want to focus in this article¹ on the one whose axis is the symbol “temple” (*templum*). This designation is articulated in multiple analogous expressions, among which the most frequent and essential are “temple of God” (*templum Dei*), “temple of the Trinity” (*templum Trinitatis*), “temple of godhead” (*templum deitatis*), “temple of Christ” (*templum Christi*) or “temple of the Holy Spirit” (*templum Spiritus Sancti*). As we will see throughout this article, these symbolic designations are attributed to the Virgin Mary because of her exclusive privilege of being, by the Almighty's choice, the virginal mother of God the Son incarnate. In other words, God constituted Mary (her womb) in the special, exclusive temple in which God the Son was conceived virginally and resided during the nine months of his gestation.

Such metaphorical expressions centered around the concept “temple” were consolidated for more than a millennium in the patristic, theological and hymnic tradition of Eastern and Western Christianity. In other articles, we have studied this topic considering the texts of Greek-Eastern Church Fathers (Salvador-González 2020b, pp. 23–41; 2020c, pp. 334–55), and Latin Church Fathers and theologians (Salvador-González 2021, pp. 525–53; 2020a, pp. 56–68). Therefore, it is not pertinent to repeat here the results arrived at in those articles. It is only worth remembering now the names of the Fathers and theologians who interpreted those metaphors referring to the *templum Dei* in the Eastern and Western Churches.

In the first case, we study the comments given on the matter by the following Fathers of the Greek-Eastern Churches (in chronological order): Origen (184/185–c. 253/254), St. Eusebius of Caesarea (c. 260/65–c. 339/40), St. Ephrem the Syrian (c. 307–373), St. Gregory Nazianzen (c. 329–390), St. Gregory of Nyssa (c. 335–c. 395), Severian of Gabala (before 380, post 408), St. Cyril of Alexandria (c. 370/73–444), St. Proclus of Constantinople (ante 390–446),

Hesychius of Jerusalem († c. 450), Theodoretus of Cirrus (c. 393–c. 458), Procopius of Gaza (c. 465–528), Severus of Antioch (c. 475–538), Leontius of Byzantium (c. 485–c.543), St. Modest of Jerusalem († 634), Pamphilus of Jerusalem (7th century), St. Germanus of Constantinople (c. 635/50–c. 733/40), St. Andrew of Crete († 740), St. John Damascene (675–749), John of Euboea (8th century), and St. Joseph the Hymnographer (c. 816–886).

In the case of the Latin Church, the Fathers and theologians we analyzed for their comments on the “temple of God” and similar metaphors are in chronological order. St. Zeno of Verona (c. 300–371/372), St. Ambrose of Milan (330–397), St. Rufinus of Aquileia (345–411), St. Gaudentius of Brescia (†410), St. Jerome of Strido (c. 347–420), St. Maximus of Turin († c. 420), St. Augustine of Hippo (354–430), St. Peter Chrysologus (c. 380–451), St. Leo Magnus (c. 390–461), Caelius Sedulius (5th century), Arnobius Junior (5th century), St. Just of Urgell (med. 6th century), St. Venantius Fortunatus (c. 530–c. 607/610), St. Peter Damian (1007–1072), St. Anselm of Canterbury (1033–1109), Geoffrey of Vendôme (c. 1070–1132), Peter Abelard (1079–1142), St. Bernard of Clairvaux (1090–1153), Honorius of Regensburg (c. 1080–c. 1157), and St. Bonaventure of Bagnoregio (c. 1217/21–1274).

Now, it is necessary to emphasize that, inspired by those abundant exegetical comments of the Eastern and Western Fathers and theologians on *templum Dei* and other analogous metaphorical expressions, many medieval hymnographers produced in Latin an abundant *corpus* of liturgical hymns, canticles, antiphons, responsories and other devotional compositions, which developed the metaphors mentioned above in very imaginative ways. This article will be dedicated to analyzing these liturgical hymns exclusively in the stanzas, verses, or fragments referring directly to the symbolic expressions under study. We have drawn the hymns evaluated in this article from the invaluable collections of medieval liturgical hymns compiled by Franz Josef Mone in 1853–1855,² and by Guido Maria Dreves from 1886 until his death in 1909 (completed by Clemens Blume from 1909 to 1922).³

From another point of view, in the second part of this article, after the analysis of the liturgical texts, we will analyze eight paintings of the Annunciation from the 14th and 15th centuries in which the house of the Virgin Mary in Nazareth is shaped as a temple. Our purpose is to try to demonstrate a direct correlation between these liturgical texts and these artistic images of the Annunciation. In other words, these paintings illustrate as *visual metaphors* the *textual metaphors* expressed in the texts of the liturgical hymns. From the reverse perspective, this means that the *textual metaphors* expressed by the hymns are illustrated by the *visual metaphors*. Indeed, both verbal and pictorial metaphors are two essentially related, complementary forms through which Christians manifest their devotion and petition to the Virgin Mary.

2. The *templum Dei* Metaphor and Other Analogous Expressions in Medieval Liturgical Hymns

To make more visible the progressive conceptual enrichment of the metaphors mentioned above in the medieval liturgical hymns we are analyzing, we will present these hymns in strict chronological order, grouping them by centuries or by groups of centuries, from the 10th to the 15th century. We leave aside, therefore, numerous hymns produced by the Eastern and Western Fathers and theologians prior to the 10th century, such as St. Ambrose, St. Venantius Fortunatus, St. Ephrem the Syrian or St. Joseph the Hymnographer, because we have already exposed them in the other studies above.

10th-century hymns

From the 10th century, we have documented these two hymns that allude to the metaphors under study:

Hymnus 576. De sancta Maria. hymni. ad sextam expresses the virginal divine motherhood of Mary in these verses:

Mary, temple of the Lord,	Maria templum domini,
Mother of God and man,	dei mater et hominis
Then you were truly the Virgin of virgins,	tunc vere virgo virginum,
When you gave birth to your son.	cum peperisti filium. ⁴

Hymnus 6. De Fecunditate sanctae Mariae extols the privilege of the Virgin for having been chosen as God the Son's mother in this stanza:

Well born, married, Virgin too beautiful, The Father chose such a grand temple And bedchamber for his Son.	Bene nata, desponsata virgo pulchra nimium, Pater elegit templum tale filioque thalamum. ⁵
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11th-century hymns

From the 11th century, we have recorded these six hymns alluding to the metaphors above:

Hymnus 68. In Assumptione Beatae Mariae Virginis praises the Virgin with these rhetoric figures:

6a. Royal lineage, Spiritual vessel.	6a. Genus regale, Vas spiritale.
6b. Virginal temple, Special gift.	6b. Templum virginal, Donum speciale. ⁶

Hymnus 66. De Beata Maria Virgine. Ad Completorium exalts the sublimity of Mary in these verses:

Very clean temple of God, And all virtues flowing, peerless woman, Mother of God and guardian.	Templum Dei mundissimum Totumque virtutifluum, Sine exemplo femina, Mater Dei et gerula. ⁷
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St. Peter Damian, bishop of Ostia (1007–1072), in *Hymnus 25. (10.) De Beata Maria Virgine. Ad Sextam* applauds the virginal mother of the Lord in these simple terms:

Mary, temple of the Lord, Mother of God and man, Then you were indeed the virgin of virgins, When you gave birth to your son.	Maria, templum Domini, Dei mater et hominis, Tunc vere virgo virginum, Cum peperisti filium. ⁸
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Eusebius Bruno, bishop of Angers († 1081) glorifies in his *Hymnus 75. (2.) Oratio ad sanctam Mariam* the mother of God, from a biblical royal lineage, with these compliments:

2. Rose born from thorns, Stem of Jesse, star of the sea, Fountain of the gardens, temple of God, Praise of the righteous, hope of the guilty.	2. Rosa de spinis [ex] orta, Iesse virga, maris stella, Fons hortorum, Dei templum, Laus iustorum, spes reorum. ⁹
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St. Anselm, archbishop of Canterbury (1033–1109), proclaims in his *Hymnus 100. (2.) Oratio ad Beatam Mariam Virginem* the protective mother of God with these symbolic figures:

Mary, temple of the Lord, Tabernacle of the Paraclete, Honor of the holy virgins, Consolation of the sad.	Maria, templum Domini. Sacrarium paracliti, Sanctarum decus virginum, Maerentium solacium. ¹⁰
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12th-century hymns

From the 12th century we have found the following eighteen hymns:

Hymnus 504. Psalterium Mariae congratulates the Virgin for her merciful protection, expressing

Hail, holy temple of God, To which all the prisoners run, To be delivered from the enemy By which the captives are held.	Ave templum sanctum Dei, ad quod currunt omnes rei, ut ab hoste liberentur, a quo capti detinentur. ¹¹
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Quite a few stanzas later *Hymnus 504. Psalterium Mariae* develops similar concepts, stating:

Hail, temple of justice, Mother of mercy, by which the sighs of the poor Deserve remedies.	Ave templum justitiae, mater misericordiae, qua pauperum suspiria promerentur remedia. ¹²
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Hymnus 505. Letania de domina nostra virgine Maria implores the merciful protection of the mother of the Redeemer with these emotional stanzas

Holy Mother, mother of light, Temple of the true divinity, Feeder of the supreme Lord, Pray [for us to the blessed Fruit of your womb]. [...] Holy Mother, you existed Like the temple of the small and great Savior Christ, And remained an inviolate virgin, Pray [for us to the blessed Fruit of your womb].	S.[ancta] M.[ater] mater luminis, templum veri numinis, nutrix summi domini. Ora [pro nobis benedictum ventris tui fructum]. [...] S. M. quae parvi et magni salvatoris Christi templum extitisti et virgo inviolata permansisti. Ora [pro nobis benedictum ventris tui fructum]. ¹³
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Hymnus 513. Prosa de beata virgine extols the virginity of the mother of God in these short verses:

Hail, temple of chastity, Faithful and true conclave of divinity.	Ave templum castitatis, fidele divinitatis et verum conclave. ¹⁴
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Hymnus 538. De sancta Maria celebrates Mary for having conceived and nurtured the Redeemer through these rhymes:

Hail, mother of light, temple of divinity, Feeder of the supreme Lord, From which salvation is born, for which guilt dies And hope is reborn for man.	Ave mater luminis, templum numinis, nutrix summi domini, Ex qua salus oritur, per quam culpa moritur, spes refloret homini. ¹⁵
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Hymnus 88. In Assumptione Beatae Mariae Virginis. In 1. Vesperis sings the resurrection and Assumption of Mary into heaven with these words:

2. The same one that gave birth to Christ Today defeated death, And the temple of the Sun of justice reflowered in the flesh.	2. Ipsa, quae Christum genuit Mortem devicit hodie Et in carne refluuit Templum solis justitiae. ¹⁶
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Hymnus 79. De beata Maria Virgine. (Infra Nativitate et Purificatione) implores the saving help of the mother of God with these rhymes:

11a. Virgin, temple of divinity, Full of the utmost piety, Look at us, we are unworthy.	11a. Virgo, templum deitatis, Plena summae pietatis, Nos indignos respice.
11b. Grant us freely what you abound in, So that we are in the condition From your clarity, grant it.	11b. Quo redundas praesta gratis, Ut in tuae claritatis Sorte simus, effice. ¹⁷

Hymnus 84. In Annuntiatione Beatae Mariae Virginis requests the protective mediation of the mother of the Redeemer with these evocative figures:

8a. Bread cellar, that spreads honey, Star of the sea that appeases wars, full garden, Happy port.	8a. Panis cella Fundens mella, Maris stella Sedans bella, Plenus hortus, Laetus portus,
8b. Oh, predicted, Blessed, Temple of God, Guarantee for hope, Make us pure And sure, Reconcile us with God Through joys and sorrows.	8b. O praedicta Benedicta, Templum Dei, Pignus spei, Fac nos puros Ac securos Nos Deo concilia, Per laeta, per tristia. ¹⁸

Hymnus 119. De beata Maria Virgine glorifies the virtuous mother of God for her beneficent power with these rhymes:

4a. Finally, temple of majesty You drive to the palaces Those driven to the first dignity.	4a. Templum tandem majestatis Pulsos primae dignitatis Ducis ad palatia;
4b. Vessel of perfumes of holiness. That gives a smell of softness, You flooded the world.	4b. Thymiana sanctitatis, Dans odorem suavitatis Perfudisti saecula. ¹⁹

Hymnus 213. De Gaudiis Beatae Mariae Virginis celebrates the virtuous mother of the Lord in these simple verses:

1. Rejoice, Mary, Temple of the Supreme Majesty.	1. Gaude, Maria, Templum summae maiestatis.
2. Rejoice, Mary, Mirror of virginity.	2. Gaude, Maria, speculum virginitatis. ²⁰

Hymnus 222. De Beata Maria Virgine invokes the beneficent protection of Mary with these metaphorical tropes:

15. Husband's bed, temple of God, Give effect to our hope, Door of salvation.	15. Torus sponsi, templum Dei, Effectum da nostrae spei; salutis ianua. ²¹
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The Benedictine abbot and cardinal Geoffrey of Vendôme (Goffridus Vindocinensis, 1093–1132) commends in *Hymnus 314. (1.) Oratio ad Matrem Domini* the efficient help of the

mother of the Redeemer by expressing

3. Sacred Temple of the Savior,
Refuge of the sinner,
Salvation of the world, death of sin,
Made mother of the supreme Son.

3. Templum sacrum salvatoris,
Refugium peccatoris,
Mundi salus, mors peccati,
Summi facta parens nati.²²

Peter the Venerable, abbot of Cluny († 1156), exalts the Virgin Mary in *Hymnus* 250. (1.) *Prosa in Nativitate Domini* with these symbolic figures:

5b. You are window, door, fleece,
Royal hall, house, temple, land,
virginity lily
And rose for martyrdom.

5b. Tu fenestra, porta, vellus,
Aula, domus, templum, tellus,
Virginitatis lilium
Et rosa per martyrdom.²³

Bernard of Morlaix, monk in the abbey of Cluny († c. 1140), celebrates in *Hymnus* 323. (1.) *Mariale. Rythmus III* the Virgin's eminence in these terms:

4. Form of life, norm of customs,
Fullness of grace,
Temple of God and example
Of all justice.

4. Vitae forma, morum norma,
Plenitudo gratiae,
Dei templum et exemplum
Totius iustitiae.²⁴

The Catalan poet Guido of Basochis († 1203) sings in *Hymnus* 348. (5.) *De Beata Maria Virgine* the divine motherhood of Mary by these lyrical rhymes:

The entire divinity descended
To the temple of your chest,
The truth was born to us
From the land of your body,
And the eternal divinity
Began to be of [our] time.

Tota descendit deitas
In templum tui pectoris;
De terra tui corporis
Nobis est orta veritas
Et aeterna divinitas
Incepit esse temporis.²⁵

12th–13th century hymns

Datable to some imprecise date in the interval between the 12th and 13th centuries, we have found these five hymns:

Hymnus 1 exalts the Virgin Mary through the figures of the temple and the throne of Solomon, expressing

The house of the modest breast
Became the temple of the Holy Spirit,
Bearing marble columns
Virtues heavenly granted,
The distinctive star of the calm sea,
Through which the heaven's entrance is
manifested,
And the shining marble throne,
The lounge of the Supreme King.

Domus pudici pectoris
Templum fit sancti spiritus,
Columnas habens marmoris
Virtutes datas coelitus,
Insigne sidus aequoris,
Quo coeli patet aditus,
Et candens thronus eboris,
Summi regis discubitus.²⁶

Hymnus 191 commemorates the virginal divine motherhood of Mary, whom it sees prefigured in several Old Testament facts, including the Ark of the Covenant and the temple and throne of Solomon through these rhymes:

This is the ark of the covenant, The bush of vision, Gideon's fleece That is moistened with the dew of the air, The sum of the old law, Solomon's temple, And the sublime throne Above the other thrones.	4. Haec est arca foederis, Rubus visionis, Rore madens aetheris Vellus Gedeonis, Legis summa veteris, Templum Salomonis Et thronus prae ceteris Sublimatus thronis. ²⁷
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Hymnus 93. De Beata Maria Virgine exalts the mother of God with the same biblical prefigurations as the preceding *Hymnus 191*, indicating

4a. Burning bush of vision Gideon's fleece getting wet, The proclamations [announcers] are yours.	4a. Ardens rubus visionis, Madens vellus Gedeonis Tua sunt praeconia;
4b. You are the temple of Solomon, You are the throne that shines in glory Above all other thrones.	4b. Tu es templum Salomonis, Tu es thronus cunctis thronis Praefulgens in gloria. ²⁸

13th-century hymns

From the 13th century we have documented the following thirty-two hymns in allusion to the metaphors under study:

Hymnus 402. Prosa de beata Virgine (troparium) figuratively sings the perpetual virginity of the mother of God with this stanza:

You existed as a temple Of the small and the big Of the lion and the lamb, Of the Savior Christ. But you are an intact virgin.	Tu parvi et magni leonis et agni, salvatoris Christi, templum extitisti, sed virgo intacta. ²⁹
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Hymnus 151. De beata Maria Virgine exalts the virginal mother of God through this series of symbols:

6a. Your belly, oh maiden, Is a bedchamber, a palace,	6a. Venter tuus, o puella, Thalamus, palatium,
6b. A royal hall, a house, a temple, a cell, A city, a sanctuary.	6b. Aula, domus, templum, cella Civitas, sacrarium. ³⁰

Hymnus 252 lauds the Virgin for her saving function in these metaphorical terms:

Temple of our Redeemer, Sun of justice, Gate of heaven, hope of the prisoners, Throne of glory.	Templum nostri redemptoris, Sol justitiae, Porta coeli, spes reorum, Thronus gloriae. ³¹
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Hymnus XVIII. Psalterium beatae Mariae Virginis. Prima Quinquagena expresses concepts quite like those of the preceding *Hymnus 252*, saying

5. Hail, temple of the Most Holy and bedchamber of the Most High, that placed us with him and ordained us with the saints.	5. Ave, templum sanctissimi Et thalamus altissimi, Qui nos secum collocavit Et cum sanctis ordinavit. ³²
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Hymnus I. Psalterium beatae Mariae V. Prima Quinquagena sings Mary's virginal divine motherhood with these expressions:

Hail, temple	5. Ave, templum
Of the true peaceful,	veri pacifici,
House that pleases	Domus placens
To the supreme Creator,	summo artifici,
Thus adorned	Sic ornata
With multiple worship,	cultu multiplici,
So that you can't	Ne qua labe
Infect with spots,	posses iam infici,
from which you are exhaled	Ex quo doni
By the power	virtute mystici
Of the mystical gift.	Es afflata. ³³

Hymnus III. Psalterium beatae Mariae Virginis. Prima Quinquagena imprecates the liberating help of the Virgin in this stanza:

3. Hail, temple	3. Ave, templum
Of the heavenly divinity,	caelestis luminis,
Nutritious mother	Alma Dei
of God and man,	mater et hominis,
Eliminate the multiple	Multiplices
Ruins of those	nos tribulantium
Who trouble us	Preme ruinas
And get us angry.	et insurgentium. ³⁴

Hymnus 77. De Beata Maria Virgine praises the mother of God for her intercessory power with these verses:

Royal Hall of the King and Temple of the Lord	Aula regis et templum Domini
That returns the lost life to man,	Vitam reddens perditam homini,
Erasing our crimes.	Nostra delens crimina. ³⁵

Hymnus 122. De Beata Maria Virgine proclaims the virginal divine motherhood of Mary with various Old Testament figures through these rhymes:

3a. In the afternoon it is announced, The thalamus of the sun is erected And prepared;	3a. Vespere praemittitur, Thalamus erigitur Solis et paratur;
3b. The living temple is built, The ark is already manufactured And it is covered with gold inside.	3b. Vivum templum struitur, Arca iam compingitur, Intus deauratur. ³⁶

Hymnus 133. De Beata Maria Virgine greets the mother of God with these poetic analogies:

1a. Hail, royal Virgin, Virgin who knows no man, Fleece [and] temple, Port of the castaways.	1a. Salve, virgo regia, Virgo viri nescia, Vellus [et] templum, Portus naufragantium.
1b. Odoriferous spikenard, Parturient of salvation, Shield of the prisoners, Hope of those who cry out for you.	1b. Nardus odorifera, Salutis puerpera, Reorum scutum, Spes ad te clamantium. ³⁷

Hymnus 469. In Assumptione Beatae Mariae Virginis acclaims the immaculate mother of God in these tropes:

2a. Tower of the king of glory, Temple of the Redeemer,	2a. Turris regis gloriae, Templum redemptoris,
2b. Cleaning thalamus Seal of virginity.	2b. Thalamus munditiae, Signaculum pudoris. ³⁸

Hymnus 198. In Purificatione Beatae Mariae Virginis praises the mother of the Savior with several metaphorical figures, expressing:

This is called by example Mount, castle, royal hall, temple, Thalamus and city.	Haec est dicta per exemplum Mons, castellum, aula, templum, Thalamus et civitas. ³⁹
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Hymnus 14. De beata Maria Virgine. In 3. Nocturno. Responsoria enthusiastically proclaims Mary as the incorrupt mother of God and queen of heaven, through these rhymes.

A temple is ordered in you In which the Word is incarnated, To whom all the heavenly curia Bows pleadingly, Which rejoices with you, Peace on earth, frequenting you, Is announced and sung In heavenly glory; V. The stars, the earth, the seas Applaud you, Virgin Mary.	Templum in te ordinatur, In quo verbum incarnatur. Ad quod supplex inclinatur Tota coeli curia, Quae cum tibi collaetatur, Te frequentans nuntiat Pax in terris et cantatur In excelsis gloria; V. Astra, solum, maria plaudunt tibi, virgo Maria. ⁴⁰
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Theophile the Monk (Theophilus Monachus, 12th century) is pleased in *Hymnus IV. Psalterium beatae Mariae Virginis. Prima Quinquagena* to address the mother of the Redeemer as a powerful helper, stating

26. Rejoice, glorious Virgin, Beautiful royal hall of Christ, temple of innocence, Whose rarefied hope in God Was never weakened By the ferment of evil.	26. Gaude, virgo gloriosa, Christi aula pretiosa, Templum innocentiae, Cuius spes in Deo rata Nunquam fuit infirmata Fermento malitiae. ⁴¹
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Some stanzas later, Theophile the Monk goes on to express similar concepts in these terms:

39. Rejoice, temple of the supreme King, Whose importance and example Are a mansion without beyond, Protect us with your rule So that divine correction Does not hurt us with fury.	39. Gaude, summi regis templum, Cuius instar et exemplum Non est ultra mansio, Protege nos tuo more, Ne nos caedat in furore Divina correptio. ⁴²
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Once again, Theophile the Monk proclaims in *Hymnus V. Psalterium beatae Mariae Virginis. Secunda Quinquagena* the virginal mother of the Savior with these dramatic verses:

Hail, temple of the holy Christ,
that were not stained
With the vices of this world,
Cleanse us by blood
Of your Son, who like a wave
Was poured out by the wicked.

28. Ave, templum sanctum Christi,
Quae polluta non fuisti
Mundi huius vitiis,
Nati tui nos emunda
Per cruorem, qui ut unda
Fusus est ab impiis.⁴³

Stephen Langton, archbishop of Canterbury (c. 1150/55–1228), asks in *Hymnus XI. Psalterium beatae Mariae. Prima Quadragesima* for the liberating protection of the mother of the Lord with these rhetorical figures:

13. Hail, temple of grace,
Temple of holiness,
Temple of the Holy Spirit,
throne of majesty,
Save me by grace,
Save me graciously, I pray,
So, I could obtain
The kingdom with the blessed.

13. Ave, templum gratiae,
templum sanctitatis,
Templum sancti spiritus,
thronus maiestatis,
Salva me per gratiam,
salva, quaeso, gratis,
Ut sortiri valeam
regnum cum beatis.⁴⁴

In another later stanza of this *Hymnus XI* Stephen Langton abounds in similar considerations, proclaiming

35. Hail, temple of grace,
Throne of divinity,
Torrent of influx,
House of fertility,
For you the unique hope
Is returned to the desperate,
Steer the anchor
of our fluctuating raft.

35. Ave, templum gratiae,
thronus deitatis,
Torrens affluentiae,
domus ubertatis,
Per te solam reddita
spes est desperatis,
Fluctuantis anchoram
rege nostrae ratis.⁴⁵

Edmund of Abingdon, archbishop of Canterbury (1174–1240), implores in *Hymnus X. Psalterium Beatae Mariae Virginis. Prima Quinquagesima* the mother of God's saving protection through these figurative expressions:

5. Hail, house of chastity,
Temple of pure holiness,
Full of the grace of God,
Offer our prayer to God,
Clean the dregs of our hearts
With the forgiveness of crimes
[...]
10. Hail, holy temple of God,
Hear the cry of the sinner
And the sighs of the heart,
Heaven of God, seat of God,
Drive and direct our feet
To the seats of heaven.

5. Ave, domus castitatis.
Templum purum sanctitatis,
Dei plena gratia,
Nostram offer Christo precem,
Nostri cordis purga faecem
Delictorum venia.
[...]
10. Ave, Dei templum sanctum,
Peccatoris audi planctum
Et cordis suspiria,
Dei caelum, Dei sedes,
Duc et rege nostros pedes
Ad caeli sedilia.⁴⁶

13th–14th century hymns

Datable to an unknown date from the interval between the 13th and 14th centuries, we have found these six hymns:

Hymnus 79. De Beata Maria Virgine exalts the mother of God with these illustrative metaphors:

- | | |
|--|--|
| <p>4a. You are the epicycle of the Sun,
For you the Sun shone on us
The weight of the sanctuary.
4b. You are the temple, the heaven of
heaven,
You are the veil of the temple
woven with feathers.</p> | <p>4a. Tu es solis epicyclus,
Per te fulsit nobis cyclus,
Pondus sanctuarii.
4b. Tu es templum, caeli caelum,
Tu es templi textum velum
Opere plumarii.⁴⁷</p> |
|--|--|

Hymnus 105. De Beata Maria Virgine also praises the Virgin with these suggestive images:

- | | |
|--|--|
| <p>9a. You are designated rod, Virgin,
Temple, vessel, tabernacle,
9b. Closed door, sunlight,
Luminaire of heaven.</p> | <p>9a. Virga, virgo, nuncuparis
Templum, vas, sacrarium,
9b. Porta clausa, lux solaris,
Caeli luminarium.⁴⁸</p> |
|--|--|

Hymnus 65. In Assumptione Beatae Mariae Virginis addresses the Mother of God requesting her protection with these lyrical rhymes:

- | | |
|---|--|
| <p>2a. So that my heart,
language, mind, and customs
Be dedicated to your disposal,
And you, full of grace,
2b. Be propitious to me,
Virgin, you do not know a man,
Temple of the Holy Spirit,
Throne of the King of glory.</p> | <p>2a. Ut in tuum libitum
Sit cor meum deditum,
Lingua, mens et habitus;
Et tu, plena gratiae,
2b. Sis mihi propitia,
Virgo, viri nescia,
Templum sancti spiritus,
Thronus regis gloriae.⁴⁹</p> |
|---|--|

Hymnus 76. De Nomine Beatae Mariae Virginis compliments Mary through these living figures:

- | | |
|--|--|
| <p>8a. Source of purity,
Mother of honesty,
Temple of divinity,
Room of the Sun.
8b. Feral olive,
Life water from the fountain,
Refrigerate
The incentives of flesh.</p> | <p>8a. Fons puritatis,
Mater honestatis,
Templum deitatis,
Solis camera,
8b. Uber oliva,
Fontis aqua viva,
Carnis incentiva
Tu refrigera.⁵⁰</p> |
|--|--|

Hymnus 185. De XV Gaudiis Beatae Mariae Virginis. I. Prologus praises the beneficent mother of God with numerous poetic analogies, formulating

- | | |
|--|--|
| <p>2. Lily of chastity,
beauty rose,
Sanctum of the [Holy] Spirit,
Trinity temple,
Health and rest
For the prisoners, road, and palace
Of total clarity
For the desperate.</p> | <p>2. Castitatis lilium,
Rosa venustatis,
Pneumatis sacrarium,
Templum trinitatis,
Salus et solacium
Reis, desperatis
Iter ad palatium
Summae claritatis.⁵¹</p> |
|--|--|

Hymnus 147. De Beata Maria Virgine requests the liberating protection of Mary with these rhymes:

36. Rejoice, Virgin of chastity,
Rejoice, temple of the Trinity,
I commend myself, light of quality,
In the hands of your mercy,
So that you cleanse me from sins.

36. Gaude, virgo castitatis,
Gaude, templum trinitatis,
In manus tuae pietatis
Me commendo, lux claritatis,
Ut me mundes a peccatis.⁵²

14th century hymns

From the 14th century, we have documented thirty-eight hymns that refer to the metaphors under study.

Hymnus 336. De conceptione sanctae Mariae mentions that, when Mary was conceived, God the Father chose her as the temple of his divine Son, expressing

The conception of the Virgin Mary,
That washed us from the stain of sin,
Is celebrated today,
It is a day of joy,
The Sun of true light brought it out
From the root of Jesse's offspring
With the hand of Wisdom,
As a temple of her glory

Conceptio Mariae virginis,
quae nos lavit a labe criminis,
celebratur hodie
dies est laetitiae,
de radice Jesse propaginis
hanc eduxit sol veri luminis
manu sapientiae,
suae templum gloriae.⁵³

Hymnus 472. De gloriosa virgine Maria. ad nonam implores the protection of the Virgin, whom it designates with various metaphorical figures when stating

Rejoice, marble temple
And city of the solstice,
crystal castle of the sun,
Of the Sun that knows no sunset:
Make us a temple of chastity,
Where the throne of God is,
Make [us] a castle of purity
In which solstice occurs.

Gaude templum marmoreum
et civitas solstitii,
castellum solis vitreum,
solis occasus nescii:
fac nos templum castitatis,
in quo sit dei solium,
fac castellum puritatis,
in quo fiat solstitium.⁵⁴

Hymnus 530. De eadem [beata virgine Maria]. Sequentia recognizes Mary's mediation by declaring

Gate of heaven, temple of God,
Port of the sea, to which the prisoners
Run with confidence.

Porta coeli, templum Dei,
maris portus, ad quem rei
currunt cum fiducia.⁵⁵

Hymnus 541. De sancta Maria claims the safeguarding of the mother of the Lord with these figurative expressions:

Distinguished advocate,
Trinity Garden,
Empress of heaven,
temple of divinity,
bright star in the sky
Of utmost clarity,
Be for me, Lady,
Mother of mercy.

Advocata inclita,
hortus trinitatis,
imperatrix coelica,
templum deitatis,
stella coeli fulgida
summae claritatis,
esto mihi, domina,
mater pietatis.⁵⁶

Hymnus 565. Oratio de domina nostra de claritate proclaims Mary as pure mother of God with this stanza:

Rejoice, Virgin, worthy of praise,
temple of the Holy Spirit,
You who conceived heavenly
Without a man in an admirable act,
The nature's right being defeated,
You are made the Lord's mother
For sin given to death,
Giving life to man.

Virgo gaude, digna laude,
templum sancti spiritus,
quae naturae victo jure
concepisti coelitus,
actu miro sine viro
mater facta domini,
pro peccato morti dato
vitam reddens homini.⁵⁷

Hymnus 14. De conceptione Beatae Mariae Virginis. In 2. Nocturno. Responsoria proclaims Mary as intact mother of the divine Son in these polished rhymes:

1. The house of the modest breast,
The temple of God is built now,
It is one that is not contaminated
Neither outside nor inside,
For its supreme Creator
He doesn't do anything about it,
Being the maker of virtues
And not having vices in themselves.
[...]
Here is the opportune time
In which life is restored,
Well, this body of a Virgin
Is consecrated as the temple of God.

1. Domus pudici pectoris
Templum Dei nunc struitur,
Quae nulla labe deforis
Aut intra se inficitur;
Nam summus ejus artifex,
Nil agit in materia,
Cum sit virtutum opifex
Non habens in se vitia.
[...]
Ecce tempus idoneum
Quo vita restauratur,
Nam corpus hoc virgineum
Templum Dei sacratur.⁵⁸

Hymnus 110. De beata Maria Virgine sings the excellence of the virtues of the mother of God with these metaphorical digressions:

4a. Dewdrop, flower smell
Of the spring novelty,
Fountain of sweetness, vessel of decorum,
Trinity temple,
Unit assembly.
4b. Star beauty,
Calm sea that soothes,
port of salvation,
I imprecate to the sweet,
I follow the guide,
Mary, star of the sea, that gives birth
Without knowing a partner.

4a. Stilla roris, odor floris
Vernae novitatis,
Fons dulcoris, vas decoris,
Templum trinitatis,
Compages unitatis.
4b. Stellae decor,
placans aequor,
Portus salutaris,
Dulcem precor,
ducem sequor,
Parens expers paris,
Maria, stella maris.⁵⁹

The anonymous author of *Hymnus 14. De conceptione Beatae Mariae Virginis. In 2. Vesperis. Ad Magnificat* puts himself in the role of the Virgin Mary when singing the Magnificat, imagining her in the situation of pouring out these lyrical effusions:

My exultant soul Already magnifies the Lord, Who, after taking away my original sin, Sanctifies me by being conceived And within me, the humblest, He builds a temple for himself; There uniting the lowest with the highest, He deifies the assumed flesh, Hence the whole world proclaims me, may I be blessed.	Mea exsultans anima Jam Dominum magnificat, Qui sublata culpa prima Conceptam me sanctificat Et intra me humillimam Templum sibi aedificat; Ibi jungens summis ima Carnem sumptam deificat, Hinc, quod sim beatissima, Me totus orbis praedicat. ⁶⁰
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Hymnus 18. De praesentatione Beatae Mariae Virginis. In 2. Nocturno. Antiphonae establishes the analogy between Mary, the temple of God, and the temple of Solomon in which she is presented, by pointing out

2. She herself prefers to go to the temple As the law mandated, However, she herself is the temple of Christ, that the Almighty dedicated.	2. Praefert ipsa templo sisti, Prout istud lex mandavit, Ipsa tamen templum Christi, Quod altissimus dicavit. ⁶¹
--	--

On another ulterior part, this *Hymnus 18. De praesentatione Beatae Mariae Virginis. In 3. Nocturno. Responsoria* goes on to insist on the idea of Mary as the temple of God, indicating

Behold, the pious one arrives Virgin Mary, Lady of the Earth, Queen of Heaven, This is the city of God, The temple of the Lord, and the tabernacle Of the Spirit Paraclete.	Ecce advenit pia Virgo Maria, Terrarum domina, Coelorum regina. Haec est civitas Dei, Templum Domini, Et sacrarium. Spiritus paracliti. ⁶²
--	--

Hymnus 100. De beata Maria Virgine promotes the sublimity of the person of the mother of the Lord in these delicate rhymes:

1a. Hail, mother of the Redeemer, Fountain of salvation, fountain of decorum, Strength of whose smell fills Sky, earth, seas. 1b. Hail, form of piety, Temple of the supreme divinity. With whose light of clarity All things are illuminated.	1a. Ave mater redemptoris, Fons salutis, fons decoris, Cujus replet vis odoris Coelum, terram, maria. 1b. Salve forma pietatis, Templum summae deitatis, Cujus luce claritatis Illustrantur omnia. ⁶³
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Hymnus 5. In Nativitate Domini Nostri implores the beneficent protection of the mother of the Lord with these pressing stanzas:

6a. Pure Virgin, pious Virgin, Temple of God, way to Heaven, Give us charity And unity with the saints. 6b. Grant sight to the blind, Give us back Paradise, In which is the end of suffering and the fullness of joy.	6a. Virgo munda, virgo pia, Templum Dei, coeli via, Dona nobis caritatem Et cum sanctis unitatem. 6b. Decaecatam praesta visum, Redde nobis paradisum, Ubi finis est laborum, Plenitudo gaudiorum. ⁶⁴
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Hymnus 121. De beata Maria Virgine addresses the Mother of God in request for help, expressing

4a. Hail, temple of the Trinity, Powerful with privilege Of special dignity.	4a. Salve templum trinitatis, Specialis dignitatis Pollens privilegio.
4b. Source that emanates mercy, Venerable mansion Of the path, life and truth.	4b. Fons exundans pietatis, Viae, vitae, veritatis Veneranda mansio. ⁶⁵

Hymnus 81. De beata Maria Virgine celebrates Mary for her saving contribution, stating

11a. Ark, sanctuary, Law, temple, tabernacle, Things veiled then with a veil Now are revealed.	11a. Arca, sanctuarium, Lex, templum, sacrarium, Tunc velo velata, Nunc sunt revelata.
11b. Flower, rose, rose garden That greens the garden, Be a veil, with the adorned consecrated virgin.	11b. Flos, rosa, rosarium, Virens viridarium Sit velum, ornata Virgine sacrata. ⁶⁶

Hymnus 57. In Conceptione Beatae Mariae Virginis. Ad Vesperas greets the mother of God in these verses:

4. Hail, storehouse of Christ mother and virgin temple of divinity, Gem of clarity.	4. Ave, Christi cella, Mater et puella, Templum deitatis, Gemma claritatis. ⁶⁷
--	--

Hymnus 123. Ad B. Mariam Virginem expresses some terms like those of the preceding *Hymnus 57*, specifying

8. Hail, temple of majesty, Work of supreme dignity, Throne of the King of glory, Oh, sanctuary of virtues, Give us safe access To such a great curia of the King.	8. Ave, templum majestatis, Opus summae dignitatis, Thronus regis gloriae, O sacrarium virtutum, Aditum fac nobis tutum Tantae regis curiae. ⁶⁸
---	---

Hymnus 196, II glorifies the Virgin Mary for her excellent virtues, proclaiming

You are the light of the heavenly curia, The mirror of innocence, The example of cleanliness, You are the fullness of grace, You are the excellency of glory, You are the temple of charity.	Tu lux coelestis curiae, Speculum innocentiae, Munditiae exemplum, Tu plenitudo gratiae. Tu celsitudo gloriae, Tu caritatis templum. ⁶⁹
---	---

Hymnus XV. Psalterium beatae Mariae Virginis. Prima Quinquagena extols the greatness of the Mother of God, also requesting her saving intervention in these verses:

Hail, temple of faith, House of holiness, Converted into a tabernacle Of the supreme majesty, May Christ, defending us With the shield of good will, crown us in the homeland With the blessed.	5. Ave, templum fidei, domus sanctitatis, Summae tabernaculum facta maiestatis, Nos scuto praemuniens bonae voluntatis Coronet in patria Christus cum beatis. ⁷⁰
--	--

Some stanzas later, *Hymnus XV* goes on to express similar figurative expressions in these terms:

Hail, mount of justice Towards which one transmigrates, So that all the hope Be in the name of Christ, For whom your womb, While being inhabited [by him], Is called a holy temple And heaven of the Lord.	10. Ave, mons iustitiae, in quem transmigratur, Ut in Christi nomine tota spes ponatur, A quo tuus uterus dum inhabitatur, Templum sanctum Domini caelumque vocatur. ⁷¹
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Hymnus XV. Psalterium beatae Mariae Virginis. Tertia Quinquagena praises the Virgin with the metaphor of reference, saying

Rejoice, Virgin who gives birth To the King of angels, You have been converted into the Lord's temple And the praise of the blessed.	37. Gaude, virgo pariens regem angelorum, Templum facta Domini lausque beatorum. ⁷²
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Hymnus 129. Super Ave Maria proclaims the divine motherhood of Mary and her sublime virtues with these varied symbolic locutions:

Hail, the clearest star, the holiest temple of God, Clean vessel of virtues, Mary, Mother of Christ, Hail, the most beautiful Virgin, The most fertile in grace, Very healthy, you engendered Salvation to the sad world, Hail, excellent woman who were Mother of God not by manly semen But with a double chastity.	Ave, sidus clarissimum, Templum Dei sanctissimum, Virtutum vas mundissimum, Maria, Mater Christi, Ave, virgo pulcherrima, In gratia uberrima, Salutem, saluberrima, Gignebas mundo tristi. Ave, praecelsa femina, Quae non per viri semina, Sed castitate gemina Mater Dei fuisti. ⁷³
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Hymnus 148. Super Ave Maria sings to the immaculate mother of God with the various metaphors of reference in these rhymes:

The Lord, King of all Made you, a vessel of purity, Alone for himself, The house of his majesty, The tabernacle of the [Holy] Spirit, The Trinity Temple, So that you could purge the tares Of my evil.	5. Dominus, rex omnium, Te, vas puritatis, Sibi fecit solium, Domum maiestatis, Spiritus sacrarium, Templum trinitatis, Ut purgares lolium Meae pravitatis. ⁷⁴
--	--

Hymnus 84. De Beata Maria Virgine proclaims Mary as mother of the Lord in these stanzas:

3a. Hail, mother of the supreme King, Who rules with your light The whole world.	3a. Ave, mater summi regis, Quae tuo lumine regis Totum mundum.
3b. Hail, seat of the Trinity, In front of which you sit, Clean temple.	3b. Ave, trinitatis sedes, In cuius facie sedes, Templum mundum. ⁷⁵

Hymnus XII. Psalterium beatae Mariae Virginis. Prima Quinquagena, falsely attributed to Saint Bonaventure of Bagnoregio, addresses the mother of God in these rhetorical terms:

10. Hail, door of liberty, Royal hall of the supreme divinity, And solemn temple of God, Salvation and example of the world.	10. Ave, porta libertatis, Aula summae divinitatis Et solenne Dei templum, Salus orbis et exemplum. ⁷⁶
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Engelbert of Admont, abbot of the Benedictine monastery of Admont in Styria (c. 1250–1331), refers in *Hymnus IX. Psalterium beatae Mariae Virginis. Prima Quinquagena* to Mary's virginal divine motherhood in these verses:

28. Hail, rose intact thus, Converted into the temple of truth, The throne of Wisdom, You conceived the Word with the word, While you appeared through faith To inspire grace.	28. Ave, rosa sic intacta, Veritatis templum facta, Thronus sapientiae, Verbum verbo concepisti, Dum per fidem paruisti Inspiranti gratiae. ⁷⁷
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The Cistercian monk Christian von Lilienfeld, abbot of Lilienfeld Abbey († 1330), greets in *Hymnus 47. Hymnus alius super eadem [beatam Mariam Virginem]* the mother of God with various poetic names, proclaiming

Hail, Virgin, wife of God, Hail, Virgin, temple of Christ Hail, Virgin, you are a rose, Hail, Virgin, you are an example. Hail, odorous Virgin, You are a "hail" producing a hundredfold.	Ave, virgo, Dei sponsa, Ave, virgo, Christi templum, Ave, virgo, tu es rosa, Ave, virgo, tu exemplum, Ave, virgo odorosa. Tu ave reddens centuplum. ⁷⁸
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Guillermus de Mandagoto, cardinal and bishop of Palestrina († 1321), acclaims in *Hymnus 345. (6.) De Virginibus* the immaculate mother of God with these stanzas:

2a. You are the sacred temple of God, You are an example of virtues, You are the rule of life,	2a. Tu es sacrum Dei templum, Tu virtutum es exemplum, Tu vivendi regula,
2b. You are modest, you are illustrious, You are the dear bride of Christ, Lacking all stain.	2 b. Tu pudica, tu praeclara, Tu es sponsa Christi cara, Carens omni macula. ⁷⁹

13th–15th century hymns

Datable to an indefinite date between the 13th and 15th centuries, we have documented these three hymns:

Hymnus 12 salutes the Virgin Mary with these poetic figures:

2. Hail, temple of the divine majesty,
Aaron's blossoming little rod,
radiant little star
Of divinity.

2. Ave templum divinae majestatis,
Florens Aaron virgula,
Radiosa stellula
Divinitatis.⁸⁰

Hymnus 29 implores the protection of the virtuous mother of God with these evocative statements:

You are chosen for your chastity,
Fulfill what I wish,
Return the wanderer
Towards the path of truth,
To the one who now cries out for you,
Gem of chastity,
Temple of the Holy Trinity.

Castitate es electa,
Imple, quod desidero.
Revoca errantem
Ad viam veritatis,
Ad te nunc clamantem,
Gemma castitatis,
Templum sanctae trinitatis.⁸¹

Hymnus 53 alludes to the incarnation of God the Son in the spotless womb of Mary in these terms:

Before the consensus of the Virgin
You immediately descended here,
And you chose the temple
of the modest chest,
you entered the cell
Of the purest Virgin,
in which you assumed
The substance of our flesh.

Ad consensum virginis
Mox huc descendisti
Et pudici pectoris
Templum elegisti,
Virginis purissimae
Cellam introisti,
Qua nostrae substantiam
Carnis assumpsisti.⁸²

14th–15th century hymns

From an unknown date between the 14th and 15th centuries, we have these nine hymns that allude to the reference metaphors:

Hymnus 52. Salutationes Beatae Mariae Virginis exalts the mother of God for her beneficent power with these analogies:

41. Hail, main door
eastern entrance,
Door accessible only
To the Prince, through which he entered
To the temple, which he also illustrated
With the grace of mercy.

41. Salve, porta principalis,
Aditus orientalis,
Porta soli pervia
Principi, per quam intravit
Templum, quod et illustravit
Pietatis gratia. (71)

[...]

[...]

56. Hail, holy temple of God,
in which the prisoners get
Forgiveness of their sins,
With whom they received salvation
Promised by the prophets,
And mercy.

56. Salve, templum sanctum Dei,
In quo consequuntur rei
Peccatorum veniam,
Quo salutem susceperunt,
Quam prophetae promiserunt,
Et misericordiam.⁸³

Hymnus 82. De beata Maria Virgine sings the virtues of the mother of the Lord in these terms:

11a. You are a vase full of nectar Of the virtues, you are the incomparable Trinity Temple.	11a. Tu vas imbutum nectare Virtutum, sine compare Tu trinitatis templum.
11b. You are the path of equity, The orbit of humility, The example of cleanliness.	11b. Tu aequitatis semita, Humilitatis orbita, Munditiae exemplum. ⁸⁴

Hymnus 263 implores the beneficent protection of the Virgin Mary with these urgent expressions:

May you be well, mother of the supreme King, May you be well, temple of the new law, Grant medicine to prisoners; You are called full of grace, Help us who are miserable, You who are mother and daughter Get us the joys.	Vale, mater summi regis, Vale, templum novae legis, Tu medelam confer reis; Gratia plena diceris, Succurre nobis miseris, Quae mater es et filia, Obtine nobis gaudia. ⁸⁵
--	--

Hymnus VII. Psalterium Acrostichon Beatae Mariae Virginis. Tertia Quinquagena celebrates the virtues of Mary in these verses:

Mary, you are the example Of the decorum of chastity, And you are the spiritual temple Of hollines.	4. Decoris castimoniae, Maria, tu exemplum Es atque sanctimoniae Spirituale templum. ⁸⁶
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15th century hymns

From the 15th century, we have documented eighty-one hymns referring to the metaphors under study.

Hymnus 480. De b. virgine. Oratio requests the saving protection of Mary in this stanza:

Rejoice, mother of our hope, We prisoners sob to you, mother of supreme light and temple of true divinity look at my desires.	Gaude mater nostrae spei, ad te singultimus rei, mater summi luminis et templum veri numinis, vota mea respice. ⁸⁷
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Hymnus 480. De beata Virgine oratio exalts Mary as mother of the Redeemer, expressing

Rejoice, temple of the deity. And origin of goodness Peace is established through you. And the ruin coming from Eve Is restored.	Gaude templum Deitatis Et origo bonitatis, Per te pax est confirmata Et ruina restaurata Ex Eva progrediens. ⁸⁸
--	--

Hymnus 482. De sancta Maria exalts the Virgin with these suggestive rhetorical figures:

Rejoice, Mary, temple Of the supreme majesty, Rejoice, Mary, mirror Of virginity.	Gaude, Maria, templum Summae majestatis, Gaude, Maria, speculum Virginitatis. ⁸⁹
--	--

Hymnus 484. De beata Virgine Maria salutes the mother of God, helper of Humanity in these verses:

Hail, holy temple of God,
Source of salvation, door of hope,
All the prisoners run towards you
With full confidence.

Ave templum sanctum Dei,
Fons salutis, porta spei,
Ad te currunt omnes rei
Plena cum fiducia.⁹⁰

Hymnus 525. Sequentia de beata Virgine Maria implores the saving help of the Mother of God in this brief stanza:

Hail, virginal honor,
Special Temple of God
May all we committed
become venial for you.

Ave decus virginal,
templum dei speciale,
per te fiat veniale
omne, quod commisimus.⁹¹

Hymnus 588. De sancta Maria sings to the Virgin for her excellent virtues with these warm verses:

Hail, holy temple of God,
you give an example of virtues
mirror of purity:
you are the lily of chastity
the violet of humility
the bright white flower of chastity.

Salve sacrum Dei templum,
tu virtutum fers exemplum,
speculum munditiae:
lilium tu castitatis,
viola humilitatis,
flos candens pudicitiae.⁹²

Hymnus 600. Laudes Mariae exalts the virginal mother of God with these significant tropes:

You are a temple, you a chamber
you a closed door.
You a ship, you an anchor,
you a called star
you sun, moon, balm
an armed army,
you a brilliant aurora
You are a proven gem.

Tu templum, tu camera,
tu porta serata,
tu navis, tu anchora,
tu stella vocata,
tu sol, luna, balsamum,
acies armata,
tu aurora rutilans,
tu gemma probata.⁹³

Hymnus 606. Laus Mariae requires the liberating protection of the Virgin Mother of God in this stanza:

Oh, hope for the prisoner, temple of God,
Singular star of the sea,
Guard my soul:
Suppress my enemies,
So that they may be defeated and rejected,
Let them be ashamed and languish.

O spes rei, templum dei,
stella maris singularis,
esto custos animae:
ut vincantur et pellantur,
erubescant et tabescant,
hostes meos comprime.⁹⁴

Hymnus 54. De immaculata conceptione Beatae Mariae Virginis. In 1. Vesperis sings to the mother of God, calling her with various biblical prefigurations when indicating:

1. Rejoice, mother of the Savior,
Great Gideon's Fleece
Bush that does not burn with fire,
Temple of the true Solomon.

1. Gaude, mater salvatoris,
Magni vellus Gedeonis,
Rubus, igne, qui non uris,
Veri templum Salomonis.⁹⁵

Hymnus 16. De praesentatione Beatae Mariae Virginis. In 1. Nocturno. Responsoria proclaims the excellency of the mother of the Lord with these brilliant rhymes:

1. This is the consecrated Virgin
As the living temple of the Lord
Dedicated by the will,
That brings salvation to man
V. Offer her gifts,
Look for Christ in her.
2. This one who was presented in the
temple
Became the temple of God,
All the more sublimated by this
the more she despises herself;
V. The holy temple of the Lord is
The soul that believes in Him.

1. Haec est virgo consecrata
Vivum in templum Domini
Voluntate dedicata
Salutem ferens homini,
V. Illi offer donaria,
In ista quaerito Christum.
2. Haec in templum praesentata
Templum Dei efficitur,
Eo magis sublimata,
Quo sibi plus despicitur;
V. Sanctum est templum Domini
Anima credens in ipsum.⁹⁶

Hymnus 112. De omnibus Sanctis urges us to worship the virginal mother of the Lord with these stanzas:

3a. We will venerate that exemplary
Tabernacle of the supreme Trinity,
The temple of God, the remedy for the
guilty,
The safe refuge for the sinner.
3b. When she conceived, she knew no vice
Not even in childbirth the tedium of pain,
Not even she suffered the fire of the heat,
She had a son against the usual.

3a. Veneremur illud eximium
Trinitatis summae sacrarium,
Templum Dei, rei remedium,
Peccatoris tutum refugium.
3b. In conceptu nescivit vitium
Nec in partu doloris taedium,
Nec caloris passa incendium
Contra morem protulit filium.⁹⁷

Hymnus 99. De beata Maria Virgine proclaims the mother of God for her sublime virginity, stating

2b. Oh benign, worthy of praise,
purity mirror
Temple of God, who teaches
everyone by example.

2b. O benigna, laude digna,
Puritatis speculum,
Dei templum, per exemplum
Omnem docens populum.⁹⁸

Hymnus 13. In Nativitate Domini Nostri exalts Mary for her virginal divine motherhood with these rhymes:

6a. Distinctive vessel, proven vessel,
Temple dedicated to God,
In which God closed himself as a Son,
As Scripture teaches.
6b. The temple decorated inside
Has such a great privilege
that it was not raped
And she gave birth.

6a. Vas insigne, vas probatum,
Templum Deo dedicatum,
In quo Deus clausit natum,
Sicut docet litera.
6b. Templum intus adornatum
Talem habet principatum,
Quod non fuit violatum
Et parit puerpera.⁹⁹

Hymnus 14. In Nativitate Domini Nostri announces the virginal divine motherhood of Mary by way of some Old Testament references in these stanzas:

2a. Virginity became moisted
With the dew of the Holy Spirit;
Which the divinity filled heavenly
by assuming the flesh.

2b. Thus, the lily of chastity
With Gabriel's message
Became the tabernacle of Christ,
his temple, his shadow.
[...]

7a. The singular royal hall of the Word,
The stairway to heaven, the star of the sea,
The temple of the Holy Spirit;

7b. Germ of Zion, root of David,
Enclosed garden, which the splendor
of the Father heavenly entered.

2a. Rore sancti spiritus;
Maudit virginitas,
Quam replevit coelitus
Sumpta carne deitas.

2b. Sic pudoris lilium
Gabrielis nuntio
Fit Christi sacrarium,
Templum, obumbratio.
[...]

7a. Aula verbi singularis,
Scala coeli, stella maris,
Templum sancti spiritus;

7b. Germen Sion, radix David,
Clausus hortus, quem intravit
Splendor patris coelitus.¹⁰⁰

Hymnus 85. In Annuntiatione Beatae Mariae Virginis intones the virginal divine motherhood of Mary in these stanzas:

1a. Hail, maternal temple,
In which the Word of the Father
Came from heaven,
1b. David's daughter conceived him,
she treated him,
She covered him
In her virginal womb.

1a. Salve, templum maternale,
In quod verbum paternale
Venit de coelestibus,
1b. Hoc gestavit, huc tractavit,
Hoc induit nata David
Virgineis visceribus.¹⁰¹

Hymnus 94. In Purificatione Beatae Mariae Virginis enunciates the divine motherhood of Mary in these terms:

Temple of God
royal city
that divinity itself
founded.
From you, Virgin,
Mary,
the truth has been born.

Dei templum
regalis civitas,
quam fundavit
ipsa divinitas.
De te, virgo,
orta est veritas,
Maria.¹⁰²

Hymnus 111. De beata Maria Virgine sings the excellent chastity of the mother of God in these terms:

2a. You are the purest gem of gems,
You the mystique flower of flowers
of divinity.
2b. You are an example of chastity,
You are a figure of divinity truly as a
temple,
May the sophistic art cease.

2a. Tu gemmarum gemma pura,
Tu flos florum
Deitatis mystica,
2b. Castitatis es exemplum,
tu figura Deitatis vere templum,
Cedat ars sophistica.¹⁰³

Hymnus 137. De beata Maria Virgine announces the excellent virtues of the mother of God by expressing

4a. Fountain of mercy,
Rose of clarity,
Dawn of joy,
Manna of salvation.
4b. Give the pigments of grace,
Cell of holiness,
that you carry the scepters of glory,
Trinity temple.

4a. Fons misericordiae,
Rosa claritatis,
Aurora laetitiae,
Manna sanitatis,
4b. Da pigmenta gratiae.
Cella sanctitatis,
Portans sceptrata gloriae.
Templum trinitatis.¹⁰⁴

Hymnus 140. De beata Maria Virgine greets the mother of God with these brief praises:

1a. Vessel of decorum and honor,
Vessel of heavenly grace,
1 B. Temple of our Redeemer,
Form of modesty.

1a. Vas decoris et honoris,
Vas coelestis gratiae,
1b. Templum nostri redemptoris,
Forma pudicitiae.¹⁰⁵

Hymnus 78. In Conceptione Beatae Mariae Virginis. Ad Vesperas invokes the saving protection of the Lord's mother in these terms:

Temple of God, woman in labor,
Full of supreme grace,
Heal the wounds of sin,
Grant [us] the happy prizes.

Templum Dei puerpera,
Plena superna gratia,
Sana peccati vulnera,
Confer beata praemia.¹⁰⁶

Hymnus 83. In Conceptione Beatae Mariae Virginis. Ad Vesperas points out the divine motherhood of Mary with these rhymes:

4. The Only Begotten of the Supreme
Father
Builds now for himself
A new temple, which he dedicates
With the grace of the Holy Spirit.

4. Novum templum aedificat,
Sibi nunc unigenitus
Summi patris, quod dedicat
Gratia sancti spiritus.¹⁰⁷

Hymnus 51. De Nominibus Beatae Mariae Virginis exalts the pristine divine motherhood of Mary with these suggestive metaphors:

55. Splendor and decorum of heaven,
Guarantee and ark of the covenant,
Mary, light in the darkness,
Famous Queen of Heaven,
Mary, temple of the Lord.
[...]
95. And entrance to Paradise,
Mary, heavenly celibate,
Mary, pious intimate,
And temple of the Holy Spirit,
Mary, title of peace.

55. Splendor et decor aetheris,
Arrha et arca foederis,
Maria, lux in tenebris,
Regina coeli celebris,
Maria, templum Domini.
[...]
95. Et paradisi aditus,
Maria, caelebs coelitus,
Maria, pia penitus
Et templum sancti spiritus.
Maria, pacis titulus.¹⁰⁸

Hymnus 72. De Gaudiis Beatae Mariae Virginis proclaims the sublimity of the mother of God in this stanza:

2. Rejoice, gem, temple of God,
By which light is given to the day,
From the presence of the Sun,
For you all the curia of heaven
Is further illustrated,
And, enlightened, is happy.

2. Gaude, gemma, templum Dei,
Per quam datur lux diei
Solis de praesentia;
Per te magis illustratur,
Illustrata jucundatur
Tota coeli curia.¹⁰⁹

Hymnus 87. Alphabetum archangelicum in laudem Beatae Mariae Virginis enunciates the virginity of the mother of God in these rhymes:

19. Temple of the Trinity,
You are the seal of chastity,
You the lamp of clarity.

19. Templum trinitatis,
Tu sigillum castitatis,
Tu lucerna claritatis.¹¹⁰

Hymnus 58. In Praesentatione Beatae Mariae Virginis invokes the help of the mother of God in these terms:

1a. Listen to us, Mary,
temple of divinity,
1b. Listen to us, Mary,
To those of us who find ourselves in sins.

1a. Audi, Maria, nos,
Templum deitatis,
1b. Audi, Maria, nos
Nantes in peccatis.¹¹¹

Hymnus 107. Ad Beatam Mariam Virginem exalts Mary's merciful protection with these eloquent tropes:

5. Safety city,
Temple of the Holy Trinity,
refuge of sinners;
In times of drought,
This is the abundance of fertility,
The subsidy of the needy.

5. Civitas securitatis,
Templum sanctae trinitatis,
Peccatorum refugium;
Hoc tempore siccitatis
Copia fertilitatis,
Egenorum subsidium.¹¹²

Hymnus 108. Ad Beatam Mariam Virginem greets the virtuous mother of God with these warm epithets:

2. Hail, hope of the faithful,
Fountain of humility,
Beginning of salvation,
Norm of holiness,
Tabernacle of the Lord,
Temple of divinity,
Sweet refreshment,
Flower of virginity.

2. Ave, spes fidelium,
Fons humilitatis,
Salutis exordium,
Norma sanctitatis,
Domini sacrarium,
Templum deitatis,
Dulce refrigerium,
Flos virginitatis.¹¹³

Hymnus 110. Ad Beatam Mariam Virginem congratulates the mother of God for her excellent virtues, expressing

Hail, new joy,
Form of holiness,
beginning of salvation,
honor of chastity,
heavenly tabernacle,
temple of divinity,
And joy of love,
Garden of pleasure.

2. Ave, novum gaudium,
Forma sanctitatis,
Salutis exordium,
Decus castitatis,
Coeleste sacrarium,
Templum deitatis,
Amorisque gaudium,
Hortus voluptatis.¹¹⁴

Hymnus 121. Ad Beatam Mariam Virginem requests the Virgin's saving protection in this stanza:

21. Hail, temple of glory,
make me enjoy
With the intervention of your grace,
Clean, I beg you, my vice,
The torture of vice,
Which I deserved with my hearing.

21. Ave, templum gloriae,
Fac me tuae gratiae
Interventu perfrui,
Terge, quaeso, vitium,
Vitii supplicium,
Quod auditu merui.¹¹⁵

Hymnus 67. In Descensione Beatae Mariae Virginis. Ad Vesperas intones the sublimity of Mary in this stanza:

O temple of God, mother of the Supreme,
Virgin of virgins always blessed,
Fuller by the [Holy] Spirit
Than all the superior beings of heaven,
hail.

1. O Dei templum, genitrix superni,
Virginum virgo benedicta semper,
Plenior cunctis superis polorum
Pneumate, salve.¹¹⁶

Hymnus 3. In Sanctificatione Conceptionis BMV. In 1. Nocturno. Responsoria expresses the supreme greatness of the mother of God through these Old Testament prefigurations:

Pious mother,
You are the temple of Solomon,
Consecrated
With the gifts of the Holy Spirit,
Decorated
Very well-endowed,
The guide of salvation
Rested in you.
You are the golden urn
Which contained the manna,
And also, the rod
Of Aaron, who flourished,
And Gideon's fleece.

Mater pia,
templum es Salomonis,
Consecratum
sancti spiritus donis,
Adornatum
valde dotibus bonis,
In te quievit
dux salvationis.
Tu es urna aurea,
Quae manna continebat,
Et virga praeterea
Aaron, quae frondebat,
Ac vellus Gedeonis.¹¹⁷

Hymnus 240 enunciates the virginal divine motherhood of Mary in these short verses:

You are the virginal royal hall,
You are the temple of the Lord,
You are the divine cell,
The mother of the Most High.

Tu aula virginalis,
Templum es Domini,
Es cella divinalis,
Mater altissimi.¹¹⁸

Hymnus 23. De Conceptione Beatae Mariae Virginis. In 2. Nocturno. Responsoria exalts the mother of God in these rhymes:

O, the holiest temple
of the holy Trinity, Mary,
you have a very clear place
in the realm of clarity.

2. O templum sanctae trinitatis.
Maria virgo sanctissimum,
Tu in regno claritatis
Locum tenens clarissimum.¹¹⁹

Hymnus 57. De Gaudiis Beatae Mariae Virginis. In 1. Visperis. Ad Magnificat salutes the virgin with those symbolic figures:

Hail, temple of the Lord,
glorious Virgin,
Tabernacle of the [Holy] Spirit,
flower and rose of flowers.

Ave, templum Domini,
virgo gloriosa,
Pneumatis sacrarium,
flos et florum rosa.¹²⁰

Hymnus 38. De Conceptione Beatae Mariae Virginis. Ad Sextam exalts the sublime virtues of the mother of the Savior with these brilliant figures of speech:

Hail, Virgin of virgins,
Trinity Temple,
Joy of the angels,
purity cell,
Consolation of the sad,
Garden of pleasure,
Palm of patience,
Cedar of chastity.

Salve, virgo virginum,
templum trinitatis,
Angelorum gaudium,
cella puritatis,
Solamen maerentium,
Hortus voluptatis,
Palma patientiae,
Cedrus castitatis.¹²¹

Hymnus 97. Super Ave Maria exalts, in a similar way to what the preceding *Hymnus 38* did, the mother of God's virtuous condition through these metaphors:

Mary, source of grace,
honor of chastity,
Fountain of mercy,
form of holiness,
Root of innocence,
Star of purity,
Seat of Wisdom,
Temple of divinity.

Maria, fons gratiae,
Decus castitatis,
Fons misericordiae,
Forma sanctitatis,
Radix innocentiae,
Stella puritatis,
Sedes sapientiae,
Templum deitatis.¹²²

Hymnus 104. Super Ave Maria also abounds in praise of the Virgin for her virtues, proclaiming

Hail, mother of grace,
Chamber of modesty,
Fountain of mercy,
Salvation of the sinner,
Throne of the King of glory,
Temple of the Redeemer.

Ave, mater gratiae,
Thalamus pudoris,
Fons misericordiae,
Salus peccatoris,
Thronus regis gloriae,
Templum redemptoris.¹²³

Hymnus 124. De Nativitate Beatae Mariae Virginis extols the eminent virtues of the mother of the Lord with these poetic remarks:

Hail, throne of Majesty,
Hail, gift of humility,
And lily of candor,
Temple and sanctuary
Of all the divinity
Of inviolate charity.

Ave, thronus maiestatis,
Ave, dos humilitatis
Et candoris lilium,
Totius divinitatis
Illibatae caritatis
Templum vel sacrarium.¹²⁴

Hymnus 132. De Annuntiatione Beatae Mariae Virginis sings the virginal divine motherhood of Mary with these simple verses:

The Virgin became mother of the Savior Without touching virginity, And the house of the modest breast Became the temple of the Creator.	17. Virgo mater salvatoris Fit sine tactu pudoris, Fitque templum creatoris Domus pudici pectoris. ¹²⁵
--	--

Hymnus 195. De Assumptione Beatae Mariae Virginis exalts the heavenly glorification of the mother of the Lord with this warm invitation:

Come, mother and Lady, Transcends the thresholds of the earth, All full of grace, Come to eternal glory, temple of divinity, Triclinium of the Trinity.	Veni, mater et domina, Transcende terrae limina, Tota plena gratia; Veni, templum deitatis, Triclinium trinitatis In aeterna gloria. ¹²⁶
--	--

Antonius de Lantsee († 1492) greets in *Hymnus VIII. Psalterium Domini Nostri Iesu Christi. Prima Quinquagena* the mother of the Savior with these precise rhymes:

Hail, mother of God, temple of holiness, You are the supreme deity's golden altar, In which we are given forgiveness of sins And the light of light, the God of truth.	42. Ave, Dei genetrix, templum sanctitatis, Tu altare aureum summae deitatis, Ubi datur venia nobis de peccatis Et lumen de lumine, Deus veritatis. ¹²⁷
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Hymnus 61. De Beata Maria Virgine implores the protection of the mother of the Redeemer with these urgent supplications:

5a. Hail, Virgin, star of the sea, Ask your father For these your servants. 5b. Deliver us from sins, Virgin, temple of divinity, Forgive your servants.	5a. Ave, virgo, maris stella, Tuum patrem interpella Pro his tuis famulis; 5b. Libera nos a peccatis, Virgo, templum deitatis, Parce tuis servulis. ¹²⁸
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Hymnus 113. De Beata Maria Virgine alludes to the virginal divine motherhood of Mary by means of the prefiguration of the temple of Solomon, expressing

Behold, the temple is covered with gold Inside, and it is colored outside, So that the divinity Join the man in it.	Ecce, templum deauratur, Intus, foris coloratur, Ut in ipso copuletur Homini divinitas. ¹²⁹
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Hymnus 126. De Beata Maria Virgine salutes the mother of God in these short verses:

1a. Hail, Temple of the Divine Trinity; 1b. You are the model of the angelic chastity.	1a. Salve, templum trinitatis Deificae; 1b. Tu exemplar castitatis Angelicae. ¹³⁰
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Hymnus 87. De Beata Maria Virgine requests the saving intercession of the mother of God by way of these analogies:

7a. Mary, throne of the Father,
 Mary, door of Christ
 And temple of the Holy Spirit,
 Oh, Mary.
 7b. Place us in heaven
 Engendering us and, once engendered,
 Be for us the entrance of life,
 pious mother.

7a. Maria, patris solium,
 Maria, Christi ostium
 Et templum sancti spiritus,
 O Maria.
 7b. Nobis caelo praeposita,
 Nobis gignens et genita,
 Nobis sit vitae aditus,
 Mater pia.¹³¹

Hymnus 95. De Beata Maria Virgine also uses several symbolic figures to refer to the mother of the Lord in these terms:

4a. The most sacred temple,
 The purest vessel of God,
 All beautiful.
 4b. You are a very strong camp,
 Very blessed for Jesus,
 A firm tower.

4a. Templum sacratissimum,
 Vas Dei purissimum,
 Tota pulchra.
 4b. Tu castrum fortissimum,
 Iesu dilectissimum,
 Turris firma.¹³²

Hymnus 103. De beata Maria Virgine exalts the virginal mother of God for her eminent virtues in these stanzas:

8a. Hail, honor of chastity,
 Hail, mother of mercy,
 Hail, clean
 And fruitful,
 Hail, heavenly light.
 8b. Hail, temple of purity,
 Hail, ladder of clarity,
 Pray to your Son
 To grant us
 The desired price.

8a. Ave, decus castitatis
 Ave, mater pietatis,
 Ave munda
 Et fecunda,
 Ave, lux caelestium.
 8b. Ave, templum puritatis,
 Ave, scala claritatis,
 Ora natum,
 Ut optatum
 Nobis donet praemium.¹³³

Hymnus 108. De Beata Maria Virgine enunciates the sublimity of the mother of God in these verses:

2a. Temple of the supreme Father God,
 Royal Hall of the Everlasting Word,
 Tabernacle of the Holy Spirit.
 2b. Powerful Queen of heaven,
 Pre-excellent Lady of the world
 The brightest star of the sea.

2a. Templum summi patris Dei,
 Aula verbi sempiterni,
 Sacrarium spiritus sancti.
 2 b. Praepotens caeli regina,
 Praecelsa mundi domina,
 Stella maris splendidissima.¹³⁴

Hymnus 122. De Beata Maria Virgine exalts the beneficent power of the mother of God with these expressive rhymes:

6a. Your belly is happy,
 in which God incarnated,
 Bowed down from the heavenly heights;
 And so, the man, who was lost,
 was sublimated;
 and these things [happened] for you,
 mother,
 savior of sinners,
 temple of the Holy Spirit.

6a. Venter tuus est beatus,
 In quo Deus incarnatus,
 De supernis inclinatus;
 Et sic homo sublimatus,
 Qui fuerat perditus;
 Et haec per te, genetricem,
 Peccatorum salvatricem,
 Templum sancti spiritus.¹³⁵

Hymnus 83. De Beata Maria Virgine exalts the mother of God with these poetic locutions:

1a. The Virgin, the Holy Spirit's temple, Gives birth heavenly The ray of true light.	1a. Templum sancti spiritus Virgo parit caelitus Lucis verae radium.
1b. You are the treasure of the poor, The storehouse of gifts, The joyful light of hearts	1b. Tu thesaurus pauperum, Apotheca munerum, Lux iucunda cordium. ¹³⁶

Hymnus 35. De Visitatione Beatae Mariae Virginis. Ad Magnificat addresses the mother of the Lord for her intercessory power in these verses:

You are the temple of the supreme Trinity, Mary, Virgin of virgins, Who gestate the light of truth, To the highest King of kings; Remember your humility, Because you visited Elizabeth, Make us joint heirs with the blessed, You repaired the world with your Son.	Tu templum summae trinitatis Maria, virgo virginum, Quae gestas lumen veritatis, Regem regum altissimum; Memor tuae humilitatis, Quod Elisabeth visitasti, Cohaeredes fac nos beatis, Nato mundum tu reparasti. ¹³⁷
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Hymnus 117. Ad Beatam Mariam Virginem greets the mother of the Redeemer with this short stanza:

Hail, Virgin, temple of God, And example of chastity, Hail, Virgin, bright white sky, That gives the serene light from it.	1. Ave, virgo, Dei templum, Castitatis et exemplum, Ave, virgo, candens caelum, Inde lumen dans serenum. ¹³⁸
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The renowned German hymnographer Ulrich Stöcklins von Rottach (Udalrichus Wessofontanus), abbot of Wessobrunn from 1438 to 1443, celebrates in *Hymnus 24. Centinomialium Beatae Virginis. Primae partis. Capitulum octavum* the divine motherhood of Mary by assimilating her to the temple of Jerusalem by pointing out

75. You are the temple Of Solomon, in whom Lord Wanted to complete himself for nine months Held on pedestals of gold Of the virtues Molten by grace Of the eternal [Holy] Spirit.	75. Tu Salomonicum templum, quo Dominus Complecti voluit novem mensibus Fulcitum aureis virtutum basibus, Fusis per gratiam aeterni spiritus. ¹³⁹
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Ulrich Stöcklins requests Mary's perfecting help in this stanza of *Hymnus 25. Laudatorium Beatae Mariae Virginis. Ad Matutinum. Prima Pars, III*:

23. Rejoice, temple of grace And chastity, with veneration. And temple of power Of the Supreme Trinity O mother of mercy give me graciously The gift of wisdom And of mercy.	23. Gaude, templum gratiae Atque castitatis, veneratione Templumque potentiae Summae trinitatis, O mater clementiae, Praesta mihi gratis Donum sapientiae Atque pietatis. ¹⁴⁰
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In a third poetic expression, Ulrich Stöcklins requests in *Hymnus 25. Laudatorium Beatae Mariae Virginis. Septima pars. Ad Vesperas*, II the mother of God's beneficent help in these rhymes:

196. Hail, temple dedicated To divine providence Never opened By no pure man. May this poem that I song To your name Save me as given of being discriminated against for sins.	196. Salve, templum numini Divino dedicatum, Nullo unquam homini Puro reseratum. Carmen istud nomini Tuo decantatum Salvet me discrimini Pro peccatis datum. ¹⁴¹
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Once again, Ulrich Stöcklins claims in *Hymnus XV. Psalterium "Hymnarius Beatae Mariae Virginis"*. *Quinquagena I* the saving help of Mary by these brilliant biblical figures:

10. Hail, singular temple Of the sacred [Holy] Spirit, Who have a golden altar With the vessels to burn the incense, Deign to clean me With the gifts of grace So that I can praise you With the appropriate poems.	10. Ave, sacri pneumatis Templum singulare, Tenens tymiamatis Aureum altare, Digneris charismatis Donis me mundare, Valeam ut debitis Odis te laudare. ¹⁴²
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Moreover Ulrich Stöcklins exalts the Virgin in *Hymnus XVI. Psalterium "Theotoca"*. *Quinquagena I* by means of these eloquent metaphors:

Hail, temple, chamber and closed door Ship, port, anchor, structured house You are decorated beautifully By the gifts of God You are finally elevated above the stars.	Ave, templum, camera Portaque serata, Navis, portus, ancora, Domus conquadrate Tu per Dei munera Mire decorata Es et super sidera, Tandem elevata. ¹⁴³
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Finally, Ulrich Stöcklins proclaims in *Hymnus XVI. Psalterium "Theotoca"*. *Quinquagena II* the mother of God's sublimity with these polished rhymes:

66. Hail, the nobliest Trinity Temple seal of faith light of truth Bond of hope splendor of light vehicle of love Lime of evil.	66. Ave, nobilissimum Templum trinitatis, Fidei signaculum, Lumen veritatis, Spei retinaculum, Splendor claritatis, Amoris vehiculum Lima pravitatis. ¹⁴⁴
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Undated hymns

Corresponding to an unknown date, we have documented the following four hymns: *Hymnus 522. De beata Maria* greets the Virgin with these metaphorical expressions:

Hail, temple of the supreme King,
And custodian of the flock of Christ,
Jesse's flowering stem:
Hail, healthy Virgin,
That are called Mary,
Bright star of the sea.

Salve, templum summi Regis,
Ave, custos Christi gregis,
Jesse virga florida:
Salve, Virgo salutaris,
Quae Maria nuncuparis,
Stella maris lucida.¹⁴⁵

Hymnus 597. Laudes Mariae extols the sublime power of the mother of the Savior in these terms:

Temple of our Redeemer,
Sun of justice,
Gate of Heaven, hope of the prisoners,
Throne of glory.

Templum nostri redemptoris,
sol justitiae,
porta coeli, spes reorum,
thronus gloriae.¹⁴⁶

Hymnus 90. Jubilus de singulis membris Beatae Mariae Virginis celebrates the excellency of the mother of God's virtues with these lyrical metaphors:

Hail, sacred temple of God,
You are the example of virtue
And the mirror of cleanliness,
You are the lily of chastity,
The violet of humility,
The bright white flower of virginity.

2. Salve, sacrum Dei templum,
Tu virtutis es exemplum
Et speculum munditiae,
Tu lilium castitatis,
Viola humilitatis,
Flos candens pudicitiae.¹⁴⁷

Hymnus 41. De beata Maria virgine oratio prima sings to the virginal mother of God with these precise rhymes:

Hail, temple of divinity,
Honor of the supreme majesty,
You are a mirror of clarity,
In which there is no impurity.

Salve, templum deitatis,
Honor summae maiestatis,
Speculum es claritatis,
In quo nil impuritatis.¹⁴⁸

At the conclusion of this research focused on the allusions of medieval liturgical hymns to the metaphors under study, one remark becomes evident: all the varied metaphorical expressions centered on the concept "temple" that these liturgical hymns developed in the Middle Ages refer to the Virgin Mary in her condition as virginal mother of God the Son. In other words, God constituted Mary (her virginal womb) as the exclusive temple in which God the Son could be conceived and reside during the nine months of his gestation.

3. The *templum Dei* Metaphor in Some Paintings of the Annunciation from the 14th–15th Centuries

Having thus analyzed the conceptual content of these hymnic texts, we will analyze some paintings of the Annunciation from the 14th and 15th centuries in which Mary's house in Nazareth appears depicted as a majestic temple. The purpose is to demonstrate that those *textual metaphors* we have highlighted in medieval liturgical hymns appear illustrated as a *visual metaphor* in this painted temple that in a fanciful way represents the Virgin's home in Nazareth in the crucial event of the Annunciation.

Neapolitan pupil of Giotto, *The Annunciation*, 14th century. Musée Granet, Aix-en-Provence.

The Neapolitan pupil of Giotto who painted *The Annunciation*, 14th century, from the Musée Granet in Aix-en-Provence (Figure 1), staged the Marian episode in the Virgin's house shaped as a fragile Gothic temple. The pointed arches supported by thin columns, the windows decorated with stained glass and the ribbed vaults certify the appearance of a church or chapel applied to the dwelling of Mary. In this conspicuous setting, the archangel Gabriel and the Virgin exchange their crucial dialogue. It is legitimate to suppose that the

intellectual author of this small panel wanted to give the form of a church to the humble house of Mary in Nazareth to symbolize her as the temple of God.



Figure 1. Neapolitan pupil of Giotto, *The Annunciation*, 14th century. Musée Granet, Aix-en-Provence.

Mariotto Di Nardo, *The Annunciation*, c. 1395. Pinacoteca Vaticana.

In the small panel *The Annunciation*, c. 1395, from the Pinacoteca Vaticana (Figure 2), Mariotto Di Nardo sets the scene in a building with a clear church-like shape. The pointed, two-headed windows in the Gothic style and the longitudinal development of the building shaped as a nave reveal the configuration of the house of the Virgin in the appearance of a church. It is possible to conjecture that whoever designed this painting wanted to highlight Mary symbolized as *templum Dei*, in keeping with the interpretations given in this regard by the Church Fathers and by medieval theologians and hymnographers for over a millennium.

The Master of Boucicaut, *The Annunciation*, from the *Livre d'Heures du Maréchal Boucicaut*, c. 1410–15, Musée Jacquemart-André, Paris.

The Master of Boucicaut staged *The Annunciation*, from the miniature in f53v of the *Livre d'Heures du Maréchal Boucicaut*, c. 1410–15, in the Musée Jacquemart-André in Paris (Figure 3), inside a building with the clear shape of a three-nave church. Kneeling in its central nave, Mary interrupts her prayer before the open book because of the unexpected visit of the Archangel Gabriel. Kneeling before the Virgin, he begins his dialogue with her with the congratulatory salutation AVE MARÍA GRATIA PLE[NA], inscribed on the phylactery that swings upwards on his left side. It seems reasonable to conjecture that whoever conceived this splendid miniature *Annunciation* wanted to shed light on Mary as a symbolic temple of God, according to the dogmatic meanings already explained.



Figure 2. Mariotto Di Nardo, *The Annunciation*, c. 1395. Pinacoteca Vaticana.



Figure 3. The Master of Boucicaut, *The Annunciation*, miniature from the *Livre d'Heures du Maréchal Boucicaut*, f53v, c. 1410–15, Musée Jacquemart-André, Paris.

Robert Campin, *The Annunciation*, c. 1420–25. Prado Museum, Madrid.

Robert Campin (c. 1375–1444) arranges his *Annunciation*, c. 1420–25, from the Prado Museum in Madrid (Figure 4), in the setting of a massive Gothic temple. Outside the temple, the archangel Gabriel, coated with a splendid red cope, genuflects with the herald's staff in his right hand. Inside its central nave, the Virgin is seated on a cushion on the floor, immersed in meditation before a prayer book, unconscious of the presence of Gabriel. In the upper left corner of the panel, the Most High, levitating in the midst of a resplendent mandorla of angels, emits toward Mary the ray of light, which after passing through a window, reaches her radiant head.



Figure 4. Robert Campin, *The Annunciation*, c. 1420–25. Prado Museum, Madrid.

In such unusual scenic context, it seems clear that Robert Campin, probably instructed by a cleric, staged the event of the Annunciation in this vast Gothic temple to visualize the Mariological and Christological meanings expressed by so many medieval liturgical hymns according to which Mary is the true *templum Dei*, as shown in the first part of this article. It is a pity that the scholars we know who comment on this painting, including [Silva Maroto \(2001, pp. 50–51\)](#) and [Thürlemann \(2002, p. 196, Figure 208\)](#), ignore the deep dogmatic meanings of this painted temple.

Jan van Eyck, *The Annunciation in a church*, 1434, The National Gallery of Art, Washington, DC.

Jan van Eyck (c. 1390–1441) sets *The Annunciation in a church*, c. 1434, of the National Gallery of Art, Washington, DC (Figure 5), in the environment of a huge Gothic temple. Amid its central nave, the two protagonists of this Marian episode perform the initial and final moments of their dialogue. Covered with an opulent purple cope with gold brocade and holding a herald's scepter, the crowned, smiling archangel Gabriel points upwards to signify the heavenly origin of his message while pronouncing the initial praise AVE GRA[TIA] PLENA, inscribed in gold letters in a line directed from his mouth towards the Virgin. She shows her unconditional agreement to the Almighty's design humbly

pronouncing the phrase ECCE ANCILLA D[OMI]NI, written in golden letters—inverted from top to bottom and from right to left—in a line directed toward Gabriel. Meanwhile, the beam of light, passing through a window, descends until the right ear of Mary to signify the thesis of the *conceptio per aurem*.



Figure 5. Jan van Eyck, *The Annunciation in a church*, 1434, The National Gallery of Art, Washington, DC.

Aside from the symbolic meanings of the lily stem and the open prayer book before Mary, it is important to highlight the colossal temple through which the artist has shaped the Virgin's home in this painting. In doing so, the intellectual author of this *Annunciation in a church*—perhaps van Eyck himself, or maybe a cleric, acting as the iconographic programmer of this painted Marian event—is aware of the crucial Mariological and Christological meanings that this temple encloses here, as a symbol of the Virgin Mary as the *templum Dei*, as expressed by the liturgical hymns we elucidated above.

However, these crucial theological symbolisms have been ignored by almost all the commentators we know on this panel. Some of them, like David M. [Robb](#) (1936, pp. 506–8), Giorgio T. [Faggin and Châtelet](#) (1969), Lotte Brand [Philip](#) (1971, p. 139, Figure 138), Elisabeth [Dhanens](#) (1980, pp. 355, 358, Figure 221), Barbara G. [Lane](#) (1984, pp. 45–47, Figure 28), James E. [Snyder](#) (1985, pp. 103–4, Figure 103), Susie [Nash](#) (2008, p. 205), or Amanda [Simpson](#) (2007, pp. 102–3), do not even mention it. Few, like Craig [Harbison](#) (1991, pp. 175–76, Figure 114), and Till-Holger [Borchert](#) (2008, pp. 49–51), comment only the formalistic or stylistic qualities of this temple. Only Erwin Panofsky¹⁴⁹ and Gertrud Schiller¹⁵⁰ bring some doctrinal interpretations of this temple, although these are unjustified, as they are not based on documentary arguments.

Petrus Christus, *The Annunciation*, c. 1445. The Metropolitan Museum of Art, New York.

Petrus Christus (c. 1410/15–1475/76) staged *The Annunciation*, c. 1445, from the Metropolitan Museum of Art in New York (Figure 6), in a very novel way; instead of

imagining Mary's house in Nazareth as a temple, he preferred to place the Virgin standing at the entrance of a Gothic temple, while the Archangel Gabriel, also standing, greets her from outside. With this original device of placing Mary at the entrance of the temple, whoever conceived this panel probably wanted to signify not only that the Virgin is the symbolic *templum Dei*, according to the doctrinal meanings already explained, but also the merciful intercessor before her divine Son, the Universal Judge, to facilitate the entry of the faithful into Heaven (symbolized as a church).



Figure 6. Petrus Christus, *The Annunciation*, c. 1445. The Metropolitan Museum of Art, New York.

Petrus Christus, *The Annunciation*, from the diptych *The Annunciation, and The Adoration of the Child Jesus*, 1452. Groeningemuseum.

Petrus Christus himself set *The Annunciation*, the left panel of the diptych *The Annunciation, and The Adoration of the Child Jesus*, 1452, from the Groeningemuseum (Figure 7), in a building resembling a small church or chapel with ribbed vaults, framed by a doorway decorated with figures in high relief. Inside this small church, Gabriel and Mary, with serene attitudes and elegant gestures, exchange their well-known dialogue. Although in a rather different way from what he expressed in his panel from the Metropolitan Museum of New York just analyzed, Petrus Christus also wants to represent the Virgin Mary as a symbolic temple of God in this painting from the Groeningemuseum, according to the exegetical interpretations of the Church Fathers and medieval theologians and liturgical hymnographers.

Jean Fouquet, *The Annunciation*, *Livre d'Heures d'Étienne Chevalier*, c. 1452–60. Musée Condé, Chantilly.

Jean Fouquet (1420–1480) structures his *Annunciation* of the *Livre d'Heures d'Étienne Chevalier*, c. 1452–1460 (Figure 8), inside a luminous Gothic temple, with a golden ark raised on four columns, guarded by four golden cherubs, on top of a blue altar covered with a white tablecloth. Genuflecting before Mary at the right side of the scene, the archangel Gabriel points his right finger upwards to manifest the origin of the announcement he is conveying. Covered with a large blue garment and sitting on a rug, Mary prays with folded hands in a modest attitude aside from an open book on her left.

It is crystal clear that, by performing in this miniature the event of the Annunciation inside this resplendent Gothic church, Fouquet aims to elucidate the identification of Mary as the temple of God. Indeed, this painted temple illustrates as a visual metaphor the textual metaphor *templum Dei*, deciphered by so many medieval liturgical hymns with a

double Mariological and Christological projection to allude to Mary's exclusive privilege of being, by the Almighty's election, the virginal mother of God the Son incarnate.



Figure 7. Petrus Christus, *The Annunciation*, left panel of the diptych *The Annunciation, and The Adoration of the Child Jesus*, 1452. Groeningemuseum.



Figure 8. Jean Fouquet, *The Annunciation*, *Livre d'Heures d'Étienne Chevalier*, c. 1452–1460. Musée Condé, Chantilly, ms 71.

The Master of Charles de France, *The Annunciation*, of the *Livre d'Heures de Charles de France*, 1465. The Metropolitan Museum, New York.

The Master of Charles of France (active c. 1450–1475) sets the double-paged *Annunciation* of the *Livre d'Heures de Charles de France*, 1465, at the Metropolitan Museum of New York (Figure 9), in the exuberant environment of a fanciful, delicate golden Gothic temple, filled with columns, pinnacles, niches, and sculptures of prophets, apostles and saints. On the left page, the archangel Gabriel, genuflecting with the herald's staff in the left hand, remains in the square, without entering the temple, while behind him a long procession of musical angels descends from heaven. Flying over Gabriel's head, the Holy Spirit's dove radiates a wide beam of light towards the Virgin.



Figure 9. The Master of Charles de France, *The Annunciation*, a miniature of the *Livre d'Heures de Charles de France*, 1465. The Metropolitan Museum, New York.

In the right page, Mary stands inside the temple's central nave in front of the main altar. Seated facing forward on a red cushion on the floor with an open prayer book, the Virgin turns her face to her right, to establish the dialogue with the celestial messenger. At the background of the main scene, in the apse of the temple, a priest officiates the Mass, an eloquent detail to signify the crucial continuity between the event of the Annunciation—in which the instantaneous Christ's conception/incarnation becomes real—and Christian religion, founded by the one who at this very instant is being conceived in Mary's virginal entrails. This allusion to Christianity is also highlighted by the shape of the Gothic temple embodied here. Nevertheless, outside this primary meaning, we are interested in highlighting the deeper Mariological and Christological contents that this painted temple reveals as a symbol of Christ's mother as *templum Dei*, as so many medieval liturgical hymns have expressed.

4. Conclusions

If we want to recapitulate the varied (although essentially interrelated and complementary) metaphorical expressions centered on the concept "temple" that the liturgical hymns under study developed in the Middle Ages, we can distinguish two blocks among the most relevant.

In the first one are the expressions “temple of God”, “temple of divinity”, “temple of the deity”, “temple of the Trinity”, “temple of the Holy Spirit”, “temple of God the Father”, “temple of the Lord”, “temple of Christ”, “temple of the supreme King”, “temple of the divine majesty”, “temple of the supreme majesty”, “temple of the divine glory”, “temple of the Savior”, “temple of the Creator”, “temple of the Sun”, “temple of Solomon (or the true Solomon)”, “temple of the Redeemer”, “temple of the Most Holy”. It is evident that with such expressions the medieval liturgical hymns emphasize that the Virgin Mary (her virginal womb) is the temple that God the Son built for himself so that He would be conceived in her as a man and dwell in her during the nine months of pregnancy. In other words, all these metaphorical expressions reinforce the idea of Mary’s virginal divine motherhood.

In the second block of metaphorical expressions—much less frequent—the following are the most relevant: “virginal temple”, “temple of chastity”, “temple of purity”, “temple of charity”, “temple of faith”, “temple of justice”, “temple of innocence”, “temple of holiness”, “temple of grace”, “temple of truth”, “the most sacred temple”, “maternal temple” and “clean temple”. Thus, these infrequent expressions reinforce the idea that the Virgin Mary was chosen by the Most High as the “temple of God” because of her many sublime virtues.

On the other hand, the analysis of the eight paintings of the Annunciation from the 14th and 15th centuries in which Mary’s house in Nazareth appears shaped as a monumental temple allows us to reach the following conclusion: the intellectual author of each pictorial Annunciation—probably a priest or a friar, who would have given the painter instructions in this regard—featured the Virgin’s home in Nazareth like a temple as a *visual metaphor* capable of illustrating the *templum Dei textual metaphor* referred to in so many liturgical hymns all along the Middle Ages.

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Notes

- ¹ This article is part of the plan of activities of the author, as student in the International Doctorate in Humanities: Language and Culture at the Universidad Rey Juan Carlos, Madrid, according to the special form “Compendium of Articles”.
- ² Franz Josef Mone, *Hymnmi Latini Medii Aevi*, Brisgoviae, Sumptibus Herder, 1853–1855, 3 vols.
- ³ Guido María Dreves, and Clemens Blume, *Analecta Hymnica Medii Aevi*, Leipzig: Fues’s Verlag (R. Reisland), 1886–1919, 55 vols.
- ⁴ *Hymnus* 576. *De s. Maria. hymni. ad sextam*. Mone II, 390.
- ⁵ *Hymnus* 6. *De Fecunditate sanctae Mariae*. AHMA 19, 12.
- ⁶ *Hymnus* 68. *In Assumptione BMV*. AHMA 9, 56.
- ⁷ *Hymnus* 66. *De Beata Maria V. Ad Completorium*. AHMA 12, 47.
- ⁸ Petrus Damianus, *Hymnus* 25. (10.) *De Beata Maria V. Ad Sextam*. AHMA 48, 36.
- ⁹ Eusebius Bruno, *Hymnus* 75. (2.) *Oratio ad sanctam Mariam*. AHMA 48, 80.
- ¹⁰ Anselmus Cantuariensis, *Hymnus* 100. (2.) *Oratio ad B. Mariam V*. AHMA 48, 99.
- ¹¹ *Hymnus* 504. *Psalterium Mariae*. Mone 233. Published also, with the title *Hymnus XIII. Psalterium beatae Mariae V. Prima Quinquagena*, in AHMA 32, 189; and also, with the title *Hymnus* 334. *Sanctus “Ave porta”*. *De Beata Maria V*, in AHMA 47, 340.
- ¹² *Hymnus* 504. *Psalterium Mariae*. Mone II, 236.
- ¹³ *Hymnus* 505. *Letania de domina nostra virgine Maria*. Mone II, 261. Published also, with the title *Hymnus* 228. *De Beata Maria V.*, in AHMA 54, 362.
- ¹⁴ *Hymnus* 513. *Prosa de beata virgine*. Mone II, 294. Published also, with the title *Hymnus* 227. *De Beata Maria V.*, in AHMA 54, 361.
- ¹⁵ *Hymnus* 538. *De s. Maria*. Mone II, 328.
- ¹⁶ *Hymnus* 88. *In Assumptione BMV. In 1. Vesperis*. AHMA 4, 57.
- ¹⁷ *Hymnus* 79. *De beata Maria V. (Infra Nativ. et Purific.)*. AHMA 9, 64.
- ¹⁸ *Hymnus* 84. *In Annuntiatione BMV*. AHMA 10, 72.

- 19 Hymnus 119. *De beata Maria V.* AHMA 10, 9.
- 20 Hymnus 213. *De Gaudiis Beatae M. V.* AHMA 54, 333.
- 21 Hymnus 222. *De Beata Maria V.* AHMA 54, 353.
- 22 Goffridus Vindocinensis, Hymnus 314. (1.) *Oratio ad Matrem Domini.* AHMA 50, 405.
- 23 Petrus Venerabilis, Hymnus 250. (1.) *Prosa in Nativitate Domini.* AHMA 48, 234.
- 24 Bernardus Morlanensis, Hymnus 323. (1.) *Mariale. Rythmus III.* AHMA 50, 429.
- 25 Guido de Basochis, Hymnus 348. (5.) *De Beata Maria V.* AHMA 50, 513. Published also, with the title *Hymnus 346. De b. v. Maria*, in Mone II, 36.
- 26 Hymnus 1. AHMA 20, 37.
- 27 Hymnus 191. AHMA 20, 150.
- 28 Hymnus 93. *De Beata Maria.* AHMA 40, 97.
- 29 Hymnus 402. *Prosa de b. virgine (troparium).* Mone II, 112.
- 30 Hymnus 151. *De beata Maria V.* AHMA 10, 113.
- 31 Hymnus 252. AHMA 20, 188.
- 32 Hymnus XVIII. *Psalterium beatae Mariae V. Prima Quinquagena.* AHMA 35, 263.
- 33 Hymnus I. *Psalterium beatae Mariae V. Prima Quinquagena.* AHMA 36, 11.
- 34 Hymnus III. *Psalterium beatae Mariae V. Prima Quinquagena.* AHMA 36, 42.
- 35 Hymnus 77. *De Beata Maria V.* AHMA 37, 77.
- 36 Hymnus 122. *De Beata Maria V.* AHMA 40, 117.
- 37 Hymnus 133. *De Beata Maria V.* AHMA 42, 127.
- 38 Hymnus 469. *In Assumptione Beatae M.V.* AHMA 49, 242.
- 39 Hymnus 198. *In Purificatione Beatae M. V.* AHMA 54, 309.
- 40 Hymnus 14. *De beata Maria V. In 3. Nocturno. Responsoria.* AHMA 24, 48.
- 41 Theophilus monachus, Hymnus IV. *Psalterium beatae Mariae V. auctore Theophilo monacho. Prima Quinquagena.* AHMA 36, 59.
- 42 Theophilus monachus, Hymnus IV. *Psalterium beatae Mariae V. auctore Theophilo monacho. Prima Quinquagena.* AHMA 36, 60.
- 43 Theophilus monachus, Hymnus V. *Psalterium beatae Mariae V. auctore Theophilo monacho. Secunda Quinquagena.* AHMA 36, 76.
- 44 Stephanus Cantuariensis, Hymnus XI. *Psalterium beatae Mariae, auctore Stephano Cantuariensi. Prima Quadrigena.* AHMA 35, 154.
- 45 Stephanus Cantuariensis, Hymnus XI. *Psalterium beatae Mariae, auctore Stephano Cantuariensi. Prima Quadrigena.* AHMA 35, 156.
- 46 Edmundus Cantuariensis, Hymnus X. *Psalterium Beatae Mariae V. auctore Edmundo Cantuariensi. Prima Quinquagena.* AHMA 35, 137.
- 47 Hymnus 79. *De Beata Maria V.* AHMA 39, 73.
- 48 Hymnus 105. *De Beata Maria V.* AHMA 40, 105.
- 49 Hymnus 65. *In Assumptione BMV.* AHMA 42, 75.
- 50 Hymnus 76. *De Nomine BMV.* AHMA 42, 85.
- 51 Hymnus 185. *De XV Gaudiis BMV. I. Prologus.* AHMA 31, 189.
- 52 Hymnus 147. *De Beata Maria V.* AHMA 46, 198.
- 53 Hymnus 336. *De conceptione s. Mariae.* Mone II, 22.
- 54 Hymnus 472. *De gloriosa virgine Maria. ad nonam.* Mone II, 174. Published also, with the title *Hymnus 58. Horae beatae Mariae V. Ad Nonam*, in AHMA 30, 135.
- 55 Hymnus 530. *De eadem [b. virgine Maria]. sequentia.* Mone II, 317. Published also, with the title *Hymnus 280. De Beata Maria V.*, in AHMA 54, 424.
- 56 Hymnus 541. *De s. Maria.* Mone II, 333.
- 57 Hymnus 565. *Oratio de domina nostra de claritate.* Mone II, 373.
- 58 Hymnus 14. *De conceptione BMV. In 2. Nocturno. Responsoria.* AHMA 5, 55.
- 59 Hymnus 110. *De beata Maria V.* AHMA 10, 99.
- 60 Hymnus 14. *De conceptione BMV. In 2. Vesperis. Ad Magnificat.* AHMA 5, 56.
- 61 Hymnus 18. *De praesentatione BMV. In 2. Nocturno. Antiphonae.* AHMA 5, 65.
- 62 Hymnus 18. *De praesentatione BMV. In 3. Nocturno. Responsoria.* AHMA 5, 66.
- 63 Hymnus 100. *De beata Maria V.* AHMA 8, 80.
- 64 Hymnus 5. *In Nativitate DN.* AHMA 9, 13.
- 65 Hymnus 121. *De beata Maria V.* AHMA 10, 96.

- 66 Hymnus 81. *De beata Maria V.* AHMA 9, 67.
- 67 Hymnus 57. *In Conceptione BMV. Ad Vesperas.* AHMA 11, 40.
- 68 Hymnus 123. *Ad B. Mariam V.* AHMA 15, 150.
- 69 Hymnus 196, II, AHMA 20, 153.
- 70 Hymnus XV. *Psalterium beatae Mariae V. Prima Quinquagena.* AHMA 35, 218.
- 71 Hymnus XV. *Psalterium beatae Mariae V. Prima Quinquagena.* AHMA 35, 219.
- 72 Hymnus XV. *Psalterium beatae Mariae V. Tertia Quinquagena.* AHMA 35, 230.
- 73 Hymnus 129. *Super Ave Maria.* AHMA 30, 243.
- 74 Hymnus 148. *Super Ave Maria.* AHMA 30, 269.
- 75 Hymnus 84. *De Beata Maria V.* AHMA 42, 91.
- 76 Hymnus XII. *Psalterium beatae Mariae V. sancto Bonaventurae tributum. Prima Quinquagena.* AHMA 35, 172.
- 77 Engelbertus Admontensis, Hymnus IX. *Psalterium beatae Mariae V. auctore Engelberto Admontensi. Prima Quinquagena.* AHMA 35, 125.
- 78 Christanus Campoliliensis, Hymnus 47. *Hymnus alius super eadem [beatam Mariam V.].* AHMA 41, 217.
- 79 Guillermus de Mandagoto, Hymnus 345. (6.) *De Virginibus.* AHMA 48, 320.
- 80 Hymnus 12. AHMA 1, 55. Published also, with the title *Hymnus 285*, in AHMA 20, 205.
- 81 Hymnus 29. AHMA 1, 69.
- 82 Hymnus 53. AHMA 1, 92.
- 83 Hymnus 52. *Salutationes BMV.* AHMA 15, 71–72.
- 84 Hymnus 82. *De beata Maria V.* AHMA 9, 68.
- 85 Hymnus 263. AHMA 20, 193.
- 86 Hymnus VII. *Psalterium Acrostichon B.M.V. Tertia Quinquagena.* AHMA 36, 97.
- 87 Hymnus 480. *De b. virgine. oratio.* Mone II, 195.
- 88 Hymnus 480. *De b. virgine oratio.* Mone II, 196.
- 89 Hymnus 482. *De s. Maria.* Mone II, 200.
- 90 Hymnus 484. *De b. v. Maria.* Mone II, 201. Published also, with the title *Hymnus 275. De Beata Maria V.*, in AHMA 54, 416.
- 91 Hymnus 525. *Sequentia de b. v. Maria.* Mone II, 313. Published also, with the title *Hymnus 278. De Beata Maria V.*, in AHMA 54, 420.
- 92 Hymnus 588. *De s. Maria.* Mone II, 403.
- 93 Hymnus 600. *Laudes Mariae.* Mone II, 411.
- 94 Hymnus 606. *Laus Mariae.* Mone II, 424.
- 95 Hymnus 54. *De immaculata conceptione BMV. In 1. Vesperis.* AHMA 4, 41. Published also, with the title *Hymnus 91. In Conceptione BMV. In 1. Vesperis*, in AHMA 23, 61.
- 96 Hymnus 16. *De praesentatione BMV. In 1. Nocturno. Responsoria.* AHMA 5, 60.
- 97 Hymnus 112. *De omnibus Sanctis.* AHMA 8, 85.
- 98 Hymnus 99. *De beata Maria V.* AHMA 9, 79.
- 99 Hymnus 13. *In Nativitate DN.* AHMA 10, 17.
- 100 Hymnus 14. *In Nativitate DN.* AHMA 10, 18.
- 101 Hymnus 85. *In Annuntiatione BMV.* AHMA 10, 72.
- 102 Hymnus 94. *In Purificatione B.MV.* AHMA 10, 78.
- 103 Hymnus 111. *De beata Maria V.* AHMA 10, 91.
- 104 Hymnus 137. *De beata Maria V.* AHMA 10, 105.
- 105 Hymnus 140. *De beata Maria V.* AHMA 10, 106.
- 106 Hymnus 78. *In Conceptione BMV. Ad Vesperas.* AHMA 12, 51.
- 107 Hymnus 83. *In Conceptione BMV. Ad Vesperas.* AHMA 12, 53.
- 108 Hymnus 51. *De Nominibus BMV.* AHMA 15, 64–65.
- 109 Hymnus 72. *De Gaudiis BMV.* AHMA 15, 99. Published also, with the title *Hymnus 193. De VII Gaudiis caelestibus BMV.*, in AHMA 31, 202; and also, with the title *Hymnus 91. Septem gaudia caelestia gloriosae Virginis Mariae*, in AHMA 46, 135.
- 110 Hymnus 87. *Alphabetum archangelicum in laudem BMV.* AHMA 15, 108.
- 111 Hymnus 58. *In Praesentatione BMV.* AHMA 9, 50.
- 112 Hymnus 107. *Ad B. Mariam V.* AHMA 15, 133.

- 113 Hymnus 108. *Ad B. Mariam V.* AHMA 15, 134.
- 114 Hymnus 110. *Ad B. Mariam V.* AHMA 15, 135.
- 115 Hymnus 121. *Ad B. Mariam V.* AHMA 15, 146.
- 116 Hymnus 67. *In Descensione BMV. Ad Vesperas.* AHMA 16, 57.
- 117 Hymnus 3. *In Sanctificatione Conceptionis BMV. In 1, Nocturno. Responsoria.* AHMA 17, 23.
- 118 Hymnus 240. AHMA 20, 183.
- 119 Hymnus 23. *De Conceptione BMV. In 2. Nocturno. Responsoria.* AHMA 24, 72.
- 120 Hymnus 57. *De Gaudiis BMV. In 1. Visperis. Ad Magnificat.* AHMA 24, 173.
- 121 Hymnus 38. *De Conceptione BMV. Ad Sextam.* AHMA 30, 93.
- 122 Hymnus 97. *Super Ave Maria.* AHMA 30, 204.
- 123 Hymnus 104. *Super Ave Maria.* AHMA 30, 211.
- 124 Hymnus 124. *De Nativitate BMV.* AHMA 31, 128.
- 125 Hymnus 132. *De Annuntiatione BMV.* AHMA 31, 133.
- 126 Hymnus 195. *De Assumptione BMV.* AHMA 31, 203.
- 127 Antonius de Lantsee, Hymnus VIII. *Psalterium D. N. Iesu Christi. Prima Quinquagena.* AHMA 35, 111.
- 128 Hymnus 61. *De Beata Maria V.* AHMA 39, 60.
- 129 Hymnus 113. *De Beata Maria V.* AHMA 40, 110.
- 130 Hymnus 126. *De Beata Maria V.* AHMA 40, 119.
- 131 Hymnus 87. *De Beata Maria V.* AHMA 42, 94.
- 132 Hymnus 95. *De Beata Maria V.* AHMA 42, 100.
- 133 Hymnus 103. *De beata Maria V.* AHMA 42, 105.
- 134 Hymnus 108. *De Beata Maria V.* AHMA 42, 109.
- 135 Hymnus 122. *De Beata Maria V.* AHMA 42, 118.
- 136 Hymnus 83. *De Beata Maria V.* AHMA 39, 75.
- 137 Hymnus 35. *De Visitatione BMV. Ad Magnificat.* AHMA 24, 111–112.
- 138 Hymnus 117. *Ad B. Mariam V.* AHMA 15, 141.
- 139 Udalrichus Wessofontanus, Hymnus 24. *Centinomial Beatae Virginis. Primae partis. Capitulum octavum.* AHMA 6, 77.
- 140 Udalrichus Wessofontanus, Hymnus 25. *Laudatorium B.V.M. Ad Matutinum. Prima Pars. III.* AHMA 6, 90.
- 141 Udalrichus Wessofontanus, Hymnus 25. *Laudatorium B.V.M. Septima pars. Ad Vesperas. II.* AHMA 6, 107.
- 142 Udalrichus Wessofontanus, Hymnus XV. *Psalterium "Hymnarius BMV." Quinquagena I.* AHMA 38, 197.
- 143 Udalrichus Wessofontanus, Hymnus XVI. *Psalterium "Theotoca". Quinquagena I.* AHMA 38, 214.
- 144 Udalrichus Wessofontanus, Hymnus XVI. *Psalterium "Theotoca". Quinquagena II.* AHMA 38, 219.
- 145 Hymnus 522. *De b. Maria.* Mone II, 308.
- 146 Hymnus 597. *Laudes Mariae.* Mone II, 409.
- 147 Hymnus 90. *Jubilus de singulis membris BMV.* AHMA 15, 109.
- 148 Hymnus 41. *De beata Maria virgine oratio prima.* AHMA 29, 30.
- 149 In his comments on this *Annunciation in a church*, (Panofsky [1953] 1966, vol. I, pp. 137–39, 147–48, 193–94, 2: pl. 111, Figure 238) brings some suggestive, although insufficiently justified “interpretations” on the stylistic Romanesque and Gothic elements of this temple (windows, murals, tiles) (pp. 137–139). Nevertheless, he does not interpret the temple as a dogmatic symbol of Mary.
- 150 In her extended comments on this van Eyck *Annunciation*, (Schiller 1971, pp. 50–52, Figure 116), repeats many interpretations inspired by Panofsky, even though without mentioning him.

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