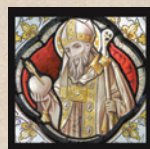




Treasure
and Tradition

The Ultimate Guide
to the Latin Mass

by Lisa Bergman



ST. AUGUSTINE
ACADEMY PRESS
Homer Glen, Illinois



CONTENTS

How to Use this Book	viii
The Four Ends of Sacrifice	x
This Is the Mass	xi
Ancient Jewish worship	xii
The Two Main Parts of the Mass	xii
The Two Parts of Prayer	xiii
What Makes this Mass Different?	xiv
Forms of Celebration of the Tridentine Mass	xv
The Music of the Tridentine Mass	xv
The Church Calendar	xvi
The Seasons of the Church	xvii
Liturgical Colors	xviii
The Sacred Ministers at Mass	xix
The Priest's Vestments	xx
How We Should Dress for Mass	xxi
The Sacred Vessels and Linens	xxii
The Altar and its Furniture	xxiv
The Sides of the Altar	xxv
We Prepare for Mass	xxvi
MASS OF THE CATECHUMENS	2
MASS OF THE FAITHFUL	18
A Common Ancestor: the Divine Office	64
The Canonical Hours	65
The Structure of the Divine Office	66
A Common Method of Prayer	67
The Catholic Bible	68
Glossary	71
Devotions for Confession	88
Suggested Prayers	92
Bibliography and Reading List	94

How to Use This Book

This Missal is unlike any you have seen before. Here's an introduction to its parts.

BOOKMARK CHART

Any time you lose your place during the Mass, consult this chart at the front of the book and listen or look for cues that will help you find the right page.



normal	foot of altar		The Celebrant bows low to recite the <i>Confiteor</i> , then the server or ministers do likewise.	Confiteor	5
raised	center of altar		At High Mass, the <i>Kyrie</i> is sung by the choir. At Low Mass, it is recited aloud by the Priest.	Kyrie	9
raised	center of altar		At High Mass, the Celebrant intones, "Gloria in Excelsis Deo," followed by the choir.	Gloria	11
raised	left side of altar (our right)		At High Mass, the Subdeacon reads the Epistle. At Low Mass, the Priest reads the Epistle aloud.	Epistle	13
raised	right side of altar (our left)		At High Mass, the Deacon reads the Gospel. At Low Mass, the Priest reads the Gospel aloud.	Gospel	15

A CRASH COURSE IN BLACK AND WHITE

The first 18 pages of this book are dedicated to laying the foundation you need for understanding the differences between the Ordinary Form and the Extraordinary Form. Learn about the structure of the Mass, its whys and wherefores, its music, its calendar (and why it is different from the one we use today), how to tell the difference between Low Mass and High Mass, and how to figure out who all those people are up on the altar (including what they are wearing and carrying). We also discuss what you can do to prepare yourself for Mass.



THE ALTAR AND ITS FURNITURE

The word *altar* comes from the Latin *altare* meaning "high thing" and the *prolella* on which it sits always raised above the floor by three steps representing the virtues of Faith, Hope and Charity.

The following things are necessary in order for an altar to be used for the Holy Sacrifice of the Mass:

1. It must be consecrated with an *altar stone* in the center, containing the relics of at least three saints.
2. The *mensa* or altar top must be covered with three *altar cloths*.
3. It must have a *crucifix*.
4. It must have at least *two candles*.

The three altar cloths are as follows:

1. First is the *ave cloth*, a woven linen cloth which fits exactly to the top of the altar.
2. A top cloth is another linen cloth of the same size.
3. The *supper cloth* is the same depth as the altar top, but extends in length to the prolella on either side. This fine linen cloth is embroidered with five crosses: one at each corner and one in the center, above the altar stone.

In addition to these necessities, most sacrament altars will also have the following furnishings:

1. The *tabernacle* is located in the center of the altar. In this precious home the consecrated Hosts are kept reserved under lock and key. It is usually covered with a veil, which can either be white or the same color as the vestments.
2. There are *three altar cards*. The largest, in the center, contains the prayers for the Ordinary and Canon of the Mass. There are two smaller ones that on the Epistle side contain the prayers for the *Lectio* and the mixing of water and wine; that on the Gospel side contain the *Lectio* Gospel.
3. The *Missal* contains all of the prayers of the Mass, both Ordinary and Proper.
4. A *chalice* may hang down in front of the altar. It is called the *antependium* or *frontal* and it matches the color of the vestments.
5. *Flowers*, statues, *reliquaries* and additional candles may be used to make the altar even more beautiful for our Lord.

Some additional things you may find on an altar which are not shown here:

- A *chalice* may hang down in front of the altar. It is called the *antependium* or *frontal* and it matches the color of the vestments.
- Flowers*, statues, *reliquaries* and additional candles may be used to make the altar even more beautiful for our Lord.

THE MASS

Each double-page spread explores the themes and history of one part of the Mass, providing the text in Latin with English subtitles, as well as in plain English. Photographs and diagrams help to show what the priest is doing at each point, and copious notes explain the various prayers and actions, when parts are omitted, and when parts are sung by the choir or cantor.

Photographs showing the actions of the priest during High Mass

Notes explaining the prayers and actions of the Mass

Exploration of the themes and history of the Mass

The Mass in Latin with subtitles

Cues to the music of the Mass

The Mass in English

The propers of the Mass are set apart in a box (the ones included here are those for Trinity Sunday)

Diagrams showing the position of the priest at Low Mass

Parts of the Mass which are sometimes omitted are shown in brackets or with this icon

THE LESSON OF SCRIPTURE
Having offered our prayers and praise to God, we now receive instruction from Him through the writings of the Prophets and Apostles.

EPISTLE
SEE PROPER OF MASS FOR THE DAY.
LECTIO Epistolae beati Pauli Apostoli ad Romanos.

EPISTLE
SEE PROPER OF MASS FOR THE DAY.
I reason from the Epistle of blessed Paul the Apostle to the Romans. O the depth of the riches of the wisdom and of the knowledge of God! How incomprehensible are His judgments, and how inscrutable His ways! For who hath known the mind of the Lord? Or who hath been His counsellor? Or who hath seen His glory, and comprehended shall be made him? For of Him, and by Him, and in Him, are all things: to Him be glory for ever. Amen.

GRADUAL AND ALLELUIA (OR TRACT)
SEE PROPER OF MASS FOR THE DAY.
Benedictus es, Domine, in firmamento caeli, et laudabilis in saecula. Alleluia.

SEQUENCE
Benedictus es, Domine Deus pater noster, et laudabilis in saecula. Alleluia.

APPENDIX

Even more about the Mass can be found here. We compare its development with its sister liturgy, the Divine Office (also known as the Liturgy of the Hours); we explain the history of the various English translations of the Bible; we include a glossary (and a suggested reading list) to help you to discover more about the concepts you have learned; and lastly, we provide various prayers and a preparation for confession.

THE CANONICAL HOURS
Christian writings frequently mention the custom of the Divine Office as if it had been in practice from the fourth century. The Divine Office as we know it has been fairly constant since the twelfth century.

The Geneva Bible (1560)
Most Protestants did not accept during the reign of the Catholic Queen Elizabeth I. It was the first Bible to be printed in England, and it was the first Bible to be printed in the English language. It was the first Bible to be printed in the English language.

The King James Version (1611)
The King James Version of the Bible was the first Bible to be printed in the English language. It was the first Bible to be printed in the English language.

Challoner's Revision of the Douay-Rheims (1750)
The Douay-Rheims Bible was the first Bible to be printed in the English language. It was the first Bible to be printed in the English language.

BIBLIOGRAPHY AND READING LIST
The many things you have learned in this book come from some of these books. If you would like to learn more, we highly recommend reading these:

KNOW YOUR MASS
The Mass is the central act of the Christian religion. It is the source and summit of the Christian life. It is the sacrifice of Christ and the Church. It is the memorial of the sacrifice of Christ on the cross. It is the sacrament of the Eucharist.

DEVOTIONS FOR CONFESSION
Confession is a sacrament of the Church. It is the sacrament of the Eucharist. It is the sacrament of the Eucharist.

PRAYERS IN PREPARATION FOR HOLY COMMUNION
The Mass is the central act of the Christian religion. It is the source and summit of the Christian life. It is the sacrifice of Christ and the Church. It is the memorial of the sacrifice of Christ on the cross. It is the sacrament of the Eucharist.

BARQUE DE L'EGLISE



INTRODUCTION

Most Catholics today are vaguely aware that at one time, Mass was said in Latin while the priest faced the altar. However, most quite simply can't imagine sitting through a ceremony performed in a dead language by a man who has his back turned to them. Mention the fact that the most crucial parts of this rite are inaudible, and that the singing of the propers at High Mass obscures much of the rest, and suddenly this Mass seems less like the "Extraordinary Form" (*as in, thank heaven it's not the Ordinary Form!*) and more like a ritual that is hopelessly anachronistic, inaccessible and forbidding—in a word, *dead*.

But these are merely the human limitations of a liturgy which, through its thousands of years of usage, comes down to us directly from Christ Himself, and from the religious practices He followed in temple and synagogue. In fact, we may look back as far as Adam and Abel for the earliest ancestor of the sacrifice we offer on our altars. The practices handed down to Abraham, Isaac and Jacob were perfected by Moses and the Prophets. David wrote the Psalms to accompany the Temple services. All of them were shaping a Divinely inspired heritage of worship. And while Christ's death replaced the bloody sacrifices of the Old Covenant with His own, the Apostles changed little of the ancient practices of their faith in celebrating the early Mass, except to add the rite instituted by Christ at the Last Supper.

Thus, as we explore fully the treasures the Mass holds, we discover that this is no mere vestige of the pomp of medieval clerics, but a living tradition that incorporates the entire history of salvation. This book seeks to pull back the veil of time and disuse and reveal this rich ancestry, so that no barrier of language, custom or understanding can hinder us from glorying in its splendor.

"Picture then the High Priest Christ leaving the sacristy of heaven for the altar of Calvary. He has already put on the vestment of our human nature, the maniple of our suffering, the stole of priesthood, the chasuble of the Cross. Calvary is his cathedral; the rock of Calvary is the altar stone; the sun turning to red is the sanctuary lamp; Mary and John are the living side altars; the Host is His Body; the wine is His Blood. He is upright as Priest, yet He is prostrate as Victim. His Mass is about to begin."

—Bishop Fulton Sheen, *Calvary and the Mass*.

THE FOUR ENDS OF SACRIFICE

HOLY MASS IS THE MOST PERFECT FULFILLMENT OF THESE FOUR ENDS:



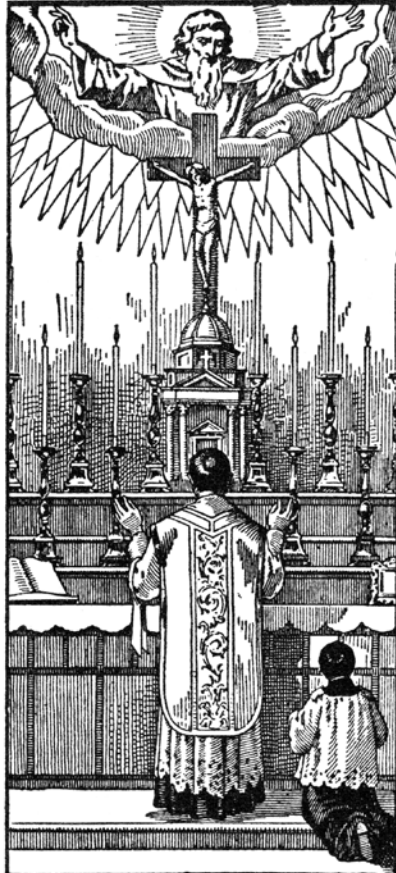
ADORATION

The sacrifice of God's only Son is the only truly worthy gift we can offer Him in honor and adoration.



THANKSGIVING

Through Christ we offer most efficiently our thanks and praise for all the many benefits we receive.



THE SACRIFICE OF THE MASS IS OFFERED FOR FOUR ENDS



ATONEMENT

Through the Sacrifice of the Mass, we apply the Blood of Christ for the forgiveness of our sins.



PETITION

Through Christ's intercession, we hope to obtain the assistance of God's grace for our intentions.



Under the old Law, different sacrifices were prescribed for each of these ends.



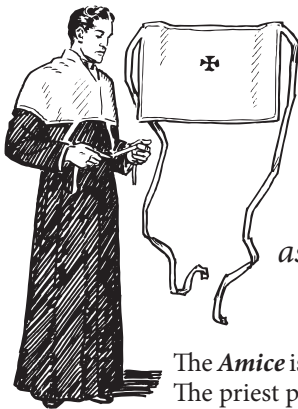
These were replaced by Christ's Perfect Sacrifice on the Cross.



This Perfect Sacrifice is renewed in the Mass, where Christ is both Priest and Victim.

THE PRIEST'S VESTMENTS

When the priest prepares for Mass, he is like a soldier of Christ donning his armor for battle. He recites a special prayer as he puts on each of the sacred vestments.



*“Place, O Lord, on my head the **helmet of salvation**, that so I may resist the assaults of the devil.”*

The **Amice** is a rectangle of fine linen. The priest places it for a moment on his head, and then allows it to rest upon his shoulders. It was originally a covering for the head and neck and was worn like a hood.

*“**Make me white**, O Lord, and cleanse my heart; that being made white in the Blood of the Lamb I may deserve an eternal reward.”*



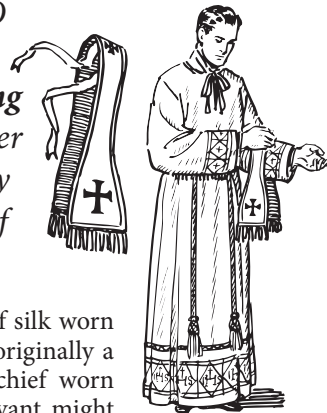
The **Alb** is a wide linen tunic reaching to the feet and covering the whole body. It symbolizes the purity of the Christian soul, having been washed in the blood of the Lamb. (Apoc. 7:14)



*“Gird me, O Lord, with the **cincture of purity**, and quench in my heart the fire of concupiscence, that the virtue of continence and chastity may abide in me.”*

The **Cincture**, or girdle, is a cord of linen fastened about the waist to confine the alb. It is a symbol of chastity.

*“May I deserve, O Lord, to bear the **maniple of weeping and sorrow** in order that I may joyfully reap the reward of my labors.”*



The **Maniple** is a band of silk worn on the left arm. It was originally a small towel or handkerchief worn over the arm, like a servant might carry. It is a symbol of servitude and of the cares of this world, and represents Our Lord's Passion.



*“Restore to me, O Lord, the state of **immortality** which I lost through the sin of my first parents and, although unworthy to approach Thy Sacred Mysteries, may I deserve nevertheless eternal joy.”*

The **Stole** is a long band of silk of the same width and color as the maniple, but three times its length. The priest wears it around the neck and crossed on the breast, and it represents immortality.

*“O Lord, who has said, ‘**My yoke is sweet and My burden light**,’ grant that I may so carry it as to merit Thy grace.”*



Chasuble means “little house” and it is the outer and chief vestment of the priest. It is usually ornamented with a large cross on the back, and sometimes on the front of the garment. It symbolizes the yoke of Christ.

THE ALTAR AND ITS FURNITURE

The word *altar* comes from the Latin *altus* meaning “high thing” and the *predella* on which it sits is always raised above the floor by three steps representing the virtues of Faith, Hope and Charity.

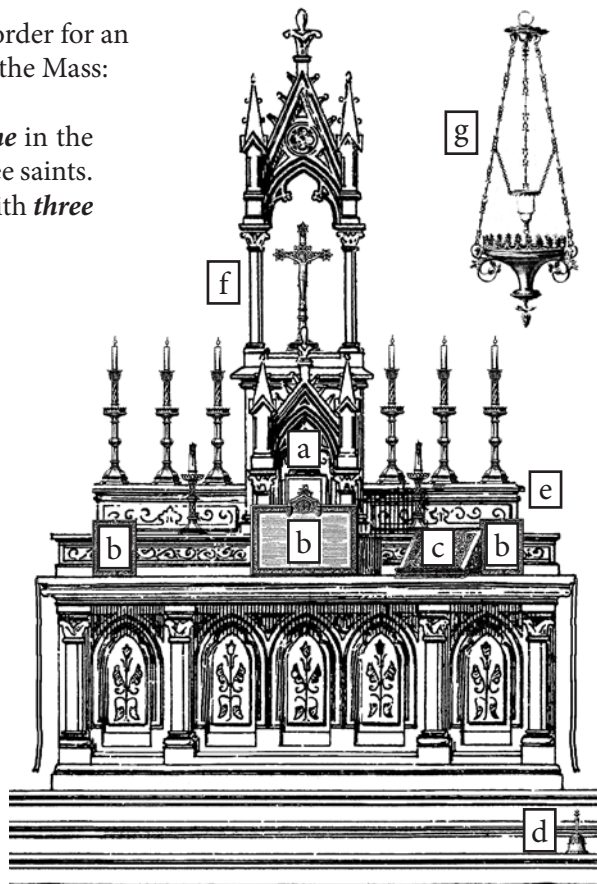
The following things are necessary in order for an altar to be used for the Holy Sacrifice of the Mass:

1. It must be consecrated with an *altar stone* in the center, containing the relics of at least three saints.
2. The *mensa* or altar top must be covered with *three altar cloths*;
3. It must have a *crucifix*;
4. It must have *at least two candles*.

The three altar cloths are as follows:

1. First is the *cere cloth*, a waxed linen cloth which fits exactly to the top of the altar.
2. Atop this cloth is another linen cloth of the same size.
3. The topmost cloth is the same depth as the altar top, but extends in length to the predella on either side. This fine linen cloth is embroidered with five crosses: one at each corner, and one in the center, above the altar stone.

In addition to these necessities, most permanent altars will also have the following furnishings:



a The *tabernacle* is located in the center of the altar. In this precious home the consecrated Hosts are kept reserved under lock and key. It is usually covered with a veil, which can either be white or the same color as the vestments.

b There are three *altar cards*. The largest, in the center, contains the prayers for the Offertory and Canon of the Mass. There are two smaller ones: that on the Epistle side contains the prayers for the *Lavabo* and the mixing of water and wine; that on the Gospel side contains the Last Gospel.

c The *Missal* contains all of the prayers of the Mass, both Ordinary and Proper.

d A *bell* is kept at the foot of the altar to be rung by the server at the Consecration and other crucial moments in the Mass.

e This altar has two *candlebenches* (or *gradine*): the lower one holds the two candles that are lit for Low Mass; the upper one holds the six candles that are lit for High Mass.

f Some altars feature a *canopy* or *throne*. A *monstrance* may be placed here for exposition of the Blessed Sacrament during Benediction.

g An *sanctuary lamp* filled with pure olive oil is kept burning at all times near the altar to remind us that Christ is present in the Tabernacle.

Some additional things you may find on an altar which are not shown here:

- A cloth may hang down in front of the altar. It is called the *antependium* or *frontal* and it matches the color of the vestments.
- Flowers, statues, reliquaries and additional candles may be used to make the altar even more beautiful for our Lord.

MASS OF THE CATECHUMENS

The bell rings and we stand in reverence as the Celebrant enters the Sanctuary. After spreading the corporal upon the altar and arranging the sacred vessels, he returns to the foot of the altar and begins Mass with the Sign of the Cross.

“I will go in unto the Altar of God.” What an excellent way to begin the Mass! Upon Mount Moriah, the Holy Mountain in Jerusalem, stood the Temple, on the ancient spot where Abraham was commanded to sacrifice his only son. Before it, the altar of holocausts burned night and day. Only here could sacrifices be offered to God. The author of this Psalm is said to have been a levite living in exile far from Jerusalem, and he sighs with longing. Yet even in his darkest hour, he places his trust in the Lord, and he clings to the hope that his prayer will soon be answered.



THE PSALMS: AN ANCIENT FORM OF PRAYER

The word *psalm* comes from the Greek *psalmoi* meaning ‘music of the harp,’ but the original Hebrew word for these sacred verses is *Tehillim*, or “praises.” Tradition maintains that nearly all of these songs of praise, thanksgiving or lamentation were written by King David for use in the Temple services. But this official hymnal of Hebrew worship also summed up, in poetic form, the entirety of the faith of Israel. For this reason, devout Jews would pray the entire cycle of 150 psalms each week—a tradition which was continued in the *Divine Office*, the official prayer of the Catholic Church, and which later gave rise to the fifteen decades of the Rosary.

WHAT IS A LEVITE?

Jacob was given the name *Israel* by God when he wrestled with the Angel and won. His twelve sons had many children, and from them descended the *Twelve Tribes of Israel*, each named after one of these twelve sons.

The descendants of Levi were set apart from the other tribes: they could not own land, and were instead supported by *tithes*. In return, they fulfilled certain religious duties, such as singing Psalms in the Temple services, helping maintain the Temple proper, or serving as teachers or judges. Moses and Aaron were Levites; Aaron and his descendants alone served as priests.



The *Introit* is begun as soon as the Priest enters, followed immediately by the *Kyrie*.

This is an *Antiphon*. It will be repeated again at the end of the Psalm. You will see this structure repeated in many places throughout the Mass. For more about Antiphons and their use, see pp.18 & 67.



Because of the Joy expressed in this Psalm, it is omitted in Masses for the Dead and during Passiontide (that is, from Palm Sunday until Holy Thursday).



We should try to detach ourselves from the world and its distractions as we approach the altar for Holy Mass.

This is a *Doxology*. We say it at the end of a Psalm before repeating the Antiphon. See page 10 to learn more about doxologies.



Now the Antiphon is repeated.



Next we are going to examine our conscience and confess our sins, so the Priest humbly asks God to assist us, using a small part, or *Versicle*, from Psalm 123.

KNEEL

*The priest, upon reaching the foot of the altar,
bows and makes the sign of the cross:*

In nómine Patris, ✠ et Fílii, et Spíritus sancti. Amen.
In name of Father, and of Son, and of Spirit Holy.

Then, with his hands joined, he begins the Antiphon:

ANT: Introibo ad altáre Dei.
I will go in to altar of God.

The server responds:

R: Ad Deum qui laetíficat juventútem meam.
To God Who gladdens youth my.

PSALM 42: JUDICA ME

ÚDICA ME, Deus,
Judge me, God,

et discérne causam meam de gente non sancta:
and distinguish cause my from nation not holy:

ab hómine iníquo et dolóso érué me.
from man unjust, and deceitful deliver me.

R: Quia tu es, Deus, fortitúdo mea: quare me repulísti,
Because You are, God, strength my: why me you repulsed,

et quare tristis incédo, dum affligit me inimícus ?
and why sad I go, while afflicts me the enemy?

V: Emítte lucem tuam, et veritátem tuam:
Send forth light Your, and truth Your:

ipsa me deduxérunt,
They me have led,

et adduxérunt in montem sanctum tuum,
and have brought to mountain holy Your,

et in tabernácula tua.
and to tabernacle Your.

R: Et introíbo ad altáre Dei:
And I will go in to altar of God.

ad Deum qui laetíficat juventútem meam.
To God Who gladdens youth my.

V: Confitébor tibi in cithára, Deus, Deus meus:
I will confess You on harp, God, God my:

quare tristis es, ánima mea, et quare contúrbas me?
why sad are you, soul my, and why you disquiet me?

R: Spera in Deo, quóniam adhuc confitébor illi:
Hope in God, because still I will confess Him

salutáre vultus mei, et Deus meus.
salvation of face my, and God my.

V: Glória Patri et Fílio et Spíritui Sancto.
Glory to Father, and to Son, and to Spirit Holy.

R: Sicut erat in princípío et nunc et semper,
Just as it was in beginning, and now, and always,

et in saécula saeculórum. Amen.
and unto ages of ages.

The Priest now repeats the Antiphon:

ANT: Introibo ad altáre Dei.
I will go in to altar of God.

R: Ad Deum qui laetíficat juventútem meam.
To God Who gladdens youth my.

He then adds while signing himself with the sign of the cross:

V: Adjutórium nostrum ✠ in nómine Dómini.
Help our in name of Lord.

R: Qui fecit caelum et terram.
Who made heaven and earth.



In the name of the Father, ✠ and of the Son, and of the Holy Spirit. Amen.

ANT: I will go in unto the altar of God.

R: Unto God who giveth joy to my youth.

PSALM 42: JUDICA ME

Judge me, O God, and distinguish my cause against an ungodly nation: deliver me from the unjust and deceitful man.

R: For Thou, O God, art my strength: why hast Thou cast me from Thee, and why go I sorrowful while the enemy afflicteth me?

V: O send out Thy light and Thy truth: they have led me and brought me unto Thy holy hill, even unto Thy tabernacles.

R: Then will I go unto the altar of God, unto God, who giveth joy to my youth.

V: I will praise thee upon the harp, O God, my God, why art thou cast down, O my soul? and why art thou disquieted within me?

R: Hope thou in God: for yet will I praise Him, who is the health of my countenance and my God.

V: Glory be to the Father, and to the Son, and to the Holy Spirit.

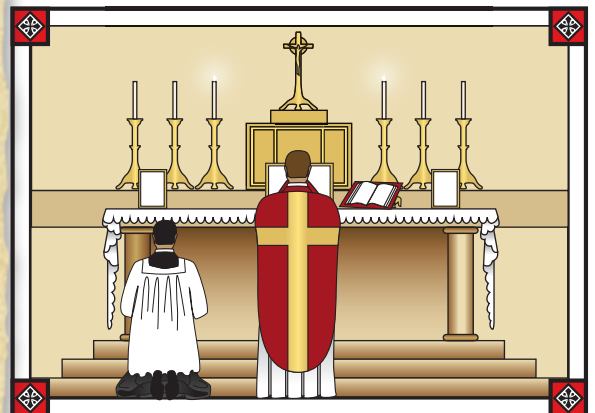
R: As it was in the beginning, is now and ever shall be, world without end. Amen

ANT: I will go in unto the altar of God.

R: Unto God, who giveth joy to my youth.

V: Our help ✠ is in the name of the Lord.

R: Who hath made heaven and earth.



THE LESSON OF SCRIPTURE

Having offered our prayers and praise to God, we now receive instruction from Him through the writings of the Prophets and Apostles. (See diagram p. xiii.)

In their synagogue service on the Sabbath, the Jews read from the Scriptures: first from the Law, then from the Prophets. These readings were interspersed with the singing of Psalms.

Thus when the first Christians gathered on Sundays to celebrate our Lord's Resurrection, they continued this tradition; however, in addition to reading from the Law and the Prophets, they also read from the Apostles and the Evangelists.

As the readings from the New Testament came to be preferred, the psalms that were originally sung between each of the three readings were combined and done at the same time.



The *Epistle* is a letter or "lesson," usually taken from the writings of St. Paul; however, it can be from the letters written by the other Apostles (Peter, John, James or Jude), or it can be a reading from the Acts of the Apostles, the book of the Apocalypse, or the Old Testament.



The *Gradual* is to be sung as soon as the Epistle is finished, followed immediately by the *Alleluia* or *Tract*, and then the *Sequence* if appropriate.

DID YOU KNOW?

The word (*h*)*alleluia* comes from the Hebrew words *Hallelu*, meaning 'let us praise' and *Yah*, which is a shortened form of *Yahweh*, one of the names of God. It is the first and last word of several of the psalms, particularly numbers 113 thru 118, which are referred to as the *Hallel Psalms*. These are traditionally recited during important Jewish festivals—in particular, during the celebration of the *Passover*.



At one time, there was a *Sequence* hymn for every feast. Only five of these have been retained:

- *Victimae Paschali* is used for Easter
- *Veni Sancte Spiritus* for Pentecost
- *Lauda Sion* for the feast of Corpus Christi
- *Stabat Mater* for the Feast of the Sorrowful Mother
- *Dies Irae* in Masses for the Dead.

The *Gradual* gets its name from the Latin word *gradus*, meaning 'step,' because it was a psalm that was traditionally introduced *from the steps* of the ambo (or pulpit). This versicle and its antiphon are always specially selected to harmonize with the readings.

The Alleluia is a *responsory*; its versicle is intoned with two *Alleluias* in the place of an antiphon, and is completed with another *Alleluia*.

Since the Alleluia expresses praise and joy, it is omitted in Masses for the Dead and during Lent. At these times, it is replaced by a portion of a Psalm called the *Tract*, which is *not* done as a responsory.



EPISTLE

SIT

✠ SEE PROPER OF MASS FOR THE DAY. ✠



LECTIO Epistolae beati Pauli Apostoli
Lesson from Epistle (of) blessed Paul Apostle
ad Romanos.
to Romans.

O altitúdo divitiárum sapiéntiae et sciéntiae Dei:
O depth of riches of wisdom and of knowledge of God:

quam incomprehensibília sunt iudícia ejus,
how incomprehensible are judgements of his,

et investigábiles viae ejus!
and unsearchable ways of his!

Quis enim cognóvit sensum Dómini?
Who for has known mind of the Lord?

Aut quis consiliárius ejus fuit?
Or who counselor his has been?

Aut quis prior dedit illi, et retribuétur ei?
Or who first gave to him and shall be repaid by him?

Quóniam ex ipso, et per ipsum,
Because from him, and by him,

et in ipso sunt ómnia: ipsi glória in saécula. Amen.
and in him are all things: to him glory in ages.

At the end, the server answers:

℞ Deo grátias.
To God thanks.

GRADUAL AND ALLELUIA (OR TRACT)

During Lent, when the Alleluia is not said, it is replaced by the Tract, usually a short passage from the Psalms.

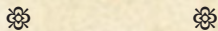
✠ SEE PROPER OF MASS FOR THE DAY. ✠

Benedíctus es, Dómine, qui intuéris abyísson,
Blessed You are, Lord who beholds the depths

et sédes super Chérubim.
and sits above the Cherubim

℣. Benedíctus es, Dómine, in firmaménto caéli,
Blessed You are, Lord, in the firmament of heaven

et laudábilis in saécula. Alleluia.
and praiseworthy in ages



Allelúia, allelúia.
Allelúia, allelúia.

℣. Benedíctus es, Dómine Déus pátrum nostrórum,
Blessed You are, Lord God of fathers our

et laudábilis in saécula. Alleluia.
and praiseworthy unto ages.

SEQUENCE

On certain special Feasts, or at Requiem Masses, there will be a hymn at this point, called the Sequence, or "Following Out" of the Alleluia.



EPISTLE

✠ SEE PROPER OF MASS FOR THE DAY. ✠

Lesson from the Epistle of blessed Paul the Apostle to the Romans: O the depth of the riches of the wisdom and of the knowledge of God! How incomprehensible are His judgments, and how unsearchable His ways! For who hath known the mind of the Lord? Or who hath been His counsellor? Or who hath first given to Him, and recompense shall be made him? For of Him, and by Him, and in Him, are all things: to Him be glory for ever. Amen.

℞ Thanks be to God.

GRADUAL AND ALLELUIA (OR TRACT)

✠ SEE PROPER OF MASS FOR THE DAY. ✠

Blessed art Thou, O Lord, that beholdest the depths and sittest upon the Cherubim.

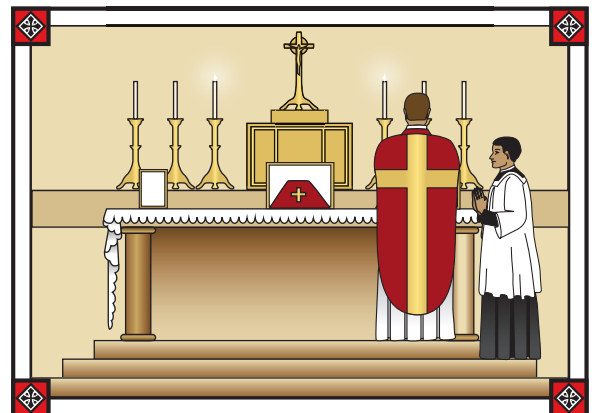
℣. Blessed art Thou, O Lord, in the firmament of heaven, and worthy of praise for ever. Alleluia.

Alleluia, alleluia.

℣. Blessed art Thou, O Lord the God of our fathers, and worthy to be praised for ever. Alleluia.

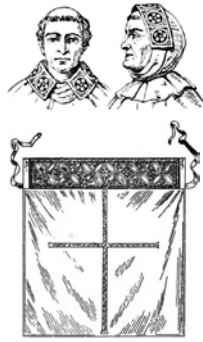
SEQUENCE

(only on certain feasts)



amen Hebrew word meaning 'so be it.' It is typically used at the closing of a prayer or creed as a solemn way of expressing assent.

amice from the Latin word *amictus*, meaning wrap, this is an oblong vestment of fine white linen worn around the neck and shoulders, beneath the alb. Its origin was as a covering for the head, and in earlier times it was worn like a hood and laid upon the shoulders like a cowl or collar upon reaching the altar. It was then pulled back over the head when leaving the sanctuary, serving in the place of the modern biretta. See p. xx.



antependium from the Latin *ante + pendere*, meaning 'to hang before,' this is a decorative cloth, usually matching the color of the vestments, which hangs down from the front of the altar. See p. xxiv.



ALTAR WITH ANTEPENDIUM

antiphon from the Greek word *antiphōnos*, meaning 'to sound against,' this describes a method of praying or singing in which two or more groups chant in response to another. Much of the Divine Office and parts of the Mass are chanted antiphonally; however, many of the 'antiphons' included in the propers of the Mass are merely a vestige of this practice, in which only a portion of a psalm is recited or sung. See p. 67 for a fuller description of antiphonal chant.

apostle from the Greek word *apostolos*, meaning 'one sent,' the term apostle generally refers to one of our Lord's original Twelve Apostles; however, it is also used in reference to St. Paul and others who, like him, brought the faith to regions which had been previously unfamiliar with Christ's Gospel, as for example, St. Patrick in Ireland.

Asperges me Latin phrase meaning 'sprinkle me.' This is the *incipit*, or opening words, of the rite of sprinkling with holy water that precedes the principal Mass on Sunday. During the *Asperges*, the priest wears a cope over the amice, alb, cincture and stole, removing it at the close of the rite and donning the chasuble before beginning the Mass. See p. xxvi.

aspergillum deriving from the Latin word *aspergere*, meaning to sprinkle, the aspergillum is an instrument intended for the sprinkling of holy water. See p. xxiii.



ASPERSORIUM WITH ASPERGILLUM

aspersorium deriving from the Latin word *aspergere*, meaning to sprinkle, the aspersorium is a vessel which holds the holy water used in the sprinkling of the congregation. See p. xxiii.

atonement the act of making reparation for our sins, in order to balance the spiritual effects of our offenses. Atonement is one of the four ends of sacrifice.

baldachinum see canopy.

Benedictus Latin word meaning blessed. This is the *incipit*, or opening word, for the second part of the *Sanctus*. In longer musical settings of the Mass, the *Sanctus* is divided into two movements, so as to ensure that there will be silence during the consecration. After the elevation of the Chalice, the *Sanctus* then resumes with the *Benedictus*. See p. 28.

Benediction of the Blessed Sacrament from the Latin *bene + dicere*, meaning 'to speak a blessing,' this is a brief service in which the Blessed Sacrament is exposed in a monstrance for adoration by the faithful. Various litanies and hymns are sung, particularly the *Tantum Ergo* and *O Salutaris Hostia*, while the celebrant blesses the congregation, making the sign of the cross over them with the monstrance.

Blessed Sacrament one of the titles given to the Body and Blood of our Lord in the Eucharist, indicating the primacy of this Sacrament over the others.

biretta a stiff square cap with three or four ridges, topped with a tuft, worn by the celebrant while processing in and out of the sanctuary and while seated. The color corresponds to that of the cleric's cassock: black for priests, violet for bishops and red for cardinals.



bishop from the Greek word *episkopos* meaning overseer, the Bishop is considered a successor to the Apostles, one who is consecrated to the fullness of the priesthood. He is the chief pastor of a group of churches, called a *diocese*. In addition to his power of jurisdiction, only a bishop can ordain priests, dedicate churches, consecrate altars, chalices, patens and other articles used in the Mass, and typically only bishops may confer the sacrament of Confirmation.

A Bishop vests like the priest for Mass, except that he wears both Dalmatic and Chasuble, to show the fullness of his priesthood; he also wears special gloves, stockings and sandals. He carries a staff called a *crozier*, and he wears a *mitre* over his skullcap, which is called a *zucchetto*.



BISHOP WEARING PONTIFICAL VESTMENTS

breviary from the Latin word *brevariium*, meaning 'summary' or 'compendium,' the Breviary is the book which contains the prayers of the Liturgy of the Divine Office. It may be divided into four volumes corresponding to the seasons of the Church, or printed as one large volume called a *totum*. Any breviary will contain the *ordinary* for praying each hour, along with any variations to that ordinary having to do with the seasons; the *psalter*, which lays out the psalms, canticles and antiphons to be prayed at each hour; separate sections having the *propers* for the seasons of the Church, and for the feast days of the saints; and lastly the *special offices*, such as those for Our Lady, general offices for given categories of saints (i.e. Virgins, Martyrs, Confessors) and for the Dead.

After the Second Vatican Council, the Breviary was revised and published under the name *Liturgy of the Hours*. In this streamlined and simplified liturgy, Lauds and Vespers

became respectively Morning and Evening Prayer, Compline became Night Prayer, Prime was abolished and Terce, Sext and None combined into Daytime Prayer. Matins was greatly condensed into an Office of Readings and the Psalter was rearranged so that the Psalms are now read over a four-week rotation rather than a one-week rotation.

burse from the Latin word *bursa*, meaning purse, the burse is a special cover for carrying the corporal. It is made of two square pieces of cardboard, covered with fabric and bound on three sides. The outer fabric matches that of the vestments and chalice veil, while the rest is lined with linen or silk. *See p.xxii.*



candlebenches *see gradine.*

Canon from the Greek word *kanōn*, meaning ‘measuring rod,’ a canon is a rule or law, and refers to the unchangeable heart of the Mass during which the consecration takes place.

canopy a square covering, large enough to cover the altar and the predella, which is usually made of fabric, though in larger churches it was often created as a freestanding structure, in which case it is called a *baldachinum*. Its function, especially in these larger churches, is to protect the altar from any matter falling from a ceiling which is not accessible for regular cleaning. *See p.xxiv.*



canticle from the Latin word *canticulum*, meaning ‘little song,’ a canticle denotes a non-metrical verse or song taken from scripture. There are ten canticles used in the Roman Breviary: from the Old Testament are taken the Canticle of the Three Youths (Daniel 3:57), the Canticle of Isaias (Isaiah 12), the Canticle of Ezechias (Isaiah 38:10-20), the Canticle of Anna (1 Samuel 2:1-10), the Canticle of Moses (Exodus 15:1-19), the Canticle of Habacuc (Hab. 3:2-19), and the Canticle of Moses (Deuteronomy 32:1-43). The three canticles from the New Testament are the Canticle of Zacharias (Luke 1:68-79), the Canticle of the Blessed Virgin, commonly known as the *Magnificat* (Luke 1:46-55) and the Canticle of Simeon, known as the *Nunc dimittis* (Luke 2:29-32). *See p.10.*

cardinal from the Latin word *cardo*, meaning hinge, a cardinal is appointed by the pope to be his adviser and assistant in governing the Church. At one time, even a layperson could be so appointed, but in 1918, Canon law was modified to require that they be at least priests, and in 1962 John XXIII further required that they be bishops.



TRADITIONAL HAT
WORN BY CARDINALS

The Sacred College of Cardinals, in addition to being the pope’s supreme council, is tasked with electing in conclave a new pope from among its members in the event that the Holy See becomes vacant. Cardinals wear a red cassock and hat, after which the color and bird are named.

cassock from the Italian word *casacca*, meaning coat, the cassock is the traditional garment worn by clerics. Also known as a *soutane*, it is an ankle-length garment with long sleeves, usually belted and having a button closure. A black cassock is typically worn by all clerics from their entry to the seminary (or minor orders) through the priesthood. It is also worn by laypersons when serving at Mass, along with the surplice. A Bishop’s cassock is traditionally violet, the Cardinal’s is red, and the Pope’s is white. However, it is common practice for bishops and cardinals to wear instead a black cassock with buttons, piping and girdle made of violet or red, respectively.



catechumen from the Greek word *katēchoúmenos*, meaning ‘one instructed orally,’ a catechumen is one who is receiving instruction in the faith in preparation for baptism. In the early Church, the catechumens were invited to join in the first part of the Mass, but were dismissed after the sermon, as the sacred mysteries of the Mass were only for the faithful.

celebrant from the Latin word *celebrans*, which means solemnizing, the celebrant is the officiating priest or bishop in the celebration of the Mass. *See p.xix.*

censer also known as a thurible, the censer is a metal vessel, suspended on chains, in which incense is burned during the celebration of Solemn High Mass, Vespers, Benediction and other solemn offices of the Church. *See p.xxiii.*



cere cloth from the Latin word *cera*, meaning wax, the bottommost of the altar cloths is made of fine white linen and impregnated with wax in order to make it waterproof. This serves the double function of protecting the altar linens from the moisture of a stone altar while also preventing any spillage of the chalice from passing through. However, its significance may also derive from the use of waxed cloth as a shroud for the dead. *See p.xxiv.*

ceremony from the Latin word *caerimonia*, meaning ‘sacred rite,’ ceremony refers to any external practice, or set of practices, that embody the public exercise of our faith.

St. Thomas Aquinas points out that, as man has two natures, the spiritual and the corporal, we also need two means of worship: an interior devotion to God, and an exterior expression of our adoration. It is the ceremonies of the Church, then, that help to excite in us the fervor which we would otherwise lack in our everyday lives.

chalice from the Latin word *calix*, meaning cup, the chalice is first among the sacred vessels. Lined with precious gold, it is used to hold the Precious Blood during the celebration of the Mass. *See p. xxii.*



BIBLIOGRAPHY AND READING LIST

The many things you have learned in this book came from some of these books.
If you would like to learn more, we highly recommend reading these.

KNOW YOUR MASS

by Fr. Demetrius Manousos, O.F.M. Art by Addison Burbank. Published in 1954 by Guild Press, Inc.

MY CATHOLIC FAITH: A CATECHISM IN PICTURES

by Rev. Louis LaRevoire Morrow. Originally published in 1949 by My Mission House,
Reprinted in 2000 by Sarto House.

HOW TO UNDERSTAND THE MASS

by Dom Gaspar Lefebvre. Illustrations by Jos. Speybrouck. Originally published in 1937,
Reprinted in 2006 by Catholic Authors Press.

THE MASS EXPLAINED TO CHILDREN

by Maria Montessori. Originally published in 1932, Reprinted by Roman Catholic Books.

THE CEREMONIES OF THE ROMAN RITE DESCRIBED

by Adrian Fortescue. Published in 1920 by Burns, Oates and Washbourne.

CALVARY AND THE MASS

by Bishop Fulton Sheen.

THE HEART OF THE MASS

Originally published in 1954 under the title *The Treasures of the Mass*.
Reprinted in 1997 by Sarto House.

HOW CHRIST SAID THE FIRST MASS

by Rev. James Luke Meagher, D.D. Published in 1908 by the Christian Press Association Publishing Co.

TEACHING TRUTH BY SIGNS AND CEREMONIES

by Rev. James Luke Meagher, D.D. Published in 1882 by Russell Brothers.

EXPLANATION OF THE PRAYERS AND CEREMONIES OF HOLY MASS

by Dom Prosper Gueranger, Abbot of Solesmes.
Translated by Rev. Dom Laurence Shepherd, St. Mary's Abbey, Stanbrook, 1885.

HOLY MASS

by Mother Mary Loyola. Originally published in 1927,
Reprinted in 2010 by St. Augustine Academy Press.

MASS AND THE SACRAMENTS

by Fr. John Laux, M.A. Published in 1934 by Benziger Brothers.

THE MASS AND VESTMENTS OF THE CATHOLIC CHURCH

by Rt. Rev. Monsignor John Walsh. Published in 1916 by Benziger Brothers.

A GENERAL AND CRITICAL INTRODUCTION TO THE STUDY OF HOLY SCRIPTURE

by Andrew Edward Breen, D.D. Published in 1897 by John P. Smith Printing House.

THE CATHOLIC ENCYCLOPEDIA

Available online at <http://www.newadvent.org/cathen/>

Proprs for the Mass can be found at many sites online. One we recommend is *Una Voce* of Orange County:
<http://www.uvoc.org/Proprs.html>