

PART III
EVENING SERVICES

CHAPTER XIX

VESPERS

§ I. GENERAL DIRECTIONS

ALTHOUGH the *Caerimoniale episcoporum* is intended primarily for pontifical functions, its directions and rubrics apply, with the necessary modifications, for all celebrations of the services it contains. For vespers, therefore, the *Caerimoniale*, Lib. II, cap. i-iii, and the other places at which vespers are described, form the final standard, as far as its directions go.

Vespers may be solemn or not solemn. On week days which are not great feasts the celebrant uses no cope, the altar is not incensed, there are practically no ceremonies. On Sundays and feasts the vespers should be solemn, that is, with cope, incense, acolytes. There should further be assistants to the celebrant who wear copes. On ordinary Sundays there should be two such assistants, in some sort corresponding to the deacon and subdeacon at Mass. On greater feasts there may be four or six. Since they wear the cope, according to the usual rule these assistants should have at least minor orders.¹ The celebrant must always be a priest. It is supposed, normally, that where vespers are sung there is a liturgical choir placed in seats or stalls on either side of the altar, though it is possible to celebrate vespers without such a choir.

For vespers little preparation is needed. In the sacristy the surplices are made ready for the servers and choir. The acolytes' candles are lit, the thurible waits at its usual place till the thurifer shall come to prepare the incense. For the celebrant a surplice is prepared at the vesting table, or a rochet and amice if he have the right to use them, also a cope of the colour of vespers.² This colour is the same as that for a corresponding Mass, with this exception: if the vespers are "a capitulo de sequenti," the colour from the beginning is that of the last part. If there are assistants in copes the required number of surplices and copes (of the same colour) are prepared for them.

In the sanctuary the sedile or bench, on the epistle side, is ready for the celebrant, as at Mass.³ In front of it there

¹ They need not be in Holy Orders.

² The celebrant at Vespers (or at any part of the divine office, except funeral offices, p. 419) is not to wear a stole. See p. 201, n. 7.

³ The *Caer. Ép.* says it should be covered with a cloth. The celebrant may, however, have his place in the first stall of the choir, on either side, according to custom (Lib. II, cap. iii, § 4; cfr. Martinucci-Menghini, I, ii, p. 14, § 3). If he has, it makes practically no difference to the ceremony. The acolytes, assistants, and so on go to him here, as they would to the sedile.

should be a carpet with a lectern, covered with a silk cloth of the colour of the office;¹ on this lectern a vesperal or breviary may be placed. This should also have a covering of the liturgical colour. Near the sedile a stool is placed for the M.C., unless he will have a place somewhere else near.² If benches or stools are prepared in the middle of the choir facing the altar, one on either side,³ these should be covered with green cloths. Or, instead of benches, rows of stools may stand here, one for each assistant. It is usual, though the Ceremonial does not prescribe it, to place another lectern in the middle of the choir, at which the cantors will intone the psalms.⁴ On it a vesperal should lie.

The cover which protects the altar cloths is removed before vespers begin. The frontal and tabernacle veil (if there is one) are of the colour of the office. The six large altar candles are lighted. If other altars are to be incensed (p. 206), they are prepared in the same way, with candles lighted.

The persons who take part in the service are the celebrant, always a priest, two, four, or six assistants in copes, if possible, according to the solemnity of the day, two cantors, a Master of Ceremonies, thurifer, two acolytes, and members of the choir. When there are many assistants in copes a second M.C. directs them; at other times he sits in choir. Except the celebrant and assistant in copes, all wear choir dress.

§ 2. RULES FOR THE CHOIR

In whichever of the manners to be described vespers are celebrated, the rules for the liturgical choir are the same. Its members generally enter the church in procession following the acolytes, unless they are already in their places for some preceding service. They come in pairs, genuflect to the altar, bow to each other, and go to their places in the stalls, as in the case of High Mass (p. 28). Here they stand till the celebrant and his assistants come before the altar. All kneel then to say the silent prayer *Aperi Domine*. They stand to say silently the Lord's Prayer and *Ave Maria*. When the first psalm has been intoned they sit.

¹ *Caer. Ep.*, Lib. II, cap. iii, § 4. It is not uncommon to dispense with the lectern.

² The *Caer. Ep.* does not determine any special seat for the M.C. to occupy when he is not engaged. He may sit in any convenient place near the celebrant. Cfr. Le Vavas seur, i, p. 537.

³ If there are only two assistants they often sit on either side of the celebrant. See below, p. 203, n. 2.

⁴ Cfr. Le Vavas seur, i, p. 538. The *Caer. Ep.* (Lib. II, cap. vi, § 7) supposes this lectern at matins.

They bow and uncover (if they wear the biretta) at the verse *Gloria Patri* at the end of each psalm, at the holy Name, the name of Mary, of the Saint of the office or commemoration, the word *Trinitas*, or the three divine Persons, at the last verse (Doxology) of all hymns, at verse 2 (*Sit nomen Domini benedictum*) of Psalm 112 (*Laudate pueri*). As each antiphon is intoned all stand meanwhile.¹ All stand during the chapter, hymn and so the end of Vespers, except that they sit again while the antiphon of the *Magnificat* is sung before and after.² They kneel if the *Preces feriales* are said. They kneel during the anthem of the Blessed Virgin, at the end, except on Saturdays, Sundays, and during all Paschal time. They kneel during the first verse of the hymns *Ave maris stella* and *Veni creator*, during the verse *Tantum ergo* of the *Pange lingua*, if the Sanctissimum is present on the altar,³ during the whole verse *O crux ave spes unica* in the hymn *Vexilla regis*.⁴ At the *Magnificat*, when they are incensed, they bow as at Mass (p. 27).

§ 3. VESPERS WITH ASSISTANTS

It will be convenient first to describe what should be the normal ceremonies on Sunday, when clerks in copes assist the celebrant, then to add how the modifications should be made, when it is impossible to carry out the whole of this rite.⁵

In the sacristy the celebrant⁶ vests in a surplice or rochet,⁷ and over it a cope of the colour of the day. On Sundays he

¹ *Caer. Ep.*, Lib. II, cap. iii, § 8. But the S.R.C., 12 iul. 1892, no. 3781, ad II allows the custom that only those on the side where it is intoned stand.

² If it is doubled (*Caer. Ep.*, Lib. II, cap. iii, § 10). If it is not doubled, they sit only while it is sung at the end.

³ Certainly if the Sanctissimum is exposed (S.R.C., 14 November 1676, no. 1583, ad VII); if it is in the tabernacle the custom, either way, may be observed (S.R.C., 4 August 1663, no. 1280, ad II).

⁴ According to the rubric in the new psalter of 1911.

⁵ There are considerable differences in the details of Vespers as described by modern authors (Van der Stappen, De Herdt, Le Vavasour, Wapelhorst, Baldeschi). There is much more variety of local custom here than at Mass. Martinucci, admitting this, claims that his statement of the ceremonies corresponds exactly with the rules of the *Caer. Ep.*, which is the only authentic standard (3rd ed., I, ii, p. 14, n.). On comparing his text I find that this is so. The account here given follows Martinucci and the *Caer. Ep.* I add in notes the local differences common in England.

⁶ See Preface, p. x.

⁷ If he have the right to wear a rochet. The S.R.C. formally forbids the use of a stole at Vespers (no. 2956, ad V), except in the one case when the Sanctissimum is exposed immediately before, and Benediction follows immediately after (19 September 1883, no. 3593, ad II).

should have two assistants who wear exactly the same dress.¹ The first assistant vests the celebrant. They, and the celebrant, wear the biretta. The procession is formed and goes to the church, all bowing first to the cross in the sacristy. The thurifer goes first with hands joined, not carrying the thurible; then the two acolytes holding their candles burning, the choir (if there is a liturgical choir), the M.C., the two cantors, lastly the celebrant between his assistants, who hold the ends of his cope. The acolytes come to the altar and stand on either side, the members of the choir go to their places, the cantors with them to places generally at the ends of the stalls nearest the people. The M.C. stands aside on the epistle side; the celebrant and assistants come before the altar. These three bow to the altar (or genuflect if the Sanctissimum is reserved there), the servers genuflect. The celebrant and assistants kneel on the lowest altar step and say the prayer *Aperi Domine* silently. Meanwhile the acolytes go to the epistle side, and set their candles on the lowest step. Or they may place them one on either side of the altar. They extinguish them,² then go, with the thurifer, to their places.³

When the celebrant has finished the prayer, he rises, again bows or genuflects to the altar with the assistants; they bow to the choir on either side, first to the side opposite the place to which they will now go. They go to the sedile. The assistants stand here, facing each other, on the floor of the sanctuary; the M.C. is at his right. The *Caerimoniales* says that he sits and rests a moment.⁴ Then he rises and says silently the *Pater noster* and *Ave Maria*. The M.C. lifts the right end of the celebrant's cope; he makes the sign of the cross, singing *Deus in adiutorium meum intende*. The others make the sign of the cross with him.⁵ The choir continues, answering the verse. At the words *Gloria Patri*, etc., all bow towards the altar.

While the verse *Sicut erat* is sung, the first assistant goes to genuflect to the altar, accompanied by the M.C.;⁶ he comes before the celebrant, bows low, and pre-intones the first antiphon to him. This means that he sings its first words, as far

¹ They are not to wear dalmatic and tunicle.

² Martinucci says "where it is the custom" (I, ii, p. 16, § 12). Le Vavas seur (i, p. 548, § 35) says the candles are extinguished.

³ This is the plain direction of the *Caer. Ep.*, Lib. II, cap. iii, § 2. In many churches, however, it is the custom that the acolytes do not now extinguish their candles, but come with them to stand before the celebrant while he intones "*Deus in adiutorium intende*," then go back to the altar and put out their candles. Though there is no justification for this in the *Caer. Ep.*, it may perhaps be tolerated as a local custom. It agrees with the general practice that the acolytes hold their candles before the celebrant whenever he sings alone, and it adds some solemnity to the beginning of Vespers.

⁴ *Caer. Ep.*, Lib. II, cap. iii, § 5: "*sedet ibi paululum.*"

⁵ S.R.C., no. 3156. ⁶ *Caer. Ep.*, Lib. II, cap. iii, § 6.

as the asterisk, in a low voice, before him. Then the celebrant repeats the same words to the same notes;¹ the choir takes up the antiphon and continues, if it is a double. As soon as the celebrant has intoned the antiphon, the assistants bow to him, go before the altar, genuflect, and go to the bench or stools prepared for them in the middle of the choir.² As the

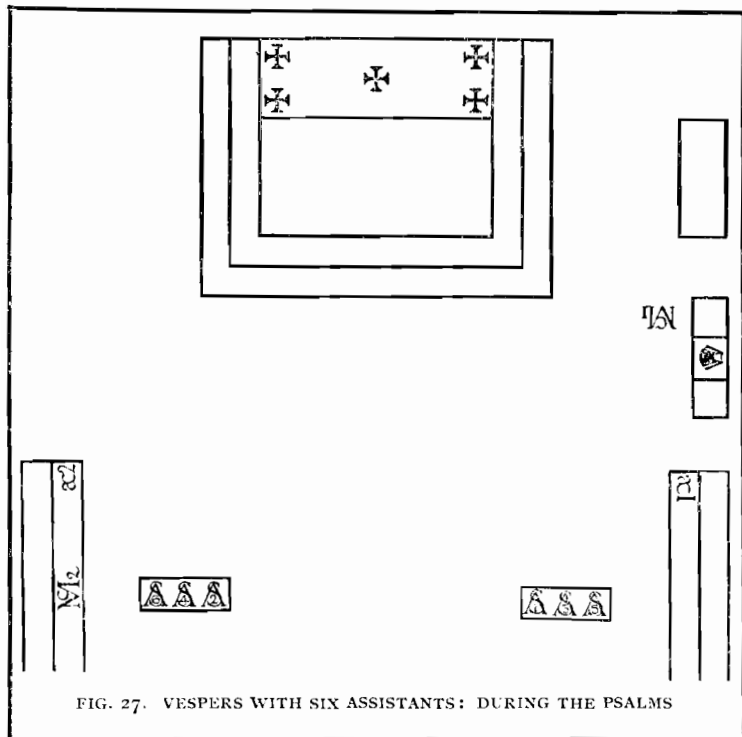


FIG. 27. VESPERS WITH SIX ASSISTANTS: DURING THE PSALMS

antiphon is sung, or, if it is not a double, while the celebrant intones its first words the two cantors come out from their

¹ This curious ceremony of "pre-intoning" is obviously a remnant of the days when it was necessary. The cantor or assistant was the expert who showed the other man what to sing. It cannot be said to be beautiful. It is not an improvement to the music to hear one man almost hum a few notes to another who then repeats them louder; nor does it make sense of the words to repeat a phrase, meaningless of itself, twice over. It would seem more reasonable that those who are to intone should learn the notes at home before the service begins. However, the pre-intoning is formally prescribed in the *Caer. Ep.*, Lib. II, cap. iii, §§ 6, 8. In small churches, where this rule cannot be obeyed, the dignity of the office gains considerably thereby.

² In some churches the two assistants sit on either side of the celebrant. See Van der Stappen, i, p. 416.

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places in the choir, genuflect to the altar, stand in the middle (before the lectern, if there is one), and in due time intone the first psalm, singing the whole first verse. As soon as they begin all sit, the celebrant, assistants and members of the choir put on the biretta, the M.C. handing his to the celebrant with the *solita oscula*. The cantors, having sung the first verse, bow to that side of the choir which, by arrangement, should sing the second. They then go back to their places. The choir continues the psalm; all uncover and bow at the *Gloria Patri*; then, when the psalm is ended, sing the antiphon. While the antiphon is sung at the end of the psalm the cantors again come to the middle, genuflect, and go to stand before the person of highest rank in the choir, to pre-intone the next antiphon to him. If there is no person of higher rank, they go to him whose place is nearest the altar, in the farthest row, on the gospel side. They pre-intone the antiphon to him as before, singing its first words in a low voice. He repeats what they have sung, the choir continues. The cantors go back to their places, again genuflecting before the altar. The same process is repeated at the antiphon of each psalm; the cantors go next to the person of next highest rank, or to the one nearest the altar on the epistle side, then to the second on the gospel side, and so on. When they come before him who is to intone, and bow to him he rises, and all the choir with him,¹ not the celebrant nor the assistants in copes.

Towards the end of the fifth psalm the acolytes go to the altar and light their candles. It is better for one of them, the first, to do this. The assistants in copes rise with them; then they and the acolytes come before the celebrant. They all genuflect to the altar and bow to the celebrant when they come before him. The acolytes stand, one on either side, facing each other, the assistants on the ground facing each other. When the last antiphon is finished, the celebrant rises, and all the choir with him. He first hands his biretta to the M.C., who receives it, as always, with the *solita oscula*. Standing he sings the chapter; the choir answer *Deo gratias*. The first assistant then pre-intones the hymn to him, singing its first line not loud. The celebrant repeats this. Then the acolytes and assistants bow to him, and go before the altar. All genuflect, the assistants go back to their place, the acolytes set down their candles on the altar step, not extinguishing them, and stand before them. The choir continues the hymn. Towards the end of the hymn the thurifer goes to the sacristy and prepares the incense, comes out with the thurible and incense boat, genuflects to the altar, and waits standing in the sanctuary. While the last verse of the hymn is sung the cantors come to the middle, genuflect and

¹ See p. 201, n. 1.

then, when the hymn is finished, sing the versicle of the office, the choir answering. They go back to their places, the first assistant comes to the celebrant, genuflecting to the altar and bowing to him, and pre-intones the antiphon of the *Magnificat*. The celebrant intones the same words, then, if the antiphon is doubled, sits and puts on his biretta. All sit with him; the choir continues the antiphon. The cantors come to the middle and sing the first verse of the *Magnificat*. As soon as they begin, the celebrant and all in choir rise, and make the sign of the cross.¹ The celebrant goes to the altar, accompanied by the M.C. (if other altars are to be incensed, the M.C. brings the celebrant's biretta); they bow to the choir on either side, the assistants join them before the altar. The celebrant and assistants bow to the altar (or genuflect if the Sanctissimum is reserved there); the thurifer also comes up, he and the M.C. genuflect in any case. The assistants on either side of the celebrant hold the ends of his cope; between them he goes up to the altar, kisses it, turns to the epistle side, puts on and blesses incense. The first assistant holds the incense boat, and says *Benedicite Pater reverende*, ministering the spoon, as the deacon at Mass. The second holds aside the right end of the cope. The celebrant blesses the incense with the usual form *Ab illo benedicaris*, etc. He incenses the altar as at Mass (p. 121), the assistants on either side holding up the cope. At the epistle corner he hands the thurible to the first assistant, who receives it with the *solita oscula*, and hands it to the thurifer. The celebrant comes to the middle before the altar, between the assistants, there bows, or genuflects with them and goes back to his seat, bowing to the choir first. The assistants remain in the middle of the sanctuary facing the celebrant, the first takes the thurible and incenses him with three double swings, bowing before and after. He gives the thurible back to the thurifer; both assistants go to their benches. The thurifer incenses the choir as at Mass (p. 118), then the assistants, giving one double swing to each, the acolytes, and lastly the people, as at Mass (p. 93). The singers must take care not to end the *Magnificat* too soon. For this reason, if the incensing takes long (and especially if other altars are incensed), the organ should play between the verses, or at the end of the last verse, before the *Gloria Patri*. The *Gloria Patri* of the *Magnificat* should not begin till the thurifer has incensed the people. While it is sung, unless he has already finished and has gone back to the sacristy, he will stand facing the altar and bowing, at the place where he has last incensed. Then he genuflects and goes to put away the thurible in the sacristy. He comes back to his place, and has

¹ The sign of the cross is not prescribed in the *Caer. Ep.* The S.R.C. declares it a praiseworthy custom, observed at Rome (20 December 1864, no. 3127).

no further duty. After the verse *Sicut erat* has been sung, all sit during the antiphon at the end. Meanwhile the acolytes take up their candles and go to the altar, the assistants in copes also rise and go to the place just behind the acolytes. All genuflect, come to the celebrant and bow to him. The acolytes again stand one on either side as before, the assistants face each other. When the antiphon is ended the celebrant uncovers, rises and all rise with him. He sings *Dominus vobiscum*, and the collect of the office. If there are commemorations, the cantors go to the middle (at the lectern). The choir sing the antiphon of each commemoration, the cantors the versicle, the celebrant the collect. Then the celebrant sings *Dominus vobiscum*, and the cantors *Benedicamus Domino*. While they sing this the acolytes bow to the celebrant, go to the altar, do not this time genuflect, but stand there on either side. When the choir has answered *Deo gratias* to the verse *Benedicamus Domino*, the celebrant in a lower voice says *Fidelium animae*, etc. He says silently the Lord's Prayer, then aloud, *Dominus det nobis suam pacem*. He says, in a low voice, the anthem of the Blessed Virgin for the season; the choir continues in the same way.¹ The celebrant says the versicle and collect of that anthem, then *Divinum auxilium maneat semper nobiscum*. The choir answers *Amen*, and vespers are ended.

Unless another service follows, all form in procession before the altar, make the usual reverence to it, and go out, as they came.

§ 4. ON INCENSING OTHER ALTARS AT VESPERS

IF the Sanctissimum is exposed on the altar of the choir where vespers are sung, no other altar may be incensed, under any circumstances. Otherwise, if the Sanctissimum is reserved at another altar, this altar must be incensed first, before that of the choir. The altar in the choir will be incensed next. If it is the custom, other altars in the church may then be incensed also. Candles (six, or at least two) should be lit on each, at least for the time when they are incensed. The celebrant puts on and blesses the incense once only, at the first altar incensed. The thurifer may add more incense himself, if this is necessary.

¹ This is the rule of the *Caer. Ep.*, Lib. II, cap. iii, § 15. It is, however, lawful to sing the anthem (Martinucci-Menghini, I, ii, p. 21, n. 1). The liturgical books say nothing about the celebrant, assistants and servers going to stand (or kneel) before the altar during the anthem of our Lady at the end. Clearly, they do not contemplate this, but suppose that all remain in their places. To go before the altar is, however, a common custom in many churches in England (and elsewhere also). Allowed by the bishops, it may be considered lawful.

In going to incense other altars the celebrant may be accompanied by some canons or members of the choir. In this case the M.C. must give them a sign in time, so that they come out from their places and form in the procession. In going to the other altars the thurifer leads; the acolytes follow the M.C., celebrant between the assistants, who hold the ends of his cope. The others follow him. The celebrant and assistants wear their birettas while going from one altar to the other. At each altar they make the usual reverences; the celebrant incenses it, as already described, in the case of the High Altar. When all have been incensed the procession comes back to the choir, all go to their places, and the celebrant is incensed.

§ 5. VESPERS WITH MORE THAN TWO ASSISTANTS IN COPEs

THE *Caerimoniale episcoporum* orders that Vespers should be celebrated with two assistants, as described above, on Sundays and feasts observed by the people; it then adds that on certain greater days there should be four or six assistants.

The rule is that there be two assistants on ordinary Sundays and on feasts of the second class in the week, with the exceptions noted in the *Caerimoniale*. On the following feasts six assistants are required: Christmas, Epiphany, Easter, Ascension Day, Whitsunday, Corpus Christi, St. Peter and St. Paul, the Assumption, All Saints, the patron of the church, patron of the city, dedication of the church.

There should be four assistants in copes on the days following Christmas, Easter, Whitsunday, on the Circumcision, Candlemas, Lady Day, Our Lady's Birthday, the feast of the Holy Trinity and St. John the Baptist. These are the days prescribed in the *Caerimoniale*.¹ It is, however, a question whether the lists should not be modified in view of the new classification of feasts in the decree "*Divino afflatu*" (1 Nov. 1911).²

This rule supposes the power to carry it out. In churches where so many clerks in minor orders are not available the number must be reduced according to the capacity of the clergy.

The changes in the ceremony when there are more than two assistants are these:

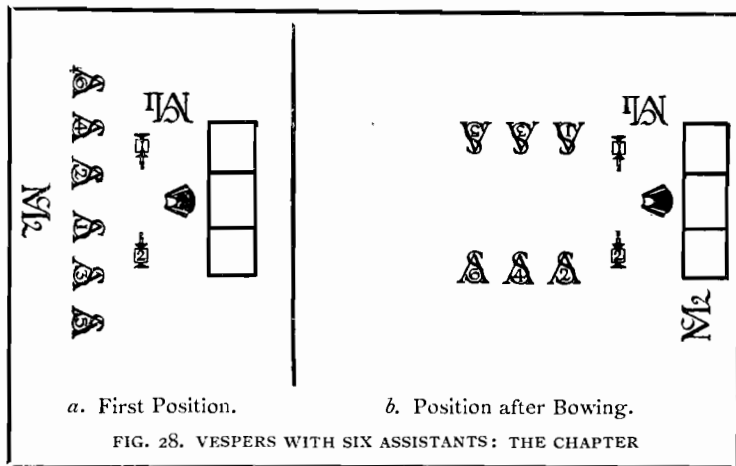
When there are FOUR, the first two do all that has been described above, the other two take the part of cantors; so

¹ *Caer. Ep.*, Lib. II, cap. iii, §§ 16-17.

² The doubt occurs because the S. C. Conc. has explained that nothing is to be changed as to the solemnity of Mass and Vespers. It is not clear whether this is a case in point. Cfr. Martinucci-Menghini, I, ii, p. 23, n. 1.

that in this case it would perhaps be simpler to say that the cantors wear copes. However, these cantors in copes come to stand before the celebrant with the others; they come to the altar when it is incensed and stay before its lowest step. The last of them incenses the choir instead of the thurifer; he is then incensed by the thurifer at his place; the thurifer incenses the people.

If there are SIX assistants in copes, the first two perform all their office described above, as if there were but two, the next two accompany them, and one of them incenses the choir; the last two are the cantors. But however many there



are, all stand before the celebrant and before the altar when it is incensed. When they stand before the celebrant at the chapter, and again when they stand before the altar while it is incensed, they first form in straight line and bow; then the others go to stand behind the first two, making lines, one behind the other, as at processions. This position is called "bini et bini." All go with the celebrant to incense other altars, all wear the biretta. In the processions coming in, going out, and to other altars, the first two walk on either side of the celebrant holding the cope, the others go immediately before him.

The benches or stools in the middle of the choir are prepared for the number of assistants; all sit here in line, half their number on either side.

§ 6. VESPERS WITHOUT CEREMONIES

DURING the week, on ferias and lesser feasts, there are no assistants; the celebrant sits at the first place in the choir, he wears no cope; there are neither acolytes nor thurifer, the altar is not incensed. There are no ceremonies at all, except observance of the rules for the choir as to rising, bowing, and so on. There may be cantors or precentors. The office is sung straight through, as, for instance, compline.

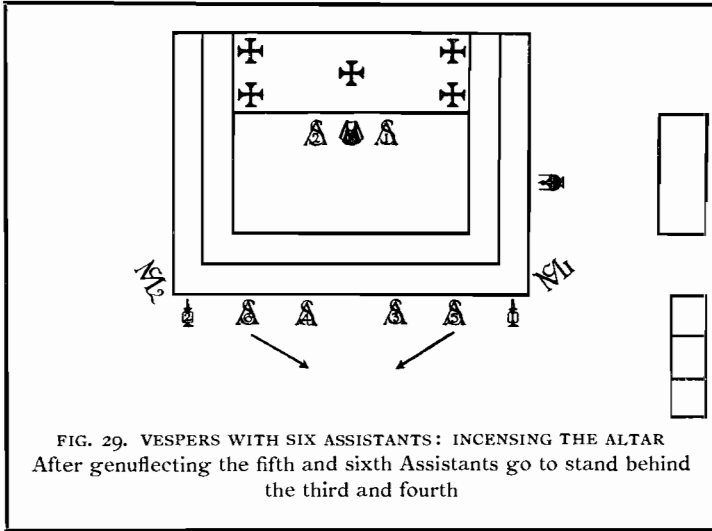


FIG. 29. VESPERS WITH SIX ASSISTANTS: INCENSING THE ALTAR
After genuflecting the fifth and sixth Assistants go to stand behind
the third and fourth

§ 7. BEFORE THE BLESSED SACRAMENT EXPOSED¹

IF the Sanctissimum is exposed immediately before vespers, the celebrant comes to the church wearing a stole under the cope. If Benediction is to follow immediately after vespers he may wear this stole during vespers.² If another priest exposes the Sanctissimum he wears a stole only while so doing.

In the case in which the Sanctissimum is exposed immediately before vespers, two torch-bearers at least will come out in the procession. They kneel behind the acolytes. The thurifer carries the thurible with lighted charcoal.

¹ This case will occur especially on Corpus Christi and during the forty hours' adoration.

² S.R.C., no. 3593, ad II.

The Blessed Sacrament is exposed on the throne and incensed as usual (pp. 247-248). Then, kneeling before the altar, the celebrant says the prayer *Aperi Domine*. He genuflects on both knees¹ at the lowest altar step and goes to his seat. The acolytes leave their candles burning before the altar. The thurifer and torch-bearers go back to the sacristy.

If the Sanctissimum is already exposed, the procession comes out without incense or torches. As soon as they are in sight of the throne of exposition all uncover. All make a prostration on both knees on the ground before the altar.² Vespers proceed as usual. But the acolytes leave their candles burning before the altar; all kisses and reverences to persons are omitted, even to a bishop if he be present. All should stand the whole time. If this is found too fatiguing, at least no one covers the head during any part of the service.³ At the *Magnificat* the celebrant puts on incense and blesses it at the gospel side. Then he comes down to the second altar step and incenses the Sanctissimum with three double swings, bowing low before and after. He incenses the altar, but not the cross. He and others are incensed as usual; but no one should turn his back to the altar. No other altar may be incensed.⁴

§ 8. VESPERS FOR THE DEAD

VESPERS for the dead may be sung the evening before any day on which a Requiem Mass is allowed, under the same conditions.

The altar is covered in black (or violet if the Sanctissimum is there reserved); the celebrant's cope is black. There are no assistants in copes and no use of incense. The antiphons are not pre-intoned by the celebrant or members of the choir. Two cantors intone the psalms. The antiphons are doubled; they should be sung straight through by the choir; in case of necessity the cantors may begin them. After the intonation of the first psalm all sit, and remain seated till the *Magnificat*. Then they rise and stand. The altar is not incensed. All sit again while the antiphon is repeated at the end of the *Magnificat*. Then they kneel and remain kneeling during the *Pater noster* and prayers that follow. The celebrant alone stands as he says the collect and during the versicles.

The acolytes do not come before the celebrant with candles; they have no office at vespers for the Dead.⁵

¹ Against the general rule, p. 21.

² *Ib.*

³ *Caer. Ep.*, Lib. II, cap. xxxiii, § 33.

⁴ S.R.C., no. 2390, ad VI.

⁵ As far as the ceremonies are concerned, vespers of All Souls follow these same rules.

§ 9. VESPERS IN SMALL CHURCHES

IN many churches it is not possible to provide a liturgical choir on either side of the altar, nor assistants in copes. In this case vespers should be celebrated with as much of the ceremonies of the *Caerimoniae episcoporum* as possible. Van der Stappen draws up the following form, corresponding, more or less, to that of a *Missa cantata*, when it is not possible to celebrate High Mass.¹

Van der Stappen supposes the presence of two acolytes and a thurifer only, with the celebrant. It should, however, generally be possible to add to these a Master of Ceremonies, perhaps, in some cases, two cantors. In front of the sedile a lectern may stand; but this is not necessary. The celebrant may, and often does, hold his book in his own hand when he stands to read.

The procession described by Van der Stappen consists of the two acolytes and celebrant. The thurifer may, however, go first, without the thurible, the M.C. before the celebrant, the cantors holding the ends of his cope. If there are no cantors the M.C. may go at his right and hold the cope there.² Before the altar, when the usual genuflection has been made (the celebrant bowing or genuflecting according to the rule), the acolytes take their candles to the epistle side, put them there and extinguish them.³ The M.C. will take the celebrant's biretta and go with him to the sedile. The celebrant intones the first versicle *Deus in adiutorium meum intende*, the choir continues. The antiphons of each psalm are sung by the singers, wherever they may be. It will be convenient for one or two leaders to begin them, as far as the asterisk. If there are cantors with the celebrant they will sit on either side of the sanctuary, come together at the middle, genuflect, then stand to intone each psalm, genuflect again, and go back to their places. Otherwise the psalms, too, may be begun in the gallery, or wherever the singers are. It will be of advantage if they are begun by one or two competent leaders, then taken up by all. A good arrangement is that the special singers chant alternately with the whole congregation.

The celebrant uncovers and bows at the verse *Gloria Patri* each time, also at the verse *Sit nomen Domine benedictum* in the psalm *Laudate pueri*, at the holy Name, the name of Mary and of the saint of the office or commemoration.

¹ Van der Stappen, *Sacra Liturgia*, i, pp. 411-415.

² It does not look very well for one person on one side only to hold the end of the cope. This is, however, often done. The liturgical books always suppose two, one on either side. If two cannot be had, it is a question whether it would not be better to leave the cope unheld.

³ But see p. 202, n. 3.

Towards the end of the fifth psalm the first acolyte lights the candles; during the last antiphon the acolytes come to the middle, take their candles, genuflect together before the altar, come to the celebrant, bow to him, then stand one on either side, facing one another. The celebrant uncovers, gives his biretta to the M.C., who lays it on the sedile, then rises and standing at his place chants the chapter. The acolytes then bow to him, go to the altar, genuflect and set down their candles on the lowest altar step, one on either side, not extinguishing them. They stand before the candles.

At the first verses of the hymns *Veni creator* and *Ave maris stella* the celebrant, M.C., and servers in the sanctuary kneel. In this case the acolytes do not kneel, but stay standing on either side of the celebrant till the verse is ended. All kneel also during the verse *Tantum ergo* in the hymn *Pange lingua*, if the Sanctissimum is exposed, or if it be reserved in the tabernacle;¹ also during the verse *O crux ave spes unica* in the *Vexilla regis*. In these two cases, since the acolytes are before the altar, they kneel there. The cantors, or the celebrant, sing the versicle after the hymn. The altar must be incensed when the celebrant wears the cope, even if there be no assistants in copes.²

The thurifer goes out towards the end of the hymn and prepares the thurible. He comes back with it, genuflects and stands waiting, in the sanctuary towards the gospel side. If the antiphons are doubled the celebrant sits while the antiphon of the *Magnificat* is sung first. Then he rises and makes the sign of the cross (all in the sanctuary doing the same) as the first words of the canticle are sung. He goes to the altar, genuflects or bows (according to the usual rule), goes up and kisses the altar. The thurifer and M.C. join him here. He puts on and blesses incense as usual.

While he incenses the altar the M.C. may hold the end of the cope on his right and the thurifer on his left. He hands the thurible to the M.C., genuflects in the middle, and goes to the sedile. The M.C. incenses him with three double swings, bowing before and after. The thurifer incenses the M.C. (who has gone to his place by the celebrant's side), the acolytes, and people. The M.C. and acolytes receive each one double swing; in incensing the people he bows, incenses with one double swing straight down the church, then with one swing to the gospel side, one to the epistle side, then again bows, turns round, genuflects to the altar, and goes out. He comes back without the thurible and takes his place in the sanctuary.

When the *Magnificat* is finished, the celebrant sits and puts on his biretta. The acolytes again come to him and stand on either side as before; he sings *Dominus vobiscum* and the collect. If there are commemorations, the cantors may sing

¹ See p. 201, n. 3.

² S.R.C., no. 3844, ad II.

the versicle for each, or the celebrant may do so himself. The cantors may sing the verse *Benedicamus Domino* (or the celebrant); the acolytes go back to the altar and set down their candles. The celebrant, still standing, says silently the Lord's Prayer, then in a low voice *Dominus det nobis suam pacem* and the Anthem of the Blessed Virgin,¹ during which he kneels, except on Saturdays and Sundays and during all Eastertide. The celebrant then takes his biretta, goes to the altar, bows or genuflects, and all go out as they came in, unless Benediction or some other service follow immediately.

¹ See p. 206, n. 1.

CHAPTER XX

PONTIFICAL VESPERS

§ 1. VESPERS IN THE PRESENCE OF A BISHOP AT THE THRONE

THERE is a difference between vespers celebrated by a bishop and vespers celebrated by a priest when a bishop is present.

The first case is when a bishop assists at vespers celebrated by a priest, himself using the throne.¹ It is supposed in this case, first that the bishop is the Ordinary or other greater prelate, as described at p. 32, since these alone have, normally, the right to use a throne;² secondly, that the bishop will the next morning, in the same way, assist at High Mass.

The church and altar are prepared as usual for vespers, except that no lectern is placed before the seat of the celebrant. Further the throne is covered with a canopy and cloths of the colour of the office. A faldstool or kneeling-desk is prepared in the middle of the sanctuary, and another in the chapel of the Blessed Sacrament.³ These are adorned as always in such cases (see p. 149, n. 2). Near the throne are the three stools for the assistant deacons and priest. Four or six candles stand at the entrance of the sanctuary, and are lighted. It is supposed in the liturgical books that the chapter is present, as when the Ordinary assists at High Mass (p. 151).

The celebrant (supposed to be a canon) vests in the sacristy, wearing on this occasion an amice under his cope;⁴ his assistants wear only surplice and cope. The servers are those for solemn Vespers. All go in procession to the sanctuary, say the prayer *Aperi Domine* before the altar, and go to their places to await the bishop. The celebrant goes to the sedile. His assistants in copes stand on either side of him, not facing him, lest they turn their back to the throne, but looking in the same direction as he does.

Meanwhile the canons go to the door of the church to receive the bishop. The bishop wears cappa magna and biretta. They offer him holy water, and he sprinkles them. He goes to the chapel of the Blessed Sacrament and there prays for a short time. He comes to the sanctuary and kneels again at the faldstool or kneeling-desk. Two canons in choir dress serve as his assistant deacons. They kneel on either side of him, rather behind the faldstool.

¹ Martinucci-Menghini (3rd ed., 1914), Pars II, vol. i, cap. viii, art. iii (pp. 197-206); Le Vavas seur, *Fonct. Pont.*, i, pp. 247-253.

² But the Ordinary may allow the use of his throne to certain other bishops (see p. 163, n. 2).

³ The Sanctissimum should not be reserved at the High Altar during pontifical functions.

⁴ Martinucci, *l.c.*, p. 198, § 6.

As the bishop enters the sanctuary the celebrant and his assistants stand. He blesses them; according to the general rule the assistants kneel, the celebrant bows low. While the bishop kneels at the faldstool all in choir and sanctuary kneel too.

The bishop rises, bows to the altar, blesses the celebrant and his assistants, and goes to the throne. Here he sits for a moment and puts on his biretta. All in choir sit at the same time, the assistant deacons on either side of the throne on the stools prepared for them. Then the bishop rises and all with him. He hands his biretta to the first assistant deacon, who receives it with the *solita oscula*; all say silently the Lord's Prayer and *Ave Maria*. Vespers then proceed as usual. The celebrant bows to the bishop, and intones *Deus in adiutorium meum intende*. All the pre-intonation of antiphons and so on is as usual (p. 203). The bishop takes no part in this. The first and second assistant in copes sit one on either side of the celebrant, the others (if there are others) at the bench in the middle of the sanctuary. In going to and fro in the sanctuary everyone genuflects to the altar, then to the bishop, except the celebrant and canons, who bow to him. As soon as the first psalm is intoned the canon who is to be A.P. comes to his place by the bishop. The chapter is not read by the celebrant, but by a member of the choir invited for that purpose by the M.C. He comes out, makes the usual reverence to altar and bishop and reads the chapter, at the place where the subdeacon at Mass reads the epistle. Meanwhile the bishop and all others uncover and stand. During the antiphon before the *Magnificat* the thurifer brings the thurible to the throne, genuflecting as usual first to the altar then to the bishop, then kneeling. The bishop puts on and blesses the incense, the A.P. holds the boat. The celebrant with the first two assistants in copes goes to the altar, making the usual reverence to the bishop on the way. The thurifer brings him the incense here; he incenses the altar as usual, first kissing it as soon as he comes up to it. He is then incensed by the first assistant in cope, while he stands, not at the sedile but at the epistle corner of the altar. The thurifer takes the thurible to the A.P., who incenses the bishop with three double swings. All proceeds as usual to the versicle *Benedicamus Domino*. The verse *Fidelium animae* is not sung. The chaplains with book and hand-candle come to the throne, the bishop wearing his biretta gives his blessing in the episcopal form, singing first the verses *Sit nomen Domini*, etc. If he is an archbishop, his cross is held before him and he is uncovered. The faldstool is brought again to the middle. The bishop goes to it and prays there for a little time, all in choir kneeling too, except the celebrant and his assistants, who stand and bow. The bishop, accompanied by canons, goes

to the chapel of the Blessed Sacrament and then leaves the church. As soon as he has left the sanctuary, the celebrant and the rest go to the sacristy. The anthem of the Blessed Virgin is not said.

§ 2. VESPERS IN PRESENCE OF A BISHOP WHO IS NOT THE ORDINARY

EXCEPT in the case of the Ordinary or a greater prelate, there is no special ceremony when a bishop assists at vespers. A bishop other than the Ordinary, dressed in rochet and mantellettum, has the first place in choir. He is treated as the person of greatest dignity, incensed first, and so on.

§ 3. VESPERS BY THE ORDINARY, WHO WILL SING MASS THE NEXT DAY

THIS is the case of greatest solemnity.¹ It is supposed that the whole celebration of a feast is one thing, beginning at the first vespers the evening before. If then the bishop of the diocese, or other greater prelate, intends to celebrate all the feast himself, there are special ceremonies at the first vespers. There is another rite, slightly modified, if the bishop celebrates vespers on other occasions, not as the first part of a solemnity to be continued by his High Mass the next morning.² This will be described below (§ 4, p. 225). The *Caerimoniale episcoporum* says: "If the bishop will solemnly celebrate Mass the following day, vespers are carried out with more solemnity than if he were not to do so."³ There follows a list of feasts on which day this connected celebration of vespers and Mass should especially be carried out.⁴ But the bishop may use the same solemnity at the second vespers, if he has sung the High Mass in the morning, at least on certain greatest days of all.⁵

The things to prepare beforehand are much the same as those for Pontifical High Mass at the throne, except that the secretarium is not needed, and the vestments are different. It is supposed that the Sanctissimum is not reserved at the time on the high altar.

In the chapel of the Blessed Sacrament the frontal and

¹ *Caer. Ep.*, Lib. II, cap. i; Martinucci-Menghini, II, i, pp. 65-81; Le Vasseur, *Fonct. Pont.*, i, pp. 176-187.

² Namely in the same church and at the same altar.

³ *Caer. Ep.*, Lib. II, cap. i, § 2.

⁴ Christmas, Epiphany (not Easter, because its first vespers are part of the morning service on Holy Saturday), Ascension, Pentecost, SS. Peter and Paul, Assumption, All Saints, Dedication, and Patron of the church, Patron of the city (*ib.*).

⁵ Easter, Christmas, Patron of the church or city.

tabernacle veil are of the colour of the office; before its altar a kneeling-desk or faldstool is prepared, arranged as for Pontifical High Mass (p. 163), six candles on the altar are lit, at least for the occasions when the bishop comes here, before and after the ceremony.

The High Altar has a frontal of the colour of the office, and six (not seven) candles are lit on it. The bishop's vestments are laid out on the altar. They may lie on a veil spread over the altar cloth.¹ The vestments in order are: a cope and stole of the colour of the office, the pectoral cross,² girdle, alb, amice, and near by the bishop's morse (formale) on a plate. All are covered with a veil of the colour of the office. The precious mitre stands on the gospel side, the golden mitre on the epistle side. The crozier stands near the altar; if the prelate is an archbishop his cross is placed finally on a stand near the crozier. The veils for the mitre-bearer and crozier-bearer are on the altar near the precious mitre. On the credence table are placed the acolytes' candles, the scotula, a vesper book (*Antiphonarium*) for the bishop's use, which is covered with silk of the liturgical colour, the Canon pontificalis, if it will be needed for the blessing, another antiphonary or *Directorium chori* for the subdeacon who pre-intones the antiphons, the thurible and incense boat.³

In middle of the sanctuary a faldstool stands with cushions, as for Mass (p. 163). The throne is covered with hangings of the liturgical colour; if the bishop will kneel at the throne⁴ there must be a cushion there for him to kneel on. On either side of the throne is a stool, of plain wood, for the assistant deacons, on the bishop's right a third stool for the Assistant priest. On the opposite side of the sanctuary is a stool for the subdeacon who will pre-intone and sing the chapter (p. 218). On the canons' stalls their vestments are laid; namely, copes for the dignitaries, chasubles for the canon priests, dalmatics for the deacons, tunics for the subdeacons. Near at hand are two dalmatics for the deacons at the throne, and a cope for the A.P. On each vestment an amice is laid.

At the entrance of the choir are large candles burning, either four, six or eight, according to the feast.

In the sacristy are prepared four copes, less adorned than the others, for the chaplains who will bear the mitre, crozier, book and hand-candle.

¹ It is best to remove the usual covering over the altar cloths before vespers begin (see p. 222, n. 1).

² Martinucci-Menghini, II, i, p. 66, § 5. But generally the bishop will use over the alb the same pectoral cross that he wears over the cappa on arriving. In this case it is taken off before he vests and put on again after the alb.

³ Unless (as is more convenient) these are in the sacristy.

⁴ In the case of verses in certain hymns (see p. 201).

If the prelate is an archbishop, the amice, alb, girdle and tunicle for the subdeacon who will bear his cross are laid out in the sacristy, or behind the choir.

The persons who assist at this ceremony are (besides the bishop himself) the chapter, arranged in orders as dignitaries, priests, deacons and subdeacons, two assistant deacons at the throne, who on this occasion wear dalmatics, an assistant priest, who should be the canon first in rank; he wears a cope. Further, the four chaplains or servers who carry the mitre, crozier, book and candle; they may wear copes. A canon subdeacon who will pre-intonate. It is supposed that this is the subdeacon of the Mass on the following day. There are two masters of ceremonies, two acolytes, a thurifer, two cantors and other servers to bring the vestments to the throne. There are no other assistants in copes (pluvialistae).

Before going through the ceremony in detail it may be useful to note in general the office of each assistant and server.

The function of the A.P. is to hold the book whenever the bishop sings from it, to offer the incense boat and spoon, incense the bishop, and present or remove the ring. He intones the third antiphon.

The assistant deacons vest and unvest the bishop; the first puts on the bishop's mitre, the second takes it off. They walk on either side of the bishop, holding the ends of his cope, when he incenses the altar, and every time he goes from one place to another; they hold back the cope when he blesses, puts on incense, or performs any other action at which it would otherwise be inconvenient.

When they are not occupied these three have their places on the stools by the throne.

The subdeacon pre-intones the antiphons and reads the chapter. He should be one of the canons of that order, vested in tunicle. However, the *Caerimoniale episcoporum* does not require absolutely that this function be performed by the subdeacon of the Mass on the following day. It says, "the subdeacon, or other person, according to the custom of the church,"¹ from which it appears that he may be another canon or dignitary.

The first M.C. stands near the throne at the bishop's left, and sees that all is done rightly; the second accompanies the subdeacon at the pre-intoning, and stands by his stool, at his right, when he sits there opposite the bishop.

The four servers of the mitre, crozier, book and hand-candle have much the same functions as at Pontifical High Mass. The book-bearer will bring the Antiphony to the throne when it is wanted, and hand it to the A.P. Afterwards he takes it away and holds it till it is wanted again, or he puts it on the credence table, if there is a long interval. The

¹ *Caer. Ep.*, Lib. II, cap. i, § 7.

bearer of the candle attends and holds it by the bishop, at his left, when he sings or reads. The bearers of mitre and crozier come to the throne and hand these when they are wanted. These four sit on the bottom step of the throne, without their burdens, while the psalms are sung.

The acolytes and thurifer have the same office as always at vespers, with the changes that follow from the special ceremonies of a pontifical office. The acolytes stand on either side of the throne before the bishop at the collect and commemorations only. They do not put their candles on the altar step nor extinguish them. The candles are left alight on the credence table when they are not in use. While the psalms are sung they, and all other servers, sit on the altar steps at the epistle side.

The bishop wears the golden mitre only while he sits during the five psalms. At all other times the precious mitre is used.

Once for all—every time that anyone goes from one part of the choir or sanctuary to another, he genuflects first to the altar, then to the bishop. Everyone who comes up to the throne for any purpose genuflects to the bishop, at the foot of its steps, before going up. The exception is that canons bow, instead of genuflecting, to the bishop. The assistant deacons and priests are canons, according to the *Caerimoniale episcoporum*.

The bishop (in rochet and cappa) is received at the door of the church by the canons in their robes (not vestments). He takes holy water here and sprinkles those around, comes to the chapel of the Blessed Sacrament and says a prayer, then to the faldstool in the middle of the choir, all as in the secretarium before his Mass (p. 168). While the bishop is received by the canons the four servers of book, hand-candle, mitre and crozier put on their surplices and copes in the sacristy; so does the subdeacon who will carry the archbishop's cross, if there is one. These then come and wait at the credence table.

While the bishop prays at the faldstool in the sanctuary, the canons go to their stalls and put on the vestments, each according to his order. The assistant deacons and priests also vest at the stalls, then go to wait by the throne. The assistant priest at first waits at the stall nearest to the throne on that side. The M.C. frees the bishop's cappa from the faldstool;¹ he bows to the altar, goes to the throne and sits there, blessing the choir as he passes. The faldstool is then put aside till it is wanted again at the end.

The precious mitre and crozier are taken by their bearers, with the veils. They come and stand by the throne. The

¹ Namely, while the bishop kneels before the faldstool his cappa is spread over it (p. 168, n. 2).

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bishop takes off his biretta, handing it to the first assistant deacon, and stands. The deacons take off his pectoral cross and cappa. They hand the cappa to the servant, who lays it aside, and also loosens the train of the bishop's cassock.

The A.P. at vespers does not remove the bishop's ring. The servers bring each vestment to the deacons. They put on the amice, alb, girdle, pectoral cross (handed, first, to kiss by the first deacon), stole, cope, formale. The bishop sits and the first deacon puts on the precious mitre.¹ The bishop then sits and rests a little.² The A.P. now goes to his stool by the throne.

The second assistant deacon takes off the mitre, hands it to the bearer, who carries it to the altar, here changes it for the golden mitre, and comes back to the throne. During all this time, since the bishop entered the church, the organ is played. The bishop rises, and the organ is silent. He says silently *Pater noster* and *Ave Maria*. The A.P. takes the Antiphony from its bearer, the candle-bearer is at hand, the bishop intones *Deus in adiutorium meum intende*, all making the sign of the cross. While the choir answers this, the subdeacon who is to pre-intone comes from his stall, accompanied by the second M.C., who hands him an Antiphony or Directorium chori, and goes to the middle of the sanctuary. He comes to the bishop with the usual reverences and pre-intones to him the first antiphon, singing its text, as far as the asterisk, in a low voice. The A.P. holds the book and the bishop intones this antiphon. The subdeacon and second M.C. now go to their place opposite the bishop. He sits, the first deacon puts on the golden mitre. He remains seated during the five psalms. All sit in their places after the bishop. The cantors come to the middle and intone the first psalm, singing its first verse. They then bow to that side of the choir which will sing the second verse. Vespers proceed as usual. The subdeacon pre-intones the antiphons. The first is pre-intoned to the bishop, as already said, the second to the first assistant deacon, the third to the assistant priest, fourth to the first canon in choir, fifth to the second assistant deacon. When one of the assistants intones an antiphon the others rise with him: when the canon in choir does so the members of the choir rise.³ At the verse *Gloria Patri* the bishop bows, wearing the mitre; all others uncover and bow. The same rule applies to the verse *Sit nomen Domini benedictum* in the psalm *Laudate pueri*. During the last antiphon, after the fifth psalm, the bearers of book, candle, mitre and crozier rise and genuflect to the bishop. Those of the book and candle

¹ The bishop does not wash his hands at vespers.

² *Caer. Ep.*, Lib. II, cap. i, § 5.

³ All the choir, according to *Caer. Ep.*, Lib. II, cap. i, § 10. But see p. 201, n. 1.

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go to fetch these from the credence table; the mitre-bearer brings the precious mitre from the altar, the crozier-bearer stands by the crozier. The servers who sat on the altar steps also rise and go to the credence table. The bishop rises, and

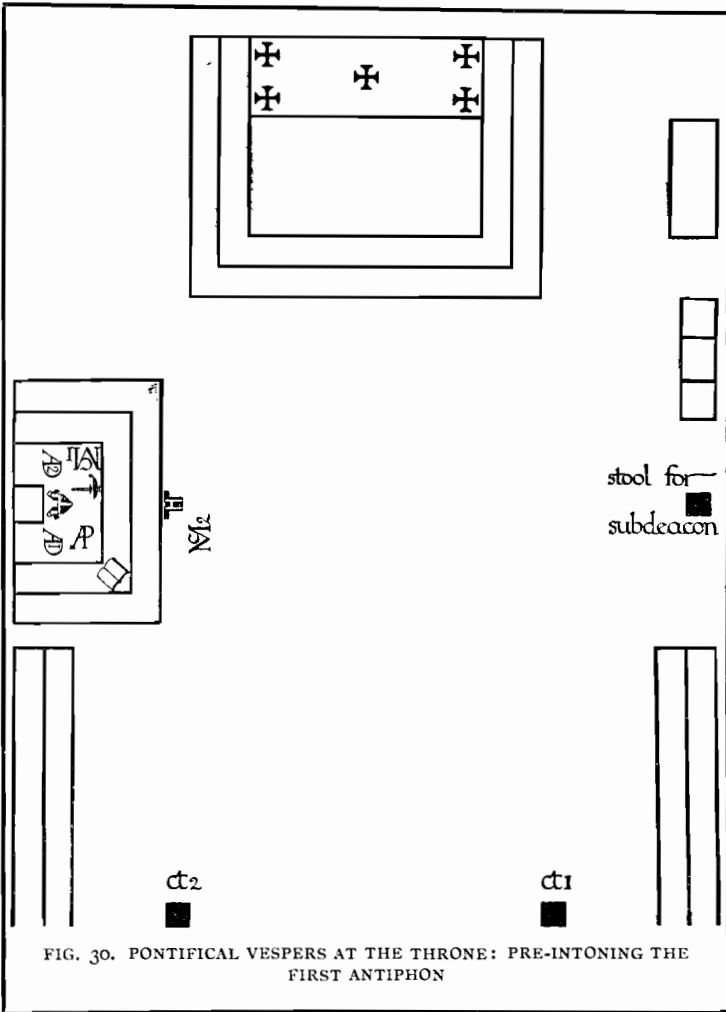


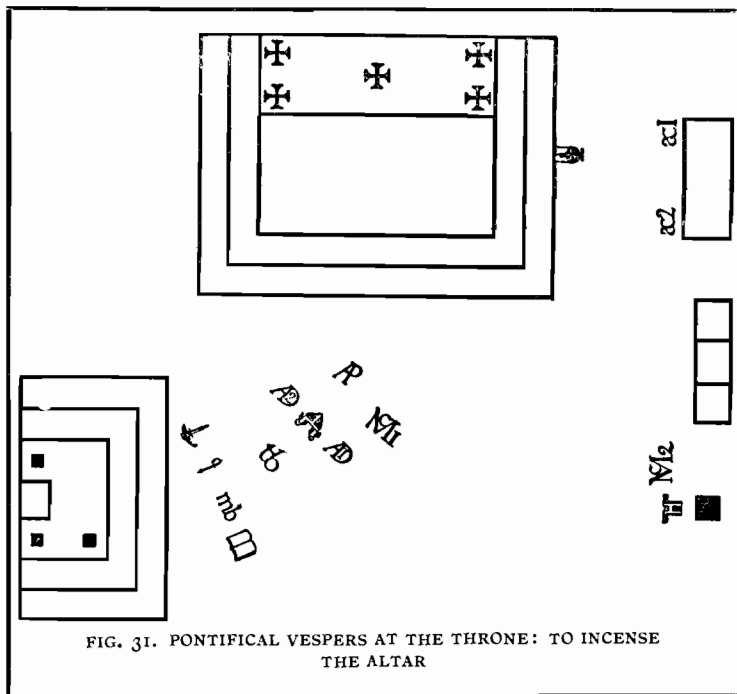
FIG. 30. PONTIFICAL VESPERS AT THE THRONE: PRE-INTONING THE FIRST ANTIPHON

all with him. He stands wearing the mitre, the others uncover before standing. The subdeacon, at the place where the epistle is read, chants the chapter; the second M.C. stands at his side and hands him the book.

Then the bishop sits. The subdeacon comes to him and pre-

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intones the hymn. The second assistant deacon takes off the mitre. The bishop rises; the A.P. holds the book, he intones, that is, sings the first line of the hymn. At the first verse of the hymns *Veni creator* and *Ave maris stella* he kneels, after he has sung the first line. For this a cushion is placed before the throne, and the first deacon takes off the skull-cap. The mitre-bearer takes the golden mitre to the altar and brings back the precious mitre. If the covering of the altar cloth has been over the altar till now, the acolytes go to uncover it,¹



and they replace it after the incensing. During the doxology verse of the hymn all bow to the altar.

The cantors come out and sing the versicle. The subdeacon pre-intones the antiphon of the *Magnificat* to the bishop. The bishop intones it, then sits and is covered with the precious mitre. Meanwhile the thurifer has come with the thurible and the crozier-bearer with the crozier; they stand near. Sitting, the bishop puts on and blesses incense, the A.P. assisting, the thurifer kneeling. The cantors intone the *Magnificat*. At

¹ This is supposed by the *Caer. Ep.*, Lib. II, cap. i, § 13. It is the silk veil that covered the vestments at the beginning.

once the bishop rises and makes the sign of the cross (all do so too); he takes the crozier from its bearer (solita oscula) and goes to the altar. He is preceded by the A.P., the assistant deacons go on either side holding the ends of his cope; the train-bearer follows holding the train, lastly, the bearers of mitre, crozier, book and candle. The first M.C. goes by the A.P. and signs to the choir to kneel. As the bishop passes he blesses the clergy. Before the altar the mitre and crozier are given to their bearers, who stay there. The bishop and

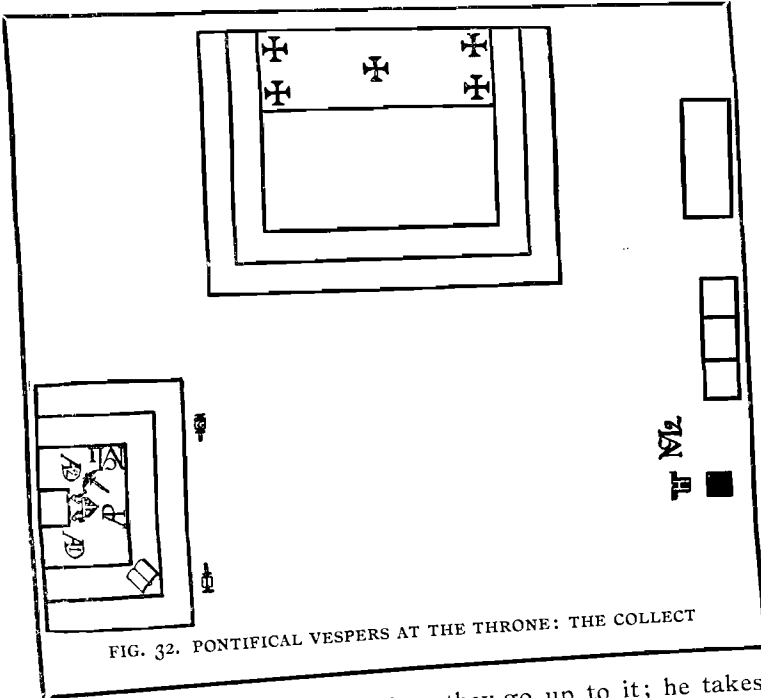


FIG. 32. PONTIFICAL VESPERS AT THE THRONE: THE COLLECT

assistants bow low to the altar, they go up to it; he takes the thurible from the A.P. and incenses the altar in the usual way (p. 121). The assistant deacons hold the cope on either side, the A.P. goes to stand at the epistle end, on the ground. Then the bishop gives the thurible back to the A.P., again takes mitre and crozier, and goes back to the throne, blessing the clergy as before. At the throne he is incensed by the A.P., having first given up the crozier, not the mitre. The assistant deacons hold the cope. The bishop blesses the A.P. and sits. The second deacon takes off his mitre; he rises, takes the crozier, and so stands, holding it with both hands, as at the gospel of Mass, while the rest of the *Magnificat* is sung. The subdeacon has come to the side of the A.P. He now takes

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the thurible and incenses the assistant priest and deacons at their place by the throne, bowing and making two double swings to each. He then incenses the canons, each in order, bowing to each separately before and after. He hands the thurible to the thurifer, who incenses him, the rest of the choir and the people. The singers should not begin the *Gloria Patri* till this is ended. The organ may be played between the verses of the *Magnificat*, or at the end of the verse *Sicut locutus est*, etc. While the antiphon is sung after the canticle the bishop hands the crozier to its bearer, and sits wearing the mitre. All sit with him.

The acolytes now bring their candles to the throne; the A.P. takes the Antiphony from its bearer. The second deacon takes off the mitre. The bishop rises, turns towards the altar, sings *Dominus vobiscum* and the collect, while the A.P. holds the book and the candle-bearer the candle. If there are commemorations, the A.P. hands the book to its bearer till the time comes for the bishop to sing each collect. The cantors in the middle sing the versicles. Then they sing *Benedicamus Domino*. The acolytes go back to the credence table.

The pontifical blessing follows. The bishop sits and is covered with the precious mitre. The book-bearer brings the Canon episcopalis (or the Antiphony, if it contains the form) to the A.P.; the crozier-bearer is at hand. The A.P. holds the book before the bishop; he rises and the assistant deacons hold the ends of his cope. He sings the verses *Sit nomen Domini*, etc., then lifts his hands and eyes, joins the hands, takes the crozier in his left and makes the sign of the cross thrice over the people, singing the form *Benedictio Dei omnipotentis*, etc.¹ All kneel, except the canons in their places, the assistant deacons and priest. If he is an archbishop, the subdeacon of the cross brings this and holds it, kneeling before him, so that the figure of our Lord is turned towards the archbishop. The archbishop does not wear the mitre when blessing.

The verse *Fidelium animae* and the anthem of the Blessed Virgin are not said. After the blessing the bishop unvests at the throne, assisted by the deacons. Servers take each vestment and put it back on the altar, as at the beginning. The A.P. goes back to his place in choir. The canons unvest and put on their robes again. Meanwhile the organ is played. The four bearers of mitre, crozier, book and candle go to the sacristy and there take off their copes. The faldstool is brought back to the middle of the sanctuary. The cappa is put on the bishop. He goes to the faldstool and says a prayer there. Meanwhile the assistant deacons take off their dal-

¹ If the bishop cannot well be seen at the throne, he may go to the altar to give the blessing (*Caer. Ep.*, Lib. II, cap. i, § 18).

matics at the stalls. The bishop goes to the chapel of the Blessed Sacrament, kneels there, then leaves the church accompanied by the canons.

§ 4. WHEN THE BISHOP DOES NOT SING MASS THE NEXT DAY

In this case the following changes are made in the ceremony:¹

The assistant priest and deacons wear their usual choir dress. Only four or six canons in choir will wear copes, the others have choir dress.

The antiphons are not pre-intoned by a subdeacon, but by a canon or other person, according to the custom of the church. The first is pre-intoned to the bishop and intoned by him, the others to canons in order of dignity.

The chapter is read by one of the cantors, at his place in choir, or at the usual place, according to custom. The A.P. does not hold the book, but its bearer does so. All the rest is as above.

§ 5. PONTIFICAL VESPERS AT THE FALDSTOOL

As in the case of Mass, a bishop who is not the ordinary of the diocese, that is, an auxiliary or stranger bishop, does not use the throne.² If he celebrates vespers, he does so at a faldstool in the middle of the sanctuary, and the whole ceremony is considerably modified.³

The preparations to be made in this case are the following:

The altar is arranged as for vespers at the throne. It has a frontal of the colour of the office; the Sanctissimum should not be reserved here.

On the altar the bishop's vestments are laid out in the middle, namely, the cope, stole, pectoral cross,⁴ girdle, alb, amice. These are covered with a veil of the liturgical colour. The precious mitre stands on the gospel side, the golden mitre on the epistle side. The six candles are lit.

On the credence table the acolytes' candles stand, burning, also the scotula, an Antiphony, which should be covered with silk of the liturgical colour, and the Canon pontificalis for the blessing at the end.

In the sanctuary, before the altar, there is a cushion, on which the bishop will kneel before vespers begin; this should be violet. On the epistle side of the sanctuary the faldstool is

¹ *Caer. Ep.*, Lib. II, cap. ii; Martinucci, II, i, pp. 134-145; Le Vavas-
seur, *Fonct. Pont.*, i, pp. 188-189.

² But see p. 162, n. 2.

³ Martinucci-Menghini, II, ii, pp. 547-565; Le Vavas-
seur, *Fonct. Pont.*, i, pp. 191-205.

⁴ Unless the same cross will be used that the bishop wears on arriving.

placed. It should be covered with the colour of the office,¹ and may stand on a low platform. At the end of the choir nearest the altar² are two benches covered with green for the assistants in copes, one on either side, so that they sit facing the altar; or they may have two rows of stools. There must be benches or seats for the other servers, either on each side after the manner of choir stalls, or in some other convenient place.

In the sacristy the copes for the assistants are laid out; a chair is prepared in the middle, on which the bishop will sit on arriving.

The following persons assist at the ceremony, besides the bishop himself. There are always two assistants in copes, who attend the bishop, one on either side, as do the deacons when vespers are sung at the throne. Besides these there may be two or four others, according to the feast.³ If there are two others these act as cantors; if there are four others, the last two are the cantors. The other two have no special function, except to accompany these on the occasions to be noted. There is no assistant priest.

If there are only two assistants in copes, the cantors will wear the surplice. There are, further, two masters of ceremonies, two acolytes, a thurifer, three servers who bear the book, hand-candle, and mitre,⁴ a train-bearer and, if possible, other servers, who assist at the vesting of the bishop. All the copes are of the colour of the office. Those who wear copes also have the biretta.

It may be that the bishop vests in the sacristy. In this case his vestments are laid out there, and he comes into the church between the first two assistants, wearing the precious mitre, at the end of the procession, the train-bearer holding his train behind. In this case the golden mitre alone stands on the altar. The acolytes' candles are prepared in the sacristy; they come at the head of the procession, following the thurifer. The bishop is uncovered before the altar, kneels there to say the prayer *Aperi Domine*, then goes to the faldstool. If he vest at the faldstool, the following order is observed:

The assistants put on their surplices and copes in the sacristy; all the others vest in surplice. The bishop comes to the sacristy, bows to the cross there and sits on the chair prepared, till the procession is ready. He wears rochet and mantelletum. When the assistants are vested they come before the bishop, form in a straight line and bow to him. The first and second stand at his side, right and left. The procession comes to the sanctuary, first the thurifer, with hands joined, then the acolytes, also with joined hands, the choir, the first

¹ For the arrangement of the faldstool see above, p. 184.

² These benches are sometimes some distance back. Separate stools are more convenient (see fig. 2, p. 5).

³ See p. 207.

⁴ There is no crozier.

M.C., assistants in copes, if there are more than two, the bishop between the first and second assistants.¹ All these wear birettas; then follow the three bearers of book, hand-candle and mitre. The second M.C. walks at the side of, or before, the first assistant. Before leaving the sacristy all bow to the cross there. At the door all take holy water, uncovering at the time; the first assistant offers it to the bishop. In the sanctuary all take off the biretta again, the assistants form one line, with the bishop in the middle. Before the altar the bishop bows,² all the rest genuflect. The bishop kneels on the cushion prepared, and says the prayer *Aperi Domine*; the assistants kneel on either side, on the ground. They rise, bow or genuflect, as before, bow to the choir, first to the gospel side, and go to the faldstool. The bishop sits covered, facing the people; the assistants stand before him and bow. The first two go at his sides, facing the people, the others to the bench near the entrance of the sanctuary. Meanwhile the cushion is taken away from before the altar and put behind the faldstool. The M.C. takes the assistants' birettas. The bishop uncovers and hands his to the first assistant, who receives it with the solita oscula, and gives it to the first M.C. The birettas are put aside, on the credence table or other convenient place. The bishop takes off his mantelletum, helped by the first assistant, and the pectoral cross. Now the first assistant vests the bishop in amice, alb, girdle, pectoral cross, stole and cope, the other helping. Each vestment is brought from the altar, where the second M.C. hands them to servers. The mitre-bearer receives the veil, through which he holds it, and the precious mitre. The first assistant puts the mitre on the bishop. The assistants bow to him, and now stand so that the first is on his right, the second on his left. The other assistants (if there are others) come to the bishop, genuflecting first to the altar; they stand in line before the faldstool and bow, then form in two lines before him as at a procession.

The bearers of book and candle must now be at hand. The first assistant³ takes off the bishop's mitre and gives it to its bearer. The bearer takes it to the altar and changes it for the golden one. The bishop turns to the altar (by the left) and says silently the *Pater noster* and *Ave Maria*. As soon as he stands, all in choir uncover and stand too. The first two assistants are at the bishop's side, the others behind him (he has turned his back to them). The bishop makes the sign of

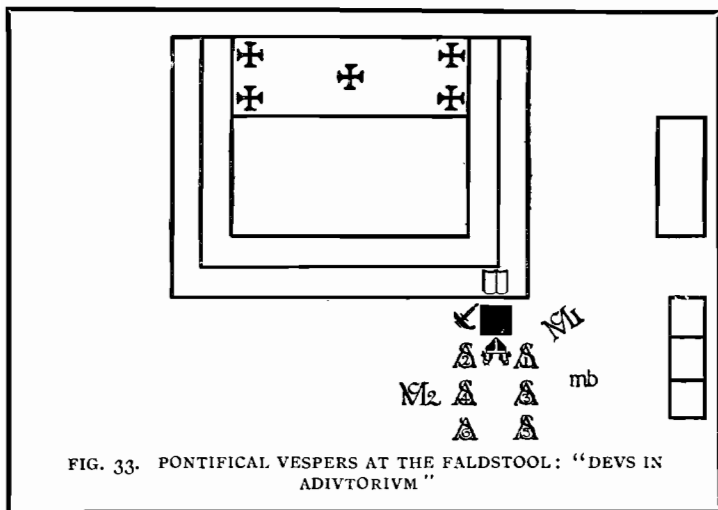
¹ Menghini thinks it unsuitable that the bishop in mantelletum should come in procession with assistants in copes. He notes that at Rome the assistants and acolytes come first to the sanctuary and await the bishop there (Martinucci, II, ii, p. 548, n. 1).

² If the Sanctissimum is there reserved he genuflects.

³ From Martinucci it appears that, in this ceremony, the first assistant, not the second, always puts on and takes off the mitre.

Evening Services

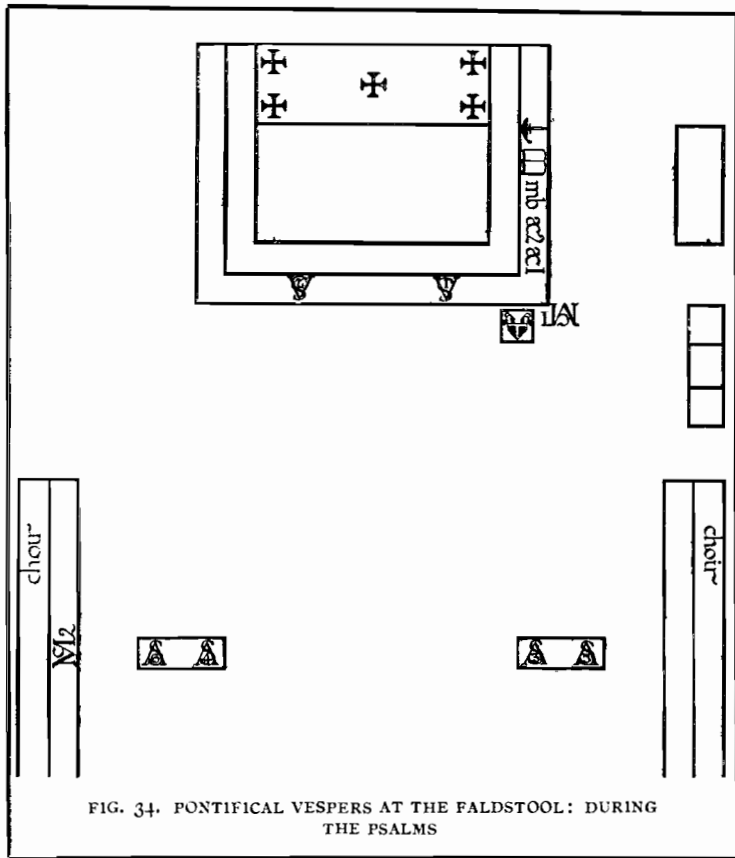
the cross as he sings *Deus in adiutorium meum intende*; the assistants holding the ends of the cope. The candle and book are held before him by their bearers, on the other side of the faldstool. When the choir has ended the response to this, the first cantor comes to the bishop, bows, and pre-intones the antiphon of the first psalm.¹ The bishop then intones it; the cantor bows again, and goes to join the other cantor in the middle of the choir. The first two assistants alone stay by the bishop; the others go to their seats near the end of the choir. The cantors stand in the middle and intone the first psalm. If they are in copes they then go to the same bench as the other assistants; if not, they take their place in the choir stalls at the end near the people, so that they can easily



come forward each time to intone the psalms. The bearers of book and candle retire, and put these on the credence table. As soon as the psalm is intoned the bishop turns towards the people by the right side and sits on the faldstool; the first assistant puts on the golden mitre. The first two assistants should now sit on the altar steps, in the middle, with their back to the altar. The first sits nearer the bishop. If it is the custom (and particularly if the Sanctissimum is reserved on the altar) they may go to the bench instead. They and all who wear the biretta sit and cover themselves. At the *Gloria Patri* all, except the bishop, uncover and bow; he bows wearing the mitre. The cantors go to each member of the choir,

¹ The bishop is standing facing the altar across the faldstool. The cantor comes before him, on the other side of the faldstool, a little to his left, and faces him.

in order of rank, and the first pre-intones to him the next antiphon, which he then intones. The cantors intone the first verse of each psalm. In going to and fro they genuflect each time before the altar and bow to the bishop. At the end of the fifth psalm all the assistants in copes come to the bishop (genuflecting to the altar), bow to him, and stand before him in line, except the first two at his sides. The bishop rises and



all in choir rise with him. He turns to the altar, still wearing the mitre. The first cantor reads the chapter, at his place, now behind the bishop. The bishop sits and the first assistant takes off the mitre. The mitre-bearer takes this to the credence and exchanges it for the precious mitre. The golden mitre will not again be used. The bishop stands, turns to the altar, and the first cantor pre-intones to him the first line of the hymn. The book and candle are held by their bearers

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before him. He intones the first line. While the hymn is sung the bishop stands towards the altar, the first two assistants are at his sides, the others go to stand before their benches. If a verse occurs at which all kneel (see p. 201) a cushion is placed for the bishop to kneel on, before the faldstool; the first assistant removes his skull-cap and replaces it afterwards.

During the hymn the thurifer prepares the incense, comes back with it and waits in the sanctuary. After the hymn the cantors sing the versicle in the middle of the choir. They then go to the bishop, bow, the first pre-intones the antiphon of the *Magnificat*, which he intones, still standing towards the altar. He sits while the antiphon is continued by the choir; the first assistant puts on the precious mitre. The other assistants go to their place, except the cantors, who intone the first verse of the *Magnificat* in the middle. While the antiphon is sung all sit.¹ Before the *Magnificat* is begun the thurifer comes to the bishop, bows, and stands before him. Sitting, the bishop puts on and blesses the incense, while the first assistant holds the boat, asks the blessing, and hands him the spoon, with the solita oscula. Meanwhile the acolytes take their candles from the credence table and go to stand before the altar, bowing to the bishop as they pass. If the first altar to be incensed is not the High Altar the acolytes stand near the entrance of the sanctuary. As soon as the cantors begin the *Magnificat* the bishop rises and makes the sign of the cross. All in choir do so with him. The cantors, when they have intoned, genuflect and go to their place. The bishop comes to the altar between the first assistants. The others join the first two on either side, making one long line with them and the bishop, then form, two and two, as in processions.

If the Sanctissimum is reserved at the High Altar this alone is incensed. The bishop's mitre is taken off, he genuflects with all the others, goes up, kisses the altar, takes the thurible from the first assistant and incenses it as usual. But if, as should be, the Sanctissimum is reserved at another altar, that altar is incensed first. In this case the bishop bows to the High Altar, the others genuflecting; all then go in procession to the altar of the Blessed Sacrament. If it is the custom, some of the principal members of the choir may accompany this procession. The thurifer goes first with the incense, then the acolytes, first M.C., assistants in copes, except the first two, the bishop between the first assistants, train-bearer with the mitre-bearer at his right, the members of the choir who accompany the bishop. The bishop wears the mitre, those who have birettas wear them on leaving the sanctuary.

At the altar of the Blessed Sacrament six candles burn, at

¹ Martinucci, II, ii, p. 557, § 63. This supposes, of course, that the antiphon is doubled.

least for this time of incensing; the altar is uncovered. On arriving before the altar all take off the biretta. The acolytes stand right and left, the assistants part on either side to allow the bishop, with the first two, to come before the altar. The first of these takes off the mitre and skull-cap. The bishop genuflects, goes up to the altar between the assistants, kisses it, then incenses it as at Mass. The procession is formed again; all genuflect, the mitre is put on the bishop, and the procession returns to the High Altar. On the way the biretta is worn.

If other altars are to be incensed this is done, in the same way, before they come back to the High Altar. The bishop always incenses without the mitre. While the altar of the Blessed Sacrament is incensed he and his assistants say the *Magnificat* in a low voice. When they come back to the High Altar the acolytes go to put their candles on the credence table.¹ The bishop kisses and incenses the altar as before. He gives the thurible to the first assistant, who hands it to the thurifer. At the epistle corner the mitre is put on the bishop. He comes with the assistants to the middle, bows to the altar, to the choir on either side, and goes to the faldstool. He stands here looking across the sanctuary, the right shoulder towards the altar. All the assistants stand before him facing him; the first takes the thurible and incenses him with three double incensings. The thurifer holds back the right end of this assistant's cope meanwhile. The bishop then sits, the first two assistants come to his sides, the first takes off his mitre; he stands, again facing the altar; they hold the ends of his cope.

The other assistants return to their bench, except the first cantor, who now incenses the assistants by the bishop, then the others, with a double swing for each, bowing before and after. He gives the thurible to the thurifer, who incenses him, the servers at the credence table and the people. The choir must take care that they do not come to the *Gloria Patri* verse of the *Magnificat* till the incensing is finished. The organ may be played between the verses, or after the verse *Sicut locutus est ad patres nostros*. As soon as the verse *Sicut erat in principio* is finished the bishop sits and is covered with the mitre. All in choir sit with him. But the first two assistants stand, one on either side of the faldstool. Towards the end of the antiphon after the *Magnificat* the other assistants rise, come to the middle, genuflect, then go to stand in line behind the bishop.

The acolytes, at the same time, take their candles from the credence table and come to stand before the faldstool, on the side of the altar. The bearers of book and candle also come to the bishop. Then the first assistant takes off the mitre, the bishop rises and faces the altar.

¹ Martinucci, *l.c.*, p. 560, § 82.

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The first assistants should now change places behind the bishop, so that the first is on his right. The others are in two lines behind him. The book-bearer holds the Antiphonary before him; the other holds the candle at his left. Both are on the other side of the faldstool, between the acolytes. The bishop, standing and facing the altar, with joined hands, sings *Dominus vobiscum* and the collect. If there are commemorations the choir sings the antiphon of each; meanwhile the two cantors go to the middle, genuflect, and standing there sing each versicle.¹ The bishop then sings the collect. When the commemorations are finished he again sings *Dominus vobiscum*; the cantors in the middle sing *Benedicamus Domino*. The acolytes go back to the credence table and put down

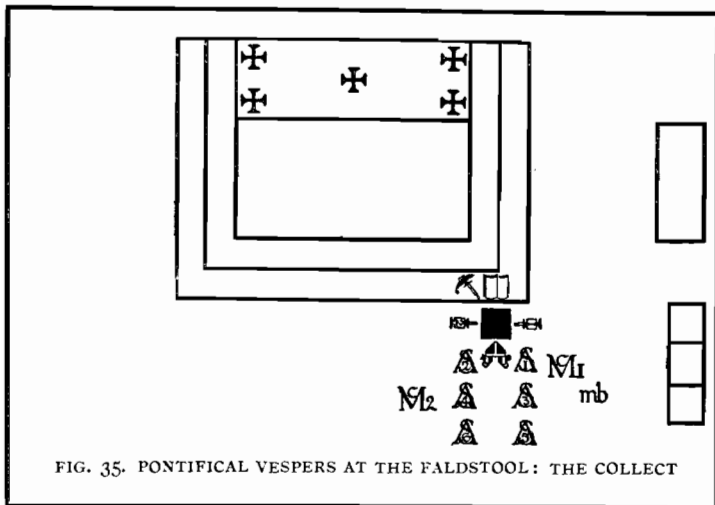


FIG. 35. PONTIFICAL VESPERS AT THE FALDSTOOL: THE COLLECT

their candles; the bearers of book and candle go with them. A server takes the Canon episcopalis and puts it in the middle of the altar, with the scotula by it, for the blessing which will now follow. The verse *Fidelium animae* is not sung. The bishop sits and the first assistant puts on his mitre. The first two assistants again change places; the others go to their bench. If the cantors are not in copes they go to their place in choir. The bishop goes to the altar, bowing to the choir on the way.

The assistants at his sides hold the ends of his cope. In front of the altar he bows,² the others genuflect. The bishop goes up to the altar, kisses it, and sings the verses *Sit nomen*

¹ The other assistants may join the cantors, standing by their sides (Martinucci, *l.c.*, p. 562, § 92).

² Supposing the Sanctissimum not to be reserved there.

Domini, etc. He turns to the people and blesses them with the form *Benedicat vos omnipotens Deus*. The assistants stand at his sides holding the cope while he sings the verses, then kneel in front of him, on the edge of the foot-pace, as he gives the blessing. All in choir kneel too, except canons, who bow low. Then the bishop comes from the altar between his assistants, turns at the foot of the steps, bows to it, while the assistants genuflect, bows again to the choir in passing, and goes back to the faldstool. A server takes the book and scotula to the credence table.

The bishop sits and bows to the assistants at his sides. He now unvests, the first assistant taking off his mitre and the other vestments in order, while the second helps. The cushion is placed in the middle of the lowest altar step. An attendant brings the mantelletum; it is put on the bishop and his pectoral cross over it. His train is fastened so that it does not hang down. He goes before the altar, bowing to the choir, here bows to the altar, while the others genuflect and kneel; he kneels there on a cushion for a short time. The first two assistants kneel at his sides, on the ground behind him. All the servers kneel behind the bishop.

The bishop rises, all make the usual reverence to the altar, and the procession goes out in the order in which they came. The bishop and assistants wear the biretta.

If the bishop unvests in the sacristy, the procession is formed as soon as he has given his blessing. In this case the acolytes go first with lighted candles.

The anthem of the Blessed Virgin is not sung when a bishop celebrates vespers.

In the sacristy the bishop (all having, as usual, bowed to the cross) either sits for a moment while the assistants bow to him, or he unvests at the chair there prepared.

CHAPTER XXI

OTHER EVENING SERVICES

§ 1. COMPLINE

COMPLINE is the simplest and, therefore, in many ways, the best liturgical evening service for a small church having but one priest. While the prayers of compline are most suitable for evening devotion, and the chants are both beautiful and easy to sing, it has hardly any ceremonies.

The rules for compline are simply one particular case of the Divine office sung in choir without solemnity. However great the feast, there are never solemnities at compline, as at vespers. It is one of the lesser hours, of the same rank as prime, terce, sext and none.¹

Some authors say that not so many candles should be lit on the altar as for vespers.² However, there seems no reason against lighting the six lit for most public services. The covering over the altar cloths may remain.³

The persons who take part in the office are the celebrant (called *hebdomadarius*),⁴ a lector, two cantors and a choir. But it is possible to reduce the number if necessary. The lector may be one of the cantors; if there is no liturgical choir (in surplices, before the altar), compline may be sung by singers in other parts of the church, or the verses of the psalms may be sung alternately by trained singers and the congregation. If there are no cantors before the altar, the responsory, versicle and so on may be sung by one or two singers away from the sanctuary. Incense is not used.⁵

The only vestments worn are cassock and surplice, except that the celebrant and clergy present wear the biretta when seated. The celebrant is not to wear a cope.⁶ He comes to the altar, following the others who take part, in cassock and surplice. All genuflect before the altar if the Sanctissimum is there reserved, otherwise the celebrant bows low. All kneel to say the prayer *Aperi Domine* silently.⁷ They rise, make the same reverence to the altar as before, and go to their

¹ For this paragraph cfr. *Caer. Ep.*, Lib. II, cap. iv; Van der Stappen, tom. i, pp. 96-97, 108-109; Le Vasseur, i, pp. 566-568; De Herdt, ii, pp. 527-528.

² So De Herdt, ii, p. 527, § 384. There does not seem to be any rule of the S.R.C.

³ The altar is not incensed nor otherwise used. It may, however, be uncovered, especially if Benediction follows at once.

⁴ This is the special name for the officiating priest at the Divine office. It is, however, convenient to use the general name celebrant for all functions (see p. x).

⁵ *Caer. Ep.*, Lib. II, cap. iv, § 3.

⁶ *Ib.*, §§ 4-5.

⁷ Unless compline follows vespers immediately.

places, the lector to the middle of the choir. The celebrant will go to the first place in the choir, or to the sedile. If there is no liturgical choir and no stalls, benches are prepared for the lector and cantors on either side.

All stand at their place. The lector stands in the middle before the altar. He turns to the celebrant, bows to him, and sings *Iube domne benedicere*. He stays in the same position while the celebrant gives the blessing, *Noctem quietam et finem perfectum*, etc. The choir answers *Amen*;¹ then the lector reads the short lesson, *Fratres, sobrii estote*, etc. As he chants the last words of this, *Tu autem Domine, miserere nobis*, he genuflects, bows to the celebrant, and goes to his place. The celebrant sings the verse *Adiutorium nostrum in nomine Domini*; as he does so, all make the sign of the cross. All say the Lord's Prayer silently. The celebrant, bowing slightly straight before him, says the *Confiteor*, not singing it, but reciting on one note. He strikes his breast thrice at the words *mea culpa, mea culpa, mea maxima culpa*. The choir answer *Misereatur*, while the celebrant still bows. Then he stands erect; the choir together say the *Confiteor*, they turn to the celebrant and bow as they say *tibi pater* and *te pater*; they strike the breast at *mea culpa*, etc. The celebrant answers *Misereatur vestri*, etc. The choir do not stand erect till he has finished this. Then he says *Indulgentiam*, etc., all making the sign of the cross. If there is no choir before the altar, the part of the choir may be taken by the cantors or by the lector. If the lector takes this part he should stay at the middle till the end of the prayer *Misereatur*. The celebrant sings the verse *Converte nos Deus salutaris noster*, he and all making the sign of the cross with the thumb on the breast. Then, making the sign of the cross in the usual way, he sings *Deus in adiutorium meum intende*. The choir or singers answer.

The cantors sing the fragment of the antiphon *Miserere* and the first verse of the psalm *Cum invocarem*. If there are no cantors this may be sung by the lector or by one or two persons among the singers. At the end of the first half of this first verse all sit; those who wear the biretta cover themselves. They remain seated till the antiphon after the three psalms. At the verses *Gloria Patri*, all uncover and bow.

After the antiphon *Misereatur*, all uncover and rise. They now stand to the end, except while the antiphon of the *Nunc dimittis* is sung after this canticle. The hymn is sung. All bow to the altar at its last verse. The celebrant sings the chapter, and the choir answers *Deo gratias*. The cantors come to the middle and sing the verses of the short responsory *In*

¹ The *Caer. Ep.* (Lib. II, cap. iv, § 3) says that the organ is not played, "unless in some churches it is the custom to celebrate this office more solemnly, in which case the organ may be used." This will generally be the case in England.

manus tuas, the choir or people answering. The lector may take the part of cantor, or the verses may be sung by one or two among the singers. The versicle *Custodi nos Domine ut pupillam oculi* is sung by those who sang *In manus tuas*. The cantors (or other persons, as before) sing the part of the antiphon *Salva nos*, and the first verse, *Nunc dimittis*, etc. It is usual to make the sign of the cross as *Nunc dimittis* is sung. During the antiphon that follows all sit. They rise again as soon as it is finished.

If the "Preces" follow, all stand while they are sung, except on ferias, when ferial preces have been said at vespers. In this case all kneel during the preces. The celebrant sings *Dominus vobiscum* and the collect. He sings again *Dominus vobiscum*, the cantors sing the verse *Benedicamus Domino*, the celebrant gives the blessing *Benedicat et custodiat nos*. He makes the sign of the cross on himself as he sings the names of the Divine Persons: all do so with him. He begins the anthem of the Blessed Virgin. This is said standing on Saturdays and Sundays, and during Paschal time; otherwise kneeling. According to the *Caerimoniale episcoporum* the anthem should be recited in a low voice;¹ it is, however, generally sung, and this practice is allowed. There is no rule that the celebrant should stand before the altar during the anthem, but it is a common and lawful custom. The celebrant says the versicle and collect of this anthem (he says the collect standing, in any case). Then he says, or sings, the verse *Divinum auxilium*, lastly *Pater noster*, *Ave Maria*, and the Apostles' creed, silently. The prayer *Sacrosanctae et individuae Trinitati* may be said, kneeling, at the end.

§ 2. MATINS AND LAUDS

EXCEPT in Holy Week (for which see pp. 285-288), probably the only occasion on which matins will be sung in smaller churches is on Christmas night before midnight Mass. Lauds will hardly ever occur.

The general rules for matins sung in choir are these.² The persons who take part are the celebrant, two cantors, lectors for the nine lessons. There may be a M.C. to supervise the whole ceremony. All wear only cassock and surplice (with biretta) during the first part of matins. The celebrant puts on a cope of the colour of the office before the ninth lesson. This cope should therefore be laid out beforehand on the credence table or other suitable place.

The ceremonies are those of every part of the Divine office sung in choir, adapted to the special form of matins. The

¹ *Caer. Ep.*, Lib. II, cap. iii, § 15.

² Cfr. *Caer. Ep.*, Lib. II, cap. vi; Martinucci-Menghini, I, ii, pp. 24-30; Van der Stappen, i, pp. 77-86; Le Vasseur, i, pp. 568-575.

procession should come in this order: M.C., cantors, celebrant, clergy; those of higher rank before the others.¹

All kneel while the prayer *Aperi Domini* is said silently before the altar at the beginning, during the verse *Venite adoremus et procidamus ante Deum* in the Invitatorium psalm, during the verse *Te ergo quaesumus*, etc., in the *Te Deum*. All stand while the *Pater*, *Ave*, and creed are said at the beginning, during the Invitatorium and hymn till the end of the first half of the first verse of the first psalm; also during the Lord's Prayer and absolution in each nocturn after the psalms. The choir should also stand during the blessing given before the first lesson of each nocturn; during the others they sit.² They stand while the fragment of the gospel is read at the beginning of the seventh lesson (on Christmas night also before the eighth), during the whole ninth lesson read by the celebrant, and during the *Te Deum*. All the rest of the time the choir sit. The rules for bowing and uncovering are those of every hour of the Divine office, namely, at the *Gloria Patri*, the last verse of the hymn (Doxology), the holy Name, and so on (see pp. 29-30).

The celebrant has his place at the chief place in choir, or at the sedile. He stands always to bless, even when the others sit. The sign of the cross is not made at the blessings before the lesson.

There should be a lectern in the middle of the choir, at which the lessons are chanted. The first eight are chanted by eight members of the choir. If there are not eight the same person may chant several. The cantors sing the versicles after the psalms of each nocturn. During the eighth responsory the celebrant puts on the cope. The cantors may also put on copes with him.³ The acolytes should light their candles before the ninth lesson. They come and stand on either side of the celebrant, facing one another. He chants this lesson at his place. If other priests are present, before the ninth lesson the celebrant turns and bows to one of them (the first in rank) and asks him for the blessing. Otherwise he says *Iube Domine benedicere*, and gives the blessing himself. No one who is not a deacon may read the gospel at the beginning of a lesson. If the lector is not ordained deacon the celebrant supplies this part. The celebrant intones the first words *Te Deum laudamus*, pre-intoned to him by the first cantor.

At lauds the ceremonies are the same as at vespers. There are the same distinctions as to assistants in copes and so on. The altar is incensed during the *Benedictus*. But at lauds only the altar of the choir is incensed.

¹ *Caer. Ep.*, Lib. II, cap. vi, § 2; Le Vavas seur, i, p. 570.

² Le Vavas seur, i, p. 569.

³ *Caer. Ep.*, Lib. II, cap. vi, § 15.

§ 3. NON-LITURGICAL SERVICES

IN many churches in England it is the custom to form the service on Sunday evening of English prayers, or the rosary, and English hymns, followed by a sermon, and then Benediction. Since such prayers and hymns are not liturgical services,¹ but private devotions, it is obvious that there are no liturgical rules for them, except negative ones. The priest who conducts such services is free to arrange them in any way he likes, as long as he violates no general rule. He will, naturally, continue the custom of the church, unless he has good reason to change it.

He must, however, observe the rules which forbid certain ceremonies used only at liturgical functions. There are other points that may be noticed, since they make for reverence and decorum.

At non-liturgical services the priest who conducts them does not wear a stole or other vestment, except cassock and surplice, with the biretta under the usual conditions. He may light some candles on the altar, though there should not be as many as at Benediction or during Exposition of the Blessed Sacrament. Two are generally sufficient.

He may conduct the prayers from a stall in the choir or kneeling before the altar. He may kneel at a desk here. The rosary and prayers in general are said kneeling; hymns are usually sung standing.²

In the case of vernacular devotions only approved forms may be used.³

Nor may hymns be sung except those approved by the Ordinary.⁴

§ 4. SERMONS

IN preaching members of religious orders which have a distinct dress wear their habit. Other priests wear a surplice. It is the common custom in England to preach in a stole of the colour of the day.⁵ If the sermon comes between vernacular

¹ Nothing in the vulgar tongue is liturgical, except the questions, creed and Lord's Prayer at baptism, the questions at marriage, the penitent's part of confession, and sometimes (*reductive*) a sermon or publication of indulgence.

² The people are more likely to join in the hymns if all stand.

³ In the diocese of Westminster the *Manual of Prayers* (new edition, Burns and Oates, 1886) is approved. The prayers in the various editions of the *Garden of the Soul* are also approved by the bishops.

⁴ *The Hymn Book compiled and prescribed by the Catholic Hierarchy* (Burns and Oates, 1911) is now the only prescribed book of hymns.

⁵ There is no authority for the stole, except recognized custom.

prayers or hymns the stole should be put on immediately before it begins and taken off again as soon as the sermon is finished. The preacher may wear a biretta, which he will take off if he mentions the holy Name and under the usual other conditions (for which see p. 23). In quoting the Bible he should use an approved text.¹

¹ *Cod.*, c. 1327-1348, contains important new rules as to the duty of, and faculties for preaching.

CHAPTER XXII

BENEDICTION AND EXPOSITION OF THE BLESSED SACRAMENT

§ 1. GENERAL RULES

BENEDICTION is not, strictly, a liturgical service. It does not occur in any of the official liturgical books of the Roman rite.¹ It is a comparatively modern devotion, which has become exceedingly popular. It is entirely authorized by ecclesiastical authority throughout the Roman rite. In England it has become the almost invariable conclusion of evening services on Sunday.

Permission must be obtained of the Ordinary for Benediction. It is not lawful to celebrate it on any day, at the discretion of the rector of the church. When leave is given the days on which this service may be held are specified. They always include Sundays and holidays of obligation.

Since Benediction is not a liturgical service, there are, naturally, considerable local differences in its forms in different countries. For England we have now authoritative rules made by the Hierarchy,² which rules must be observed exactly, as far as they go. They still allow some latitude as to the details of what is sung, and in the ceremonies.

The first preparation is that a throne, with a canopy over it, must be placed on or near the altar; on which throne the monstrance will stand. This throne may not be so fixed as to remain always in its place. It is forbidden to erect a permanent throne of this kind on the tabernacle, used both for Benediction, and at other times holding the altar cross. The throne must be movable, placed there for Benediction only, taken away afterwards. The throne need not necessarily be on the tabernacle; but it must not be distant from the altar. If it is placed behind the altar, it must nevertheless appear to be joined to it, so as to form one whole with the altar. If there is a permanent ciborium or canopy over the altar, then there is not to be a throne.³

At least twelve candles must burn on the altar during Benediction. More are allowed.⁴ The veil which covers the altar cloths during the day should be removed. The Paschal candle is not to be lighted.⁵ The altar cross is taken away for this service and replaced afterwards.⁶ It is not allowed to place a cushion on the lowest altar step, unless a bishop or prelate gives Benediction.⁷ Still less is a kneeling-desk allowed. The

¹ For these see pp. 18-19.

² These rules are contained in the *Ritus servandus in solemnibus expositione et benedictione SS. Sacramenti* (Burns and Oates, 1915), pp. 9-15.

³ *Ritus serv.*, p. 13, §§ 1-2.

⁴ *Ib.*, § 3.

⁵ *Ib.*

⁶ *Ib.*

⁷ *Ib.*

monstrance may stand on the altar before Benediction begins. It should be covered with a white veil while not in use.¹

On the throne a corporal is placed, on which the monstrance will stand. The burse and tabernacle key are on the altar.

In the sacristy cassocks and surplices must be ready for the servers; the charcoal is lighted before Benediction and the thurible prepared.

The torches are lit, according to the number used, as indicated below. Further, the vestments are laid out for the celebrant and his ministers (if he has any), as below.

The persons who take part in Benediction are the following: the celebrant, who must be a priest; a server who will bring the humeral-veil, ring the bell, etc. (M.C.),² at least two torch-bearers and a thurifer.

It is well, if possible, that another priest or deacon expose the Blessed Sacrament. The celebrant may be further assisted by a deacon and subdeacon. Various combinations are possible. There may be one priest who will give Benediction, and one priest or deacon to expose the Sanctissimum. There may be a priest, deacon and subdeacon. In this case the deacon exposes the Sanctissimum. Or there may be a celebrant, deacon, subdeacon and a priest to expose.

On more solemn occasions the number of torch-bearers may be increased. There may be four, six or eight.³ Nothing is said in any document about acolytes with their candles; it is supposed that only torch-bearers attend. However, the assistance of acolytes is not forbidden. It does not seem unlawful that, besides the torch-bearers behind the celebrant, also the acolytes should kneel, with their candles, at his side, particularly if the number of torches possessed by the church is limited.

The colour of the vestments for Benediction is white. But if it follows a liturgical office immediately, so that the celebrant does not leave the altar, supposing that he already wears a cope of the colour of the office, he may give Benediction in this.⁴ But he must put on a stole under the cope, which will be of the same colour. In any case the humeral veil is white. The celebrant at Benediction, then, wears a surplice, stole and cope. He may wear amice, alb, girdle, stole and cope; this should always be his dress, if there are assistants in dalmatic and tunicle.⁵ These assistants wear amice, alb, girdle and dalmatic or tunicle. If the deacon will expose

¹ *Ritus serv.*, p. 13, § 3.

² It is difficult to dispense with this server (here called M.C.), since neither a torch-bearer can leave his torch, nor the thurifer his incense to bring the humeral veil to the celebrant, ring the bell, or take the biretta. If there are acolytes, the first of these may leave his candle standing before the altar, while he performs these duties.

³ *Ritus serv.*, p. 13, § 4.

⁴ *Ib.*, § 5.

⁵ *Ib.*

the Sanctissimum, he wears the stole diaconally, from the left shoulder to under the right arm. The priest or deacon who exposes the Blessed Sacrament, if he is not one of the two assistants, wears surplice, and, at the moment of opening the tabernacle and exposing, as also when he replaces the Sanctissimum, a stole. This stole will be of the colour worn by the celebrant.

§ 2. THE RITE OF BENEDICTION

THE servers come to the sanctuary holding their torches, preceded by the thurifer with burning charcoal, but without incense in the thurible. They are followed by the M.C., the priest who exposes (if he assists) then the celebrant, who, if he has two assistants, walks between them, while they hold the ends of his cope.

Before the altar the torch-bearers part on either side to allow the celebrant to pass them, the thurifer goes over to the epistle side of the sanctuary. The celebrant with his assistants (if he has any) comes before the altar. On entering the sanctuary all take off the biretta. The M.C. takes the birettas and hands them back at the end. The deacon, if there is one, takes the celebrant's biretta (with the *solita oscula*) and then hands it to the M.C. The birettas are put aside till the end. Before the altar all genuflect on the ground, then kneel in silent prayer for a moment.¹ The priest who exposes the Sanctissimum now does so. This may be the celebrant himself. He goes up to the altar, spreads the corporal, taking it from the burse, puts the burse on the epistle side of the altar, laying it flat on the mensa. He takes the tabernacle key, which should be on the altar, opens the tabernacle and genuflects on one knee. If the celebrant himself does so, he genuflects straight in front of the tabernacle door. If it is another priest or deacon, he should stand back a step towards the epistle side, so as not to turn his back to the celebrant; then he genuflects towards the tabernacle. No one else makes any reverence at this moment, since they all already kneel.² The priest who exposes takes the little vessel which contains the Sanctissimum (the *lunula*, p. 16) from the tabernacle, places it on the corporal, takes the veil from the monstrance, puts the monstrance on the corporal and places the Sanctissimum in the monstrance. He genuflects again to the Sanctissimum, as before. If a stand or small ladder is necessary, it is brought forward by a server (the M.C.) and put in position. The priest then mounts and places the monstrance on the corporal which lies on the throne.

In some churches he may have to go behind the altar and

¹ *Ritus serv.*, p. 14, § 6.

² *Ib.*, p. 14, note; S.R.C., 16 February 1906.

mount some steps there. When he has done this he genuflects again,¹ and comes back to his place. An assistant priest in stole and surplice now takes off the stole and puts it somewhere near, till he uses it again later.

As soon as the Sanctissimum is exposed, it is incensed, not necessarily when the singers begin the second verse of the hymn *O salutaris*.² The celebrant and his assistants bow, not low,³ rise, the thurifer comes forward and hands the incense boat to the deacon, or to the M.C. The celebrant puts on incense as usual, but nothing is kissed, nor does he bless it, because the Blessed Sacrament is now exposed. The celebrant kneels, takes the thurible from the deacon or M.C. and incenses the Sanctissimum with a triple "ductus duplex" (for the manner of doing this, see p. 26). He hands the thurible back to him from whom he received it. All remain on their knees.

When the tabernacle is opened the hymn *O salutaris* is sung. This custom, not usual in Rome, is to be maintained in England.⁴ When that hymn is finished, any approved hymn, litany or antiphon may be sung. It is not allowed to sing at this moment litanies or other liturgical chants in the vulgar tongue.⁵ The English hymns *Jesus, my Lord, my God, my all*, or *Sweet Sacrament Divine* may be sung.⁶ Prayers may be recited aloud; these may be in the vulgar tongue. This is the moment at which special prayers ordered by the bishop of the diocese to be said at Benediction occur. Throughout England, on Sundays and holidays of obligation the prayer *O blessed Virgin Mary, Mother of God*,⁷ composed by Pope Leo XIII, is to be said after the *O salutaris*, or at latest before the *Tantum ergo*.⁸ But on the second Sunday of each month, instead of this, the *Hail Mary*, Cardinal Wiseman's prayer *O merciful God, let the glorious intercession of thy saints assist us*, and *O most loving Lord Jesus*,⁹ are said here. On the feast and during the octave of Corpus Christi no prayer is to be said before the Blessed Sacrament exposed, except the prayer of the feast, which occurs after the *Tantum ergo*.¹⁰ Then follows the hymn *Tantum ergo*. This may be intoned by the celebrant. As the words of the second line, *Veneremur cernui*, are sung, all bow slightly.¹¹ At the beginning of the second verse, *Genitori Genitoque*, the Sanctissimum is incensed, as before. After this hymn the versicle *Panem de*

¹ *Ritus serv.*, p. 14, § 6. It is impossible to genuflect on the top of a ladder. If a ladder is used, he must first come down, then genuflect on the ground.

² *Ib.*

³ *Ib.*

⁴ *Ib.*, p. 11. They are nos. 72 and 78 in the approved hymn book.

⁵ *Ib.*, p. 42.

⁶ *Ib.*, p. 14, § 7.

⁷ *Ib.*, "praemissa inclinatione mediocri."

⁸ *Ib.*, § 7.

⁹ *Ib.*, p. 42, rubric.

¹⁰ *Ib.*, pp. 43-44.

¹¹ *Ib.*, § 8.

caelo praestitisti eis is sung by one or two cantors, or by the celebrant. The choir answers.¹ The celebrant stands, not bowing first.² With joined hands he sings the collect of Corpus Christi, *Oremus. Deus qui nobis sub sacramento mirabili*, etc. Meanwhile the assistants hold the book before him. If there are no assistants, and no one to hold the book, he must do so himself. No other prayer may be added after the *Tantum ergo*.

When the collect is finished, the priest or deacon who exposed the Sanctissimum puts on the stole again, if he has taken it off. He goes to the throne, genuflects,³ takes the monstrance, and puts it on the corporal on the altar. The celebrant receives the humeral veil from a server (the M.C.). He goes up to the altar, making no reverence first. Here he, with the priest who exposes, genuflects on one knee. Then the priest who exposes hands the monstrance to him, both standing, or the celebrant may take the monstrance from the altar.⁴ The other priest or deacon then goes back to kneel at his place.

If there is no second priest or deacon, the celebrant himself goes to the throne and takes the monstrance, putting it on the altar. Then he kneels and so receives the humeral veil.

In giving Benediction the celebrant holds the monstrance through the ends of the humeral veil, turns by his right to the people, and makes the sign of the cross once over them, not lifting the Host above the level of his own eyes.⁵ Meanwhile he neither sings nor says any words aloud.⁶ He then turns back to the altar by his left so as to complete the circle. Either the assistant priest or deacon now comes to him, receives the monstrance, both standing, and then genuflecting, or the celebrant himself places it on the altar, then genuflects.

While the celebrant gives Benediction the organ may be played gravely and reverently.⁷ The Sanctus bell is rung. It is usual to ring the bell three times, once as the celebrant turns to the people, once in the middle of the blessing, once as he turns back to the altar. It is not necessary to ring the bell if the organ is played meanwhile, though this may be done. Instead of the Sanctus bell, or together with it, the bell of the church outside may be rung in the same way. In England it is usual that the thurifer, kneeling, incense the Sanctissimum thrice during the blessing with double swings, as at

¹ In Eastertide and during the octave of Corpus Christi "Alleluia" is added to this versicle and response. It should never be added to other versicles sung at Benediction. S.R.C., 12 February 1892, no. 3764, ad XVIII.

² *Ritus serv.*, p. 14, § 8; S.R.C., 16 February 1906, ad III.

³ Before he stands on the ladder, if a ladder is used.

⁴ *Ritus serv.*, p. 14, § 9.

⁵ *Ib.*, p. 15, § 9.

⁶ *Ib.*

⁷ *Ib.* Or the more reverent custom of perfect silence may be observed.

the elevation in Mass.¹ If deacon and subdeacon assist at Benediction they should go up to the footpace with the celebrant, kneel, bowing on either side before him, and hold the ends of his cope while he gives the blessing.² If the deacon has exposed the Sanctissimum he will rise from this place to hand the monstrance to the celebrant and to take it back. The ministers rise and genuflect with the celebrant when the monstrance is replaced on the altar. All then come down to kneel again on the lowest step. The prayers *Blessed be God* may then be said in English.³

Then the priest who has exposed, or the deacon, or the celebrant himself, goes to the altar, genuflects, takes the Sanctissimum from the monstrance, replaces it in the tabernacle, genuflects, shuts and locks the tabernacle, removes the monstrance from the corporal, covers it with its veil, folds the corporal and comes back to his place. When he genuflects the others, who are kneeling, make no other reverence than is already contained in their position.⁴ While the Sanctissimum is put back in the tabernacle and during the procession from the church it is usual to sing the antiphon *Adoremus in aeternum sanctissimum Sacramentum*, with the psalm *Laudate Dominum omnes gentes* (Ps. 116).⁵ The antiphon is sung before and after the psalm. But any other text, a hymn, or suitable anthem may take the place of this. Since the Sanctissimum is no longer exposed, an English hymn may be sung.

When the tabernacle is closed and the priest or deacon has come to his place, all genuflect on one knee, on the ground, and go back to the sacristy as they came.

In Rome it is the custom that a priest in surplice and stole should come first, carrying with him the burse and tabernacle key, preceded by thurifer and two torch-bearers. He opens the tabernacle, exposes the Sanctissimum on the throne and incenses it. Hymns and litanies or such chants are sung.

¹ Our *Ritus serv.* says nothing about this incensing. The Congregation of Rites has been asked on two occasions whether this practice is lawful. The first time it answered: "It is not commanded" ("Non praescribi," 11 September 1847, no. 2956, ad IX); the second time it repeated: "Non praescribi," and added, "Let the local custom be observed" (7 September 1861, no. 3108, ad VI). It is certainly the local custom in England.

² *Ritus serv.*, p. 15, § 9.

³ These invocations (composed in Italian by Pope Pius IX) have long been the invariable custom in England. In the new edition of the *Ritus serv.* a further clause is added to the original form: "Blessed be his most sacred Heart" (p. 20). The *Ritus* is careful not to order them absolutely ("dicere licet," p. 15, § 10). It would be possible to conceive a better arranged formula. For instance, it is strange, after blessing persons, to bless an abstract concept, the Immaculate Conception. A blessing of the Holy Ghost, of the Holy Trinity, perhaps of the Apostles and of the Church might be added.

⁴ *Ritus serv.*, p. 15, § 10.

⁵ There is nothing about this in the *Ritus serv.*

Then, at the end, the celebrant in a cope with assistants and torch-bearers comes from the sacristy, the *Tantum ergo* is sung, and all proceeds as above.

This method will hardly occur in England, except in the case of exposition of the Sanctissimum lasting some time.

§ 3. BENEDICTION BY A BISHOP

IN this case there should always be deacon and subdeacon, also, if possible, a priest or other deacon to expose and replace the Sanctissimum.

The bishop's mitre is taken off before the altar,¹ his skull-cap as soon as the tabernacle is opened. He gives the blessing, making the sign of the cross thrice, in the same way as when he blesses with his hand. There is no other difference. The skull-cap is replaced when the tabernacle is shut at the end, the mitre after the final genuflection.

§ 4. BENEDICTION WITH THE CIBORIUM

THIS is a little ceremony which may be held any day.²

The priest who celebrates it wears only surplice and stole. But he may do so immediately after Mass, wearing the Mass vestments except the maniple, which he takes off first. At least six candles should be lit on the altar. There is no throne; the altar cross remains. A thurifer may attend (see below). If possible, there should be two torch-bearers. If not, two candles should be lighted in the sanctuary before the altar at about the place where the torch-bearers would kneel.³ On arriving at the altar, after the usual genuflection, the priest spreads the corporal, opens the tabernacle, genuflects again and leaves it open, so that the people may see the ciborium. He may bring this forward in the tabernacle, that it may be better seen. He does not place it on the altar.

The usual hymns are sung. If incense is used,⁴ the priest

¹ If the Sanctissimum is already exposed, mitre and skull-cap are removed at the entrance of the sanctuary. All make a prostration before the altar.

² Permission of the Ordinary is not required for this simplest form of Benediction. *Cod.*, c. 1274, § 1.

³ Le Vavas seur, i, p. 600, § 83.

⁴ The Blessed Sacrament may be incensed; but this is not necessary, nor does the S.R.C. appear to desire it. In its decree of 11 September 1847 the Congregation says: "The omission of incensing is more conformable to the practice of the Church in Benediction with the sacred pyx (= ciborium)." No. 2957.

incenses as soon as he has come back to his place after having opened the tabernacle; and again at the verse *Genitori Genitoque*. For the blessing the priest receives the humeral veil, goes up to the altar, takes the ciborium and places it on the corporal before the tabernacle. He holds it with the right hand¹ covered by the veil, and arranges the other end of the veil over it. He turns and gives the blessing with one sign of the cross, saying nothing. He replaces the ciborium on the corporal or directly in the tabernacle. He comes down to say the prayers *Blessed be God*. Then he goes up to the altar, arranges everything, and closes the tabernacle.

§ 5. EXPOSITION OF THE BLESSED SACRAMENT

THE best known case of exposition is that of the Forty Hours, for which see pp. 361-371. But it may happen, on other occasions, that the Ordinary allows or commands exposition for some space of time, that the people may have this special opportunity of saying prayers.²

The ceremonies are the same as those of Benediction. Indeed this exposition may be considered as one long Benediction service, with an interval between the exposing of the Sanctissimum and the blessing and reposition at the end. During this interval the priest who has exposed and his servers may go away.

The Blessed Sacrament is exposed by a priest or deacon in surplice and white stole. If the exposition begins immediately after Mass the celebrant of Mass may place the Sanctissimum on the throne. In this case he wears the Mass vestments, except the maniple, which should be taken off first. The colour of the frontal and tabernacle veil should be white. But if exposition follows immediately after Mass, the colour of the Mass may remain. If vespers are sung during the time of exposition the altar will, at least then, be vested in the colour of the office.³ At least twelve candles must burn on the altar all the time of exposition. More candles and flowers⁴ are allowed. If possible, two priests or clerks in surplices should watch kneeling in the sanctuary all the time of exposition. Priests and deacons should wear a white stole.⁵ In England it will not always be possible to observe this. But someone

¹ Le Vavasour says the left hand (i, p. 601, § 93).

² *Cod.*, c. 1274.

³ The S.R.C. on 19 July 1678 ordered that after the Mass or office of another colour, this should be changed to white (no. 1615, ad VII, VIII, IX). See also no. 2673 (19 December 1829), and no. 2562 (20 September 1806).

⁴ Flowers as a decoration of the altar are expressly allowed by the *Caer. Ep.*, Lib. I, cap. xii, § 12. See also below, p. 363, n. 12.

⁵ S.R.C., 10 September 1701, no. 2079, § 18; 17 August 1833, no. 2709, § 2.

must be in the church, kneeling before the Blessed Sacrament all the time. People may relieve one another at intervals.

While the Blessed Sacrament is exposed the *O salutaris* may be sung.¹ As soon as it is placed on the throne it is incensed. The exposition begins. The priest who exposed will now generally retire, making a prostration on both knees. This rule is observed by everyone who comes to the church, passes before the altar, or rises to leave. But, according to the general principle, if someone is occupied in the sanctuary he will make the prostration only on entering and leaving. While passing, during the time he is there, he genuflects on one knee only (see p. 21). No one should enter the sanctuary unless vested in surplice.

During all the time of exposition the Sanctus bell may not be rung at Mass, even at a side altar. Holy Communion should not be given from the altar of exposition, unless there is no other way.² No one may wear a biretta or skull-cap (with the one exception of the canonical hours). No one bows to the choir, no one is incensed in choir.

All the solita oscula are omitted, except in Mass at the epistle, gospel and for the paten and chalice. The hours of the Divine office may be said or sung, but not the office for the dead. If, during the office, a veil is placed in front of the Sanctissimum,³ the members of the choir may wear the biretta when seated; but, even then, it is better not to do so.⁴ Sermons may be preached, but only on the subject of the Holy Eucharist. During the sermon a veil must be placed before the Sanctissimum; the preacher may not cover his head.⁵ No one should sit with his back to the altar.

During the time that no liturgical function is celebrated private prayers may be said aloud and hymns may be sung. Either may be in Latin or in the vulgar tongue. The texts must be approved. Translations of liturgical texts are not allowed, since these must be sung in Latin.⁶

While the Blessed Sacrament is exposed, even more than at any other time, reverence must be shown by everyone in church.

Relics may not be placed on the altar of exposition. If

¹ This does not seem of obligation. Neither the decrees of the S.R.C. nor Roman books on Ceremonies (e.g., Martinucci-Menghini, I, ii, pp. 106-112) say anything about a hymn or prayer at the time of exposition, though they require the "Tantum ergo" at the end. The rule of our *Ritus serv.* (p. 14, § 6) is for Benediction. Therefore, at the beginning of exposition any approved Latin hymn may be sung; or it may be begun in silence.

² S.R.C., 11 mai 1878, no. 3448, ad I; 8 February 1879, no. 3482.

³ This is generally a little banner of white silk on a staff.

⁴ S.R.C., 10 September 1796, no. 2552, ad I.

⁵ S.R.C., 2 April 1667, no. 1352. He should wear a surplice, even if a regular (see below, p. 364).

⁶ S.R.C., 27 February 1882, no. 3537, ad III.

incenses as soon as he has come back to his place after having opened the tabernacle; and again at the verse *Genitori Genitoque*. For the blessing the priest receives the humeral veil, goes up to the altar, takes the ciborium and places it on the corporal before the tabernacle. He holds it with the right hand¹ covered by the veil, and arranges the other end of the veil over it. He turns and gives the blessing with one sign of the cross, saying nothing. He replaces the ciborium on the corporal or directly in the tabernacle. He comes down to say the prayers *Blessed be God*. Then he goes up to the altar, arranges everything, and closes the tabernacle.

§ 5. EXPOSITION OF THE BLESSED SACRAMENT

THE best known case of exposition is that of the Forty Hours, for which see pp. 361-371. But it may happen, on other occasions, that the Ordinary allows or commands exposition for some space of time, that the people may have this special opportunity of saying prayers.²

The ceremonies are the same as those of Benediction. Indeed this exposition may be considered as one long Benediction service, with an interval between the exposing of the Sanctissimum and the blessing and reposition at the end. During this interval the priest who has exposed and his servers may go away.

The Blessed Sacrament is exposed by a priest or deacon in surplice and white stole. If the exposition begins immediately after Mass the celebrant of Mass may place the Sanctissimum on the throne. In this case he wears the Mass vestments, except the maniple, which should be taken off first. The colour of the frontal and tabernacle veil should be white. But if exposition follows immediately after Mass, the colour of the Mass may remain. If vespers are sung during the time of exposition the altar will, at least then, be vested in the colour of the office.³ At least twelve candles must burn on the altar all the time of exposition. More candles and flowers⁴ are allowed. If possible, two priests or clerks in surplices should watch kneeling in the sanctuary all the time of exposition. Priests and deacons should wear a white stole.⁵ In England it will not always be possible to observe this. But someone

¹ Le Vavas seur says the left hand (i, p. 601, § 93).

² *Cod.*, c. 1274.

³ The S.R.C. on 19 July 1678 ordered that after the Mass or office of another colour, this should be changed to white (no. 1615, ad VII, VIII, IX). See also no. 2673 (19 December 1829), and no. 2562 (20 September 1806).

⁴ Flowers as a decoration of the altar are expressly allowed by the *Caer. Ep.*, Lib. I, cap. xii, § 12. See also below, p. 363, n. 12.

⁵ S.R.C., 10 September 1701, no. 2079, § 18; 17 August 1833, no. 2709, § 2.

must be in the church, kneeling before the Blessed Sacrament all the time. People may relieve one another at intervals.

While the Blessed Sacrament is exposed the *O salutaris* may be sung.¹ As soon as it is placed on the throne it is incensed. The exposition begins. The priest who exposed will now generally retire, making a prostration on both knees. This rule is observed by everyone who comes to the church, passes before the altar, or rises to leave. But, according to the general principle, if someone is occupied in the sanctuary he will make the prostration only on entering and leaving. While passing, during the time he is there, he genuflects on one knee only (see p. 21). No one should enter the sanctuary unless vested in surplice.

During all the time of exposition the Sanctus bell may not be rung at Mass, even at a side altar. Holy Communion should not be given from the altar of exposition, unless there is no other way.² No one may wear a biretta or skull-cap (with the one exception of the canonical hours). No one bows to the choir, no one is incensed in choir.

All the solita oscula are omitted, except in Mass at the epistle, gospel and for the paten and chalice. The hours of the Divine office may be said or sung, but not the office for the dead. If, during the office, a veil is placed in front of the Sanctissimum,³ the members of the choir may wear the biretta when seated; but, even then, it is better not to do so.⁴ Sermons may be preached, but only on the subject of the Holy Eucharist. During the sermon a veil must be placed before the Sanctissimum; the preacher may not cover his head.⁵ No one should sit with his back to the altar.

During the time that no liturgical function is celebrated private prayers may be said aloud and hymns may be sung. Either may be in Latin or in the vulgar tongue. The texts must be approved. Translations of liturgical texts are not allowed, since these must be sung in Latin.⁶

While the Blessed Sacrament is exposed, even more than at any other time, reverence must be shown by everyone in church.

Relics may not be placed on the altar of exposition. If

¹ This does not seem of obligation. Neither the decrees of the S.R.C. nor Roman books on Ceremonies (*e.g.*, Martinucci-Menghini, I, ii, pp. 106-112) say anything about a hymn or prayer at the time of exposition, though they require the "Tantum ergo" at the end. The rule of our *Ritus serv.* (p. 14, § 6) is for Benediction. Therefore, at the beginning of exposition any approved Latin hymn may be sung; or it may be begun in silence.

² S.R.C., 11 mai 1878, no. 3448, ad I; 8 February 1879, no. 3482.

³ This is generally a little banner of white silk on a staff.

⁴ S.R.C., 10 September 1796, no. 2552, ad I.

⁵ S.R.C., 2 April 1667, no. 1352. He should wear a surplice, even if a regular (see below, p. 364).

⁶ S.R.C., 27 February 1882, no. 3537, ad III.

Mass is said at this altar an altar-cross is not necessary, but is allowed.¹

When the time of exposition is over Benediction is given. The celebrant enters, with or without deacon and subdeacon or assistant priest, to put back the Blessed Sacrament. All make a prostration before the altar, then kneel. The usual form of Benediction may be used (without, of course, the rite of taking the Sanctissimum from the tabernacle, since it is already exposed), or only the latter part, from the *Tantum ergo*. In the first case the Sanctissimum will be incensed twice, in the second case only at the verse *Genitori Genitoque*. The closing of the tabernacle after Benediction ends the exposition.

§ 6. TO REMOVE THE BLESSED SACRAMENT

IF, for any reason, the Sanctissimum is to be carried from one altar to another, this is done by a priest or deacon² in surplice and white stole. He is accompanied by three servers, of whom two carry torches,³ the third the small canopy (*umbella*, see p. 18) used on these occasions.⁴

A corporal must first be spread on the altar to which the Sanctissimum will be brought. On the altar from which it is taken there is another corporal, unless the priest brings this with him. By the altar a white humeral veil is laid out. On both altars two candles should be lighted. The torch-bearers may come from the sacristy holding their torches, or these may be ready for them to take at the altar to which they first go. The bearer of the canopy goes first, holding it not extended, then the torch-bearers, then the priest or deacon.

At the altar from which the Sanctissimum will be taken all genuflect, then kneel for a moment. The priest rises, spreads the corporal, opens the tabernacle, takes out the ciborium or pyx and places it on the corporal. Then he kneels and receives the humeral veil from a server. With this he holds the ciborium or pyx. The torch-bearers go in front with the torches, the other server walks behind the priest, holding the canopy open over him.

On the way to the other altar the priest should recite psalms⁵ with the servers. He goes straight up to the altar

¹ S.R.C., 2 September 1741, no. 2365, ad I.

² A deacon may always do so, even if priests are present. S.R.C., 23 November 1906, Dubium III.

³ In case of necessity one torch-bearer is sufficient.

⁴ The *umbella* is always used at Rome. If the church does not possess one, it must be dispensed with. But, where the Sanctissimum is reserved not on the High Altar, this *umbella* becomes a necessary article of furniture, which should be procured.

⁵ The psalms are not specified. Ps. 115 (*Credidi*), 147 (*Lauda Ierusalem*), 121 (*Laetatus sum*), 112 (*Laudate pueri*), 116 (*Laudate Dominum*), or others from the office of Corpus Christi are suitable.

and places the ciborium on the corporal there. Then he kneels and the veil is taken from him. He opens the tabernacle, puts the ciborium in it, genuflects again and closes the tabernacle. He comes down the steps and all genuflect together. The torches are extinguished, the canopy closed, all go back to the sacristy.