

An Explanation of  
THE  
HOLY MASS

TAKEN FROM NOTES OF  
DOM PROSPER GUÉRANGER

*For the use of the  
Traditional Latin Mass*

This work, *Explanation of the Prayers and Ceremonies of the Holy Mass – Taken from Notes Made at the Conferences of Dom Prosper Guéranger* has been annotated, re-typeset, and re-published Stabat Mater Press. It has been Translated from the French by Rev. Dom Laurence Shepherd, Monk of the English Benedictine Congregation St. Mary's Abbey, Stanbrook – June 14, 1885.

The original work is in the public domain. Annotations and work otherwise are copyright © 2025 by Stabat Mater Press.

No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means—electronic, mechanical, photocopying, recording, or otherwise—without the prior written permission of the publisher, except in the case of brief quotations used in reviews, scholarly articles, or other critical works.

Published by Stabat Mater Press  
[www.stabatmaterpress.com](http://www.stabatmaterpress.com)

Cover design and interior typesetting by Stabat Mater Press. All artwork not cited is in the public domain.

Printed in the United States of America

ISBN (Paperback): 979-8-31-049073-4

# Contents

PREFACE	1
1. JUDICA	3
2. CONFITEOR	5
3. INCENSING THE ALTAR	10
4. INTROIT	12
5. KYRIE	14
6. GLORIA IN EXCELSIS	16
7. COLLECT	21
8. EPISTLE	24
9. GRADUAL	26
10. ALLELUIA - TRACT	27
11. SEQUENCE	28
12. GOSPEL	30
13. CREDO	34
14. OFFERTORY	51
15. INCENSING OF THE ALTAR, ETC.	59
16. LAVABO	63
17. SUSCIPE, SANCTA TRINITAS	65

18. PREFACE	69
19. SANCTUS	73
20. THE CANON OF THE MASS	77
21. TE IGITUR	80
22. MEMENTO OF THE LIVING	86
23. COMMUNICANTES	89
24. HANC IGITUR	94
25. QUAM OBLATIONEM	96
26. CONSECRATION OF THE HOST	99
27. CONSECRATION OF THE WINE	102
28. UNDE ET MEMORES	107
29. SUPRA QUAE PROPITIO	111
30. SUPPLICES TE ROGAMUS	114
31. MEMENTO OF THE DEAD	117
32. NOBIS QUOQUE PECCATORIBUS	121
33. PER QUEM HAEC OMNIA	125
34. PATER NOSTER	133
35. LIBERA NOS QUAESUMUS	136
36. AGNUS DEI	140
37. PRAYERS BEFORE THE COMMUNION	141
38. COMMUNION	146
39. POSTCOMMUNION	149
40. ITE MISSA EST	150
41. THE BLESSING	152





## PREFACE

The Great Bishop of Poitiers, Mgr. Pie, in his funeral Oration on our Father, Dom. Guéranger, said: "You have long been feasting at a royal board, where you were daily regaled with the most delicate and varied food. Those Conferences on the Christian Life and Virtues, and that incomparable Commentary on your Rule, - you have no right to keep them to yourselves."

Notwithstanding so pressing an invitation on the part of so competent a judge, as was this devoted friend of our Father, we have hesitated long before yielding up to public gaze the secret of our family treasure. It seemed to us that such notes as these would only do for his own sons, eager of paternal instructions and never likely to carp at either the simplicity of the form, or at the incorrectness of the language.

But so very many friends, assiduous readers of Dom Guéranger's *Liturgical Year*, by their repeated solicitations and earnest appeals, have succeeded at length in dissipating our first fears. They are fully aware that they cannot expect to find once more the eminent writer himself, in mere notes, jotted down at the time, almost on the sly, and afterwards hastily put together in a form, the faultiness and inexactitude of which can never be imputed to any one, save to the more or less faithful copyists. But there is one thing they are sure to find in these pages, - the Teacher and the Father, who in intimacy

with his friends or his monks, ever with lavish hand, distributed that sure and luminous doctrine which leads souls to God.

We here open our proposed publication, by a short commentary on the Ceremonies of Holy Mass, incomplete though we certainly know it to be, in many points, and characterised, as were all our Father's Conferences, by a total absence of all pretension to erudition: we have not, therefore, presumed to change or add anything. Yet, mere notes, as these are, they seem to us calculated to do good of no little importance.

In order to render them of more practical utility, we have given, in the Appendix, the *Ordinary of the Mass*, interspersed with the same paraphrase, which has already appeared in the *Liturgical Year* of Dom Guéranger.

Thus will the Faithful be provided, in this small work, with an efficient means of uniting themselves with the Priest in an enlightened manner, and be helped to derive more fruit from their assisting at the Holy Sacrifice of the Mass.

On the welcome accorded to this first attempt at giving publicity to our family treasures, will depend our future decision as to the opportuneness of continuing the proposed series of this *Collection of Notes*.

# JUDICA

Ps. XLII

**H**aving made the sign of the Cross, the Priest says the Antiphon: *Introibo ad altare Dei*, as an introduction to the 42nd Psalm. This Antiphon is always said, both before and after the Psalm, which he at once begins: *Judica me Deus (Judge me, O God)*. He says the whole of it, alternately with the Ministers. This Psalm was selected on account of the verse *Introibo ad altare Dei*: I will go unto the altar of God. It is most appropriate as a beginning to the Holy Sacrifice. We may remark here, that the Church always selects the Psalms she uses, because of some special verse which is appropriate to what she does, or to what she wishes to express. The Psalm, of which we are now speaking, was not in the more ancient Missals: its usage was established by Pope Pius the Fifth, in 1568. When we hear the Priest saying this Psalm, we understand to whom it refers:- it refers to our Lord, and it is in his name, that the Priest recites it. We are told this by the very first verse: *Ab homine iniquo et doloso erue me*: deliver me from the unjust and deceitful man.

The verse here used as an Antiphon, shows us, that David was still young when he composed this Psalm; for, after saying, that he is going to the Altar of God, he says: *Ad Deum, qui laetificat juventutem meam*: To God, who giveth joy to my youth. He expresses astonishment at his soul being sad; and, at once, cheers himself, by rousing his hope in God; hence, his song is full of gladness. It is on account of the

joy which is the characteristic of this Psalm, that holy Church would have it be omitted in Masses for the Dead, in which we are about to pray for the repose of a soul, whose departure from this life leaves us in uncertainty and grief. It is omitted, also, during Passiontide, in which season, the Church is all absorbed in the sufferings of her divine Spouse; and these preclude all joy.

This 42nd Psalm is an appropriate introduction to the Mass, inasmuch as it is in our Lord whom it will bring among us. Who is He that is to be *sent* to the Gentiles, but He that is Light and Truth? David foresaw all this; and, therefore, he uttered the prayer: *Emitte lucem tuam et veritatem tuam...* (*Send forth Thy light and Thy Truth...*). We take his prayer and make it ours; and we say to our heavenly Father: send forth Him, who is thy Light and thy Truth!

The Psalm having been terminated by the *Gloria Patri*, and the Antiphon repeated, the Priest asks for God's assistance, saying *Adjuvatorum nostrum in nomine Domini*: Our help is in the name of the Lord: To which the Ministers reply: *Qui fecit coelum et terram*: Who hath made heaven and earth. In the Psalm just recited, the Priest expressed his ardent desire to possess our Lord, who is Light and Truth: but the very thought, that he, - a sinful creature, - is about to meet this Lord of his, makes him feel the need he has of help. True, - God has willed this meeting; he has even vouchsafed to prescribe it as one of our duties: and yet, notwithstanding, man is continually made to feel his unworthiness and nothingness. Before going further in the holy Sacrifice, he is determined to humble himself, and confess that he is a sinner. He encourages himself to this, by making the sign of the Cross, and imploring God's aid. He then begins the avowal of his sins.

## CONFITEOR

**H**oly Church here makes use of the formula of confession, which she has drawn up; it probably dates from the 8th century. We are not allowed to make the slightest change in the words. It has this prerogative, in common with all the other *Sacramentals*, - that its recitation produces the forgiveness of venial sins, provided we be contrite for them. Thus it is, that God, in His Infinite Goodness, has provided us with other means, over and above the Sacrament of Penance, whereby we may be cleansed from our venial sins: He, for this end, inspired His Church to give us her *Sacramentals*.

The Priest, as we were saying, begins the confession; and, first of all, he accuses himself to God. But, he is not satisfied with that; - he as good as says: "I not only desire to confess my sins to God, but to all the Saints; in order that they may join their prayers with mine, and obtain pardon for me." Therefore, he immediately adds: "I confess to the Blessed Mary ever Virgin." Not that he has ever committed any offence against this holy Mother; but he has sinned in her sight; and the very thought of it urges him to make his sins known to Her also. He does the same to the glorious St. Michael, the great Archangel, who is appointed to watch over our souls, especially at the hour of death.

In like manner, he confesses to St. John the Baptist, who was so dear to our Lord, and was His precursor. Lastly, he desires to own his sins to Saints Peter and Paul, the two Princes of the Apostles. Certain

Religious Orders have permission to add the name of their Patriarch or Founder. Thus, the Benedictines insert the name of St. Benedict; the Dominicans, St. Dominic; the Franciscans, St. Francis. After mentioning these and all the Saints, he would have even the Faithful, who are present, know that he is a sinner; and he therefore says to them: *And to you, Brethren!* because, as he is now humbling himself on account of his sins, he not only accuses himself before those who are glorified in God, but moreover, before those his fellow-mortals who are there visibly present, near the sanctuary. And not satisfied with declaring himself to be a sinner, he adds in what way he has sinned; and confesses, that it is by all the three ways, wherein men commit sin, namely, by thought, word, and deed: *cogitatione, verbo, et opere.*

Then wishing to express, that he has thus sinned and through his own freewill, he utters these words: *Mea culpa, mea culpa, mea maxima culpa:* through my fault, through my fault, through my most grievous fault. And, that he may, like the publican of the Gospel, outwardly testify his inward repentance, he thrice strikes his breast, whilst saying those words. Conscious of the need he has of pardon, he once more turns towards Mary and all the Saints, as likewise to the Faithful who are present, begging that they will all pray for him. In reference to this formula of Confession, which has been established by our holy Mother the Church, it may be well to remind our readers, that it would, of itself, suffice for one who was in danger of death, and unable to make a more explicit Confession.

The Ministers answer the Priest by wishing him the grace of God's mercy; they express their wish under the form of prayer, during which he, the Priest, remains bowed down, and answers: *Amen.*

But, the Ministers themselves stand in need of God's pardon; and, therefore, they repeat the same formula as the Priest, for the confes-

sion of their sins; only, instead of saying: *Et vobis, fratres*, and to you, Brethren, they address the Priest, and call him Father: *Et tibi, Pater*.

It is never allowable to change anything which holy Church has prescribed for the celebration of the Mass. Hence, in the *Confiteor*, the Ministers must always use the simple words: *Et tibi, Pater; Et te, Pater*; they must add no further title, not even were they serving the Pope's Mass.

As soon as the Ministers have finished the Confession formula, the Priest says the same prayer for them, as they had previously made for him; and they, also, respond to it by an *Amen*. A sort of blessing then follows: *Indulgentiam, &c.*, whereby the Priest asks, both for himself and his brethren, pardon and forgiveness of their sins; he makes the sign of the Cross, and uses the word *nobis* and not *vobis*, for he puts himself on an equality with his Ministers, and takes his share in the prayer that is said for all.

The Confession having been made, the Priest again bows down, but not so profoundly as he did during the *Confiteor*. He says: *Deus, tu conversus vivificabis nos*: Thou, O God, with one look, wilt give us life; to which the Ministers answer: *Et plebs tua laetabitur in te*: And thy people will rejoice in thee. Then, - *Ostende nobis, Domine, misericordiam tuam*: Show unto us thy mercy, O Lord; *Et salutare tuum da nobis*: And grant us the Saviour whom thou hast prepared for us.

The practice of reciting these Versicles is very ancient. The last gives us the words of David, who, in his 84th Psalm, is praying for the coming of the Messias. In the Mass, before the Consecration, we await the coming of our Lord, as they, who lived before the Incarnation, awaited the promised Messias. By that word Mercy, which is here used by the Prophet, we are not to understand the Goodness of God; but, we ask of God, that He will vouchsafe to send us Him, who in His Mercy and His Salvation, that is to say, the Saviour, by whom Salvation

is to come upon us. These few words of the Psalm take us back in spirit, to the Season of Advent, when we are unceasingly asking for him who is to come.

After this, the Priest asks of God, that He would vouchsafe to grant his prayer: *Domine, exaudi orationem meam*: Lord, hear my prayer. The Ministers continue, as though in his name: *Et clamor meus ad te veniat*: And let my cry come unto thee. The Priest salutes the people, saying: *Dominus vobiscum*: The Lord be with you. It is as though he were taking leave of them, now that the solemn moment is come for him to ascend the Altar, and, like Moses, enter into the cloud. The Ministers answer him in the name of the people: *Et cum spiritu tuo*: And with thy spirit.

Whilst going up to the Altar, the Priest says *Oremus*: he stretches out his hands, and joins them again. As often as he uses this word, he observes the same ceremony. The reason is, that it immediately precedes some prayer which he is going to make; and, when we pray, we raise our hands up to God, who is in heaven, and to whom we are about to speak. It was thus that our Blessed Lord prayed on the Cross. In the prayer, which the Priest says, whilst ascending the Altar-steps, he uses the plural, because he is not alone; for the Deacon and Subdeacon go up together with him, and minister to him. The thought which is uppermost in the Priest's mind, at this solemn moment is, to be all pure; for, as he says, he is entering into the Holy of Holies: *Ad Sancta Sanctorum*, meaning to express, by this Hebrew superlative, the importance of the act which he is going to fulfil. He prays, therefore, that his sins, as well as those of his Ministers, may be taken away. The nearer we approach to God, the more we feel the slightest sin to be an intolerable blot upon our soul; so that the Priest redoubles his prayer, that God would cleanse him from his sins. He has already prayed this *merciful* Lord to *turn* and give him life; *Deus tu conver-*

*sus vivificabis nos. - Ostende nobis Domine misericordiam tuam.* But, having drawn nearer to that God, his fear increases, and his desire of pardon is more ardent; he repeats this same prayer again now whilst going up the Altar-steps. Having reached the Altar, he puts his hands upon it, first joined, and then separated, so that he may kiss it. This kissing the Altar is prompted by a sentiment of respect for the Saints' Relics, which are there. Again, another prayer for pardon of his sins: in it, he says: *peccata mea*: my sins; although he began it by: *Oramus Te, Domine*: We beseech thee, O Lord; nor is there any inadvertency in this; for, all those who assist at the holy Sacrifice should entertain, for the Priest, a sentiment of filial respect, and pray with and for him.

## INCENSING THE ALTAR

**T**he Altar represents our Lord Jesus Christ. The Saints' Relics which are there, remind us that the Saints are His members. For, having assumed our human nature, He not only suffered His Passion, triumphed in His Resurrection, and entered into His glory by the Ascension, - but He, also, founded the Church upon earth, and this Church is His mystical Body; He is its Head, and the Saints are its members. From this point of view, then, our Lord has not the fullness of His mystical Body without His Saints; and it is for this reason, that the Saints, who are reigning with Him in glory, are united with Him, in the Altar, which represents Him.

The Priest, having finished the prayer, which he said bowing down, and his hands joined on the Altar, prepares for its Incensing. Twice will this take place during the Holy Sacrifice, and both times with much solemnity, out of respect for our Lord, who is signified by the Altar, as we have already said. Nevertheless, the Priest does not recite any prayer during the first Incensing; he merely thurifies every portion of the Altar, in such wise as that the whole of it is thus honoured. We learn from the Book of Leviticus, that Incense was used, at a very early period, in the divine worship. The blessing, which the Priest gives it in the Mass, raises this production of nature to the supernatural order. Holy Church has borrowed this ceremony from heaven itself; where St. John witnessed it. In his Apocalypse, he saw an Angel,

standing, with a golden censer, near the Altar, on which was the Lamb, with four-and-twenty elders around him. (Apoc. viii. 3.) He describes this Angel to us, as offering to God the prayers of the Saints, which are symbolised by the incense. Thus, our holy Mother the Church, the faithful Bride of Christ, wishes to do as heaven does; and taking advantage of the veil of its mysterious secrets being even thus partially raised up by the Beloved Disciple, she borrows, for our earth's imitation, the tribute of honour thus paid, yonder above, to the glory of her Spouse. At this part of the Mass, the Altar alone, and the Priest, are thurified; the incensing of the Choir is reserved for the second time of the ceremony, which is at the Offertory. - It is one of the customs of the Church to expose, on the Altar, images and relics of the Saints, which then are incensed at the same time.

## INTROIT

**T**he ceremony of the Incensing completed, the Priest says the Introit. Formerly, this was not done. The *Ordo* of St. Gregory tells us, that the Priest vested in the *Secretarium*, and then went to the Altar, preceded by the Cross and Torches; during which time, the choir sang the Introit, which was longer than we now have it, for the entire Psalm was sung, and not merely one or two of its verses, with the *Gloria Patri*, as at present. In like manner, it was the choir alone that took the remaining portions, which were to be sung during the Mass. The custom of the Priest's reciting these several portions, originated with that of Low Mass, which custom was, at last, introduced into High Masses.

These remarks will explain how it is, that the ancient Missals differ considerably from those which are now in use. They simply contain the Prayers: Collects, Secrets, Postcommunions, Prefaces, and the Canon. They were called *Sacramentaries*. Whatever was sung by the choir was inserted in the *Antiphonarium*, which now goes under the name of *Gradual*. (Most of the chanted portions of the Mass are, really, nothing more than Antiphons; only, they have more notes than what ordinary Antiphons have.) In more modern times, ever since Low Masses were introduced, our Missals contain everything that used, formerly, to be sung by the Choir; as also the Epistles and Gospels.

Both the Priest and the Choir make the sign of the Cross at the beginning of the Introit, because it is considered as the opening of the Readings. In Masses for the Dead, the Priest makes the Cross over the Missal only.

## KYRIE

Next follows the *Kyrie*, which, at a High Mass, is said at the same side of the Altar, where the Introit was read. The Priest is accompanied by his Ministers, who do not go to the middle of the Altar, until he himself does; meanwhile, they stand behind him, on the steps. In a Low Mass, the Priest says the *Kyrie*, in the middle. This prayer is a cry of entreaty, whereby the Church sues for mercy from the Blessed Trinity. The first three invocations are addressed to the Father, who is *Lord: Kyrie, Eleison;* (Lord, have mercy). The following three are addressed to Christ, the Son incarnate: *Christe, eleison.* The last three are addressed to the Holy Ghost, who is Lord, together with the Father and the Son; and therefore, we say to Him also: *Kyrie, eleison.* The Son, too, is equally Lord, with the Father and the Holy Ghost: but, holy Church here gives Him the title of *Christ*, because of the relation this word bears to the Incarnation.

The Choir, too, takes up the same nine invocations; and sings them. Formerly, it was the practice, in many Churches, to intersperse them with words, which were sung to the same melody as the invocations themselves, as we find in several old Missals. The Missal of St. Pius the Fifth did away, almost entirely, with these *Kyrie*, called, on account of these popular additions, *Farsati*, (in French, *farcis*). When the Pope celebrates a Solemn Mass, the singing of the *Kyrie* is continued during the act of homage which is paid him on his throne: but

this is an exception to the present observance throughout the Church. The three invocations, each repeated thrice over, (as now practised,) are like a telling us of our union, here below, with the *nine* choirs of Angels, who sing, in heaven, the *glory* of the Most High. This union prepares us to join them in the Hymn which is now to follow, and which these blessed Spirits brought down to this our earth.

## GLORIA IN EXCELSIS

Then the Priest has to intone the *Gloria in Excelsis Deo*, he goes to the middle of the Altar; extends his arms at first, and then joins his hands together; but, neither here, nor at the intonation of the *Credo*, does he raise up his eyes. At the close of the hymn, he makes the sign of the Cross, because there is pronounced the name of Jesus, who, together with the Holy Ghost, is in the glory of God the Father; and thus mention is made of the Blessed Trinity. This Hymn is one of the most ancient in the Church's collection. There has been an attempt made (Mgr. Cousseau, Bishop of Angoulême.) to prove that it was composed by St. Hilary. But there are really no grounds for such an assertion. One thing is certain, - that this Hymn dates from the earliest days of the Church, and that it is to be found in all the Missals of the Eastern Churches. Nothing can exceed the beauty of its expressions. It is not a long composition, like, for example, the Preface, in which holy Church always begins by some doctrinal teaching, and then turns to prayer: here, on the contrary, all is enthusiasm and fervent language of the soul. The Angels themselves intoned the Hymn; and the Church, inspired as she is, by the Holy Ghost, continues the words of the Angels. Let us dwell upon the words of this magnificent Canticle.

*Gloria in excelsis Deo! et in terra, pax hominibus bonae voluntatis:* Glory be to God in the highest heavens; and peace on earth to

men of good will; to men that are beloved of God. These are the words of the Angels: to God, be glory; to men, who, heretofore, were all children of wrath, the peace and blessing of God. In this the opening of the Hymn, it speaks to God, without distinction of Persons; and holy Mother Church, after the example of the Angels, takes up, at first, the same tone; and thus continues: *Laudamus te*: We praise Thee; for praise is due to Thee, and we offer it unto Thee. *Benedicimus te*: We bless Thee; that is to say, we offer Thee thanksgiving, in return for thy benefits. *Adoramus te*: We adore Thee, O Infinite Majesty! *Glorificamus te*: We give glory to Thee, for that Thou hast created and redeemed us. The bare addressing these several expressions to God, with the intention of praising Him, thanking Him, adoring Him, and glorifying Him, is a perfect prayer and praise; such is the intention of the Church; let it be ours, and we shall not need to go in search of any higher meaning to our words. *Gratias agimus tibi propter magnam gloriam tuam*: We give thee thanks for thy great glory. The better to take in the deep meaning of these few words, let us remember that God vouchsafes to make it a glory to Himself to bestow His favours upon us. The greatest of these is the Incarnation; and the Incarnation is his greatest glory. Hence, the Church might well say to Him: We give thee thanks, because of Thy great glory; The homage paid by the Word Incarnate, even in what might be thought the least of his adorations, procures more glory to the Divine Majesty, than all created beings, unitedly, could do. Truly, therefore, the Incarnation is the *great glory of God*. And we His creatures give Him thanks for it; because if the Son of God became Incarnate, it was for us, it was because of us, that He did so. Yea, it is for us, that Thou, O God, achievedst the mystery which gives Thee the greatest glory: it is most just, then, that we thank Thee for it: *Gratias agimus tibi, propter magnam gloriam tuam!* - *Domine Deus, Rex coelestis, Deus Pater omnipotens*: O Lord

God, Heavenly King, God the Father Almighty. Here, the Church addresses herself directly to the Father. Previously, she was intent on the Unity which is in the Godhead; she now thinks of the Trinity; and seeing, first of all, the divine Person who is the Principle and source of the other Two, she exclaims *Deus Pater omnipotens!* God, Father Almighty! Then she turns to her Divine Spouse. She can never tire speaking of Him; and almost all the rest of the Canticle is addressed to Him. She sings the Incarnate Son of God, and she calls Him Lord: *Domine, Fili unigenite:* Lord, the Only Begotten Son! She also calls Him by the human name which he received as creature: *Jesu Christe!* But, she does not forget that He is God; she loudly proclaims it, saying: *Domine DEUS, Agnus Dei, Filius Patris!* Yes, her Spouse is God; he is, too, the Lamb of God, as St. John declared Him to the people; and, finally, He is Son of the Father. In her delighted love, Holy Church gives her Spouse every title she can think of; she enumerates his glories; it is a joy to her to announce them all in turn. Among these titles, she gives him that of *Lamb of God*; but she seems to falter a moment, before adding what is the sad consequence of that title, - namely, that He had to take the world's sins upon Himself. She must, first, speak again of His magnificence; she calls Him *Filius Patris*; and this said, she takes heart, and sings out to her Spouse, that, being the Lamb, He has humbled Himself so low, as to take upon Himself the sins of the world: *Qui tollis peccata mundi.* Who takest, and takest away, the sins of the world. Thou hast deigned to redeem us by Thy Blood; now, therefore, that Thou art in glory, at the right hand of thy Father, abandon us not, but have mercy upon us: *Miserere nobis!* She no longer hesitates to say those words; she repeats them, for they tell us where our strength lies: *Qui tollis peccata mundi.* The Lamb of God, the Son of the Father, taking away our defilements and our sins, what have we to fear? Is it not this that makes us strong?

The Church is thus minded. She tells and re-tells the glorious truth first, she asks for mercy and then, she beseeches Him to attend to the prayer of His Bride: *Suscipe deprecationem nostram*. Behold us here assembled for the Sacrifice; receive, then, our humble prayer.

After having thus spoken, holy Church contemplates her divine Spouse throned in the highest heavens: *Qui sedes ad dexteram Patris*: Who sittest at the right hand of the Father. Just before, she was complacently looking at Him as the Lamb of God, who had taken on Himself the sins of the whole world; she now advances higher, and goes even to the Father's right hand, where she beholds Him who is the object of her adoration and praise. There, she reaches the very Being of God; there, she pays her homage to all Holiness, all Justice, all Plenitude, all Greatness, as she is now going to proclaim. But, first, she repeats her cry for mercy: *Miserere nobis!* Have mercy on us, for Thou hast redeemed us! *Tu solus Sanctus; Tu solus Dominus; Tu solus Altissimus, Jesu Christe*: Thou alone art Holy; Thou alone art Lord; Thou alone art most High, O Christ Jesus! Thus, in this Canticle, holy Church perseveres in her endeavours to reach her divine Spouse; each one of her exclamations is like an attempt to be with Him. She thinks of her own necessities; she thinks of Him; she is all enthusiasm. She no sooner mentions His name, than she must tell all His Perfections; not one must be forgotten. She dwells on His name, because He is her Spouse; she praises Him, and glorifies Him, and calls Him the alone God, the alone Lord, the alone Most High. She adds, however: *Cum Sancto Spiritu, in gloria Dei Patris*; together with the Holy Ghost, in the glory of God the Father. Thus, she mentions each of the Three Persons of the Blessed Trinity and the praise she gives to Christ, by calling Him *alone Holy, alone Lord, alone Most High*, applies also to the other two Persons, since the Father and the Holy Ghost cannot be separated from the Son, and, like Him, They

are *alone Holy, alone Lord, alone Most High*: and no one is *Holy*, no one is *Lord*, no one is *Most High*, except the great God himself.

In this magnificent Canticle, everything is, at once, grand and simple. Holy Church is in admiration at the thought of her divine Spouse. She began with the *Kyrie*; then, the Hymn of the Angels followed; she took up *their* song, and continued it; and the same Spirit that spoke, through the Angels, to the Shepherds, taught the Church how to worthily close the Canticle.