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# The literature and music of the canonical hours

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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE LITERATURE AND MUSIC OF THE  
CANONICAL HOURS

by

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(Mus. B., Oberlin Conservatory, 1947)

submitted in partial fulfillment of the  
requirements for the degree of

Master of Arts

1948

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II. PAGE FROM A BOOK OF HOURS

With a Miniature of Saint Eutropius. French, First Half of the Fifteenth Century.  
Collection of C. E. Ricketts, Chicago.

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## CHAPTER I

### THE PURPOSE FOR THE STUDY AND SOURCES OF DATA

Down through the centuries, the Canonical Hours have been one of the chief functions of the Christian Church, and they are of great significance in the Catholic Church today. There has been little research done and there is little available material in the English language. The Catholic Encyclopedia is the best source, but it is limited to the extent of the research which has been done to date.

A study of encyclopedias, books, magazines, old and new liturgical music, conversations with people, classroom lectures, and participation in liturgical music programs has supplied the data for the thesis.

It is the purpose of the thesis not only to collect information on the subject, but to bring about a deeper appreciation and understanding and to arouse interest in the need for further research.

### METHOD OF PROCEDURE

The subject was approached through (1) factual information; (2) participation in, and observance of, liturgical music programs; (3) personal interviews with authorities in the field.

## LITURGICAL TERMINOLOGY

Diurnal - The day offices: prime, terce, sext, none, vespers.

Vigil - Originally the watch kept on the night before a feast, spent in prayer or other devotions. Later the eve of a feast, especially the eve which is a fast. Often religious services were held on the eve of a fast.

Breviary - Comes from the word meaning abridgement, and contains the service for the office, in similar arrangement as the Missal.

Divine Office - In the Catholic Church, the service of the hours as distinct from that of the Mass.

Liber Usualis - The "usual book." It contains rules for interpretation, prayer before and after the Divine Office, the ordinary of the Mass and proper prefaces, the ordinary chants of the mass, the ordinary chants of the office, the proper of the time, and other services.

Plainsong - Ancient unison vocal music of the Christian Church, developed parallel to that of the Liturgy, which is its reason for being.

Antiphon - A scriptural text sung as a refrain. The words are from the Bible and refer to the day or occasion, and the refrain is from the Hebrew.

Response - A reply sung to a statement by a priest.

Rubrics - A rule for the conduct of a liturgical service, as the rubrics of the Mass.

Ambrosian Chant - The liturgical chant established by St. Ambrose, Bishop of Milan (333-397), and still in use today in the cathedral of that city; therefore, also called Milanese chant. The melodies are usually quite ornamented.

Mozarabic Chant - The chant of the medieval Christian Church of Spain.

Gregorian Chant - The liturgical chant established by St. Gregory.

Psalm Tone - The Musical formula for singing the psalms. Built on the eight modes.

Lesson Tone - Formula for singing the lesson. Built on the eight modes. There are three lesson tones.

Free Rhythm - Rhythmic feet of two's and three's agreeably mingled.

Proper - The Proper includes all the variable chants and texts: the introit, the collect (prayer), the epistle, the gradual, Alleluia (or tract), sequence, gospel, offertory, preface, communion, post-communion.

Liturgy - Comes from the Greek Leitōs, meaning public, the people. Today it means the authorized, public services of the church, (Roman Catholic or Episcopal). In Catholic Church it now means Mass or Eucharist.

Ferial Office - The daily office.

Ascetic - One who devotes himself to a solitary and contemplative life, with rigorous discipline of self.

## CHAPTER II

### HISTORICAL SURVEY OF THE CANONICAL HOURS

The Book of Psalms has been, no doubt, the most influential single source of text in all musical history. Long before the coming of Christ, the Psalms were of great importance in the religious life of the Hebrews; and, with the rise of Christianity, the Psalms were of ever increasing significance.

Christian liturgical use of the Psalter dates from the time of Christ and His Apostles. He recited the Hallel's at the last Passover; Psalms 113-114 before the Last Supper; Psalms 15-118 thereafter; Psalm 22 was His dying words; authoratative citations of other Psalms appear in His discourses and those of His Apostles (Luke 20, 42; 24,44; Acts 1,20). The Apostles used the Psalms in worship (Acts 16,25; James 5,13; I Cor. 14,26). The earliest liturgical service was taken from the Psalter.<sup>1</sup>

St. Ambrose, Bishop of Milan, said, "The Psalm is the voice of the Church," and that is exactly what it has proven to be.<sup>2</sup> In referring to the Psalm as a lyric poem, Dickinson says:

Lyric poetry may be divided into two classes; first, that which is the expression of individual, subjective feeling, the poet communing with himself alone, imparting

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<sup>1</sup>Walter Drum, "Psalms," Catholic Encyclopedia, 2nd Edition, XII, (Albany, N. Y.: The Encyclopedia Press Inc., J. B. Lyon Co., 1913) p. 543.

<sup>2</sup>P. Gregory Hugle, O.S.B., Catechism of Gregorian Chant (New York: J. Fischer & Bro. 1944), p. 64.

to his thought a color derived solely from his personal inward experience; and second, that which utters sentiments that are shared by an organization, community, or race, the poet serving as the mouthpiece of a mass actuated by common experiences and motives. The second class is more characteristic of a people in the earlier stages of culture, when the individual is lost in the community, before the tendency towards specialization of interests gives rise to an expression that is distinctly personal. In all the world's literature the Hebrew psalms are the most splendid examples of this second order of lyric poetry; and although we find in them many instances in which an isolated, purely subjective experience finds a voice, yet in all of them the same view of the universe, the same conception of the relation of man to his Creator, the same broad and distinctively national consciousness, control their thought and their diction....

...in the Hebrew psalms devotional feeling, touched here and there with a patriot's hopes and fears, has once for all projected itself in forms of speech which seem to exhaust the capabilities of sublimity in language. These psalms were set to music, and presuppose music in their thought and their technical structure....in addition they have a sublimity of thought, a magnificence of imagery, a majesty and strength of movement, that evoke the loftiest energies of a musical genius that ventures to ally itself with them. In every nation of Christendom they have been made the foundation of the musical service of the Church; ...<sup>3</sup>

Originally, the Psalter used in the Divine Office was arranged numerically as is the Psalter in the Bible, and all of the Psalms were recited in the course of the Sunday and ferial office each week. In many Psalters, there were marginal notes indicating the Psalms belonging to each day and hour. In rare cases, we find Psalters arranged, not in

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<sup>3</sup>Edward Dickinson, Music in the History of the Western Church (New York: Charles Scribner's Sons, 1902) pp. 27-28.



Planche XVII. — Le roi David. Psautier de l'abbaye de Saint-Albans, début du XII<sup>e</sup> siècle, f<sup>o</sup> 209. Hildesheim, bibliothèque de Saint-Godehard.

their numerical order, but like a modern Breviary, with the Psalms in their order of occurrence in the ferial office. Both these classes of books were called Psalteria Feriota.<sup>4</sup>

The Psalterium contained the bulk of the Divine Office. Other books which supplemented it were the Lectionary, the Antiphonary, the Responsorial, and the Hymnary. The primary text of the Psalterium is the Psalms, though it may be interesting to note that for many centuries the Western Church used two different Latin versions, both attributed to St. Jerome. The earlier version was merely a revision of a pre-existing Latin translation, which closely followed the Septuagint. This revision was undertaken by St. Jerome in 383, at the request of Pope Damasus, and the corrected text was used in Rome many centuries later. In 392, when at Bethelhem, the saint, with the aid of Hexapla, produced a new version which was circulated in Gaul through a copy sent to Tours in the sixth century. This became known as the Psalterium Gallicanum, and it eventually supplanted the Roman Psalter. A precious manuscript made during the sixth or seventh century, containing the Psalterium Gallicanum, is now at the Vatican. This edition consists of the Psalterium Gallicanum upon the left-hand page, and a version made from the Hebrew upon each page facing it.

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<sup>4</sup>Drum, loc. cit.

The Psalter proper is usually followed in liturgical books by the principal canticles and occasionally by a collection of hymns of Hymnarium. These last were commonly written in a book apart.

The oldest Psalter at the British Museum, which comes from St. Augustine's Canterbury and which was long supposed to have been one of the actual books brought by St. Augustine to England, also contained the canticles with two or three hymns.

In other books of this kind have been found the Gloria, the Credo, the Quicumque, and the Litany of the Saints, usually preceded by a calendar. Among the more ancient Psalteria which have survived are the Psalterium Aureum of Saint Gall and the Utrecht Psalter, both of which were written about the ninth century. These Psalters are very elaborately illustrated--a fact which probably accounts for their being preserved. Tradition tended to establish itself at an early date with regard to subjects and the position of these embellishments. In particular, the custom spread of dividing the entire Psalter into three parts, each containing fifty Psalms. Thus, the first Psalm and the fifty-first Psalm were richly illuminated by a full-page miniature or highly decorative initial letter. Thus, also in penitential codes and monastic documents of both England and Ireland during the Middle Ages, we commonly

find allusions to the recitation of "Two-fifties" or "Three-fifties," meaning, two or three of the Divisions of the Psalter.

Another of the earliest Psalters and one of the most famous which have been preserved, is that of the Emperor Lothair (C.845). There is a similar manuscript now preserved at Paris. It is fortunate that these examples have been preserved so that the transition to the Breviary is more clearly understood.

To pass from the complete book of Psalms to a collection of offices, the principal one being the Little Offices of Our Lady, was a most natural transition. Thus, the manual which is universally recognized as the great prayer-book of the laity during the close of the Middle Ages, came into being.

Little by little, as the Canonical Office was evolved, books were drawn up to meet the needs of the day. In the twelfth century, John Beleth, a liturgical author, enumerates the books needed for the due performance of the Canonical Hours, namely: the Antiphonary, the Old and New Testaments, the Passionary (Acts of Martyrs), the Legendary (Legends of the Saints), the Homiliary or collection of homilies on the Gospels, the Sermologus or collection of sermons, and the treatises of the Father. In addition to these should be mentioned the Psalterium, the Collectorium for the Prayers,

the Martyralogy, etc. Thus, for the recitation of the Canonical Office, quite a library was required. Some simplification became imperative, and the pressure of circumstance brought about a condensation of these various books into one. This is the origin of the Breviary.<sup>5</sup>

The word Breviary signifies in its primary acceptation an abridgement or compendium. In liturgical language, Breviary has a special meaning, indicating a book furnishing the regulations for the celebration of Mass or the Canonical Office.

The word and the thing it represents appeared-- confusedly, it might be--at the end of the eighth century. Alcuin is the author of an abridgement of the office for the laity, containing a few psalms each day with a prayer after each psalm, on an ancient plan, and some other prayers; but without lessons or homilies. This might rather be called a Euchology than a Breviary. About the same time, Prudentius, Bishop of Troyes, drew up Breviarium Psalterii.

The first Breviary, as we know it today, was developed in the eleventh century. The most ancient manuscript known as containing within one volume the whole of the Canonical Office dates from the year 1099. This came from Monte Cassino, and, at the present time, it belongs to the Mozarian

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<sup>5</sup>Fernand Cabrol, "Breviary," Catholic Encyclopedia II, p. 773.

Library. This Breviary contains the Psalter, canticles, litanies, hymns, collects, blessings for the lessons, little chapters, antiphons, responsories and lessons for certain offices, and other material of less importance.

Another manuscript, written about the same time and also coming from Monte Cassino, contains the Propers of the Seasons and of the Saints, thus serving to complete the first Breviary.

Other examples of the Breviary exist from the twelfth century and are still rare, and are all Benedictum. In reality, the Breviary owes its origin and rise to the religious orders. In the monasteries, the dogmas of the church were formulated and preserved. Leo I, who died in 461, gave a durable organization to the divine office by establishing a community of monks to be especially devoted to the service of the Canonical Hours. St. Benedict,<sup>6</sup> in his rule, wrote extensively on the Canonical Hours; and, since that time, they have always played an important part in Benedictine Circles. Until the twelfth century, there was little use of the Breviary as we know it today, outside of the Benedictine Monasteries.<sup>7</sup> Then, under Innocent III

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<sup>6</sup>For further information regarding the Rule of St. Benedict, see Appendix A.

<sup>7</sup>Cabrol, Op. Cit. Vol. II, p. 774

(1198-1216), at Rome, Breviari were drawn up for the Roman Court alone. These were called Breviaria de Camera, or Breviaria secundum usum Romanae Curiae.

Books written at the beginning of the thirteenth century refer to Missolia, Breviaria, caeterterosque libros in quibus Officium Ecclesiasticum continetur, and Raoul de Tongres speaks specifically of this Roman Breviary. However, this use of the Breviary was still limited and it was a privilege reserved for the Roman Court. A special cause was needed to give the use of this Breviary greater extension. The Order of Friars Minor or Franciscans undertook the task of popularizing it. This was not a sedentary order vowed to stability, like those of the Benedictines or Cistercians, or like the regular Canons, but was an active, missionary, preaching order. It, therefore, needed an abridged office, in a single volume, small enough to be carried about by the Friars on their journeys. The order, therefore, adopted the Brevarium Curiae with certain modifications, which, in reality, constituted a second edition of this Breviary. This is sometimes called the Breviary of Gregory IX, since it was authorized by this pontiff. One of the chief modifications adopted by the Friars Minor was the substitution of the Gallican version of the Psalter for the Roman. The cause was won; this eminently popular and active order spread the use of the Breviary everywhere. Gradually,

Antiphonaries, Psalters, Legendaries, and Responsories disappeared by degrees before the advance of the single book which replaced them all.

By a kind of "jus postliminii" or right of resumption, the Church of Rome, under Nicholas III (1277-80), adopted the Breviary of the Friars, not merely for the Curia, but also for the Basilicas; and so this Breviary was bound, sooner or later, to become that of the Universal Church.

So, from the first to the fifth century was the formation of the Breviary; from the fifth to eleventh centuries came the process of development and expansion; during the twelfth and thirteenth centuries, the Breviary as we know it today, gradually came into being. From then until now (that is, from the fourteenth century onwards), might be termed the period of reform. The fourteenth and fifteenth centuries represent for the liturgy, as for most other ecclesiastical institutions, a period of decline.

Attempts were made to reform the Breviary because of the many abuses to which it was subjected, among which were:

- (a) The almost complete suppression of the offices of Sundays and ferias, so that it became impossible that the whole Psalter should be recited every week, and certain Psalms were never recited at all.
- (b) An accumulation of offices on the same day, tending to the destruction of their solemnity and also to the elimination of the office of the Season.
- (c) Substitution for the Lessons from Holy Scripture of legends and apocryphal histories and of texts of doubtful value for antiphons, hymns and responsories.
- (d) The introduction of superstitious usages, strange

formularies of prayer, and feasts bordering in character on the grotesque.<sup>8</sup>

The Humanism of the Renaissance caused the idea of a special reform of the Breviary, in the direction of greater literary purity and perfection. Another attempt of reform which is better known and had far more importance, was that of Quizmonez, Cardinal of Santa Croce in Gerusalemme, who was intrusted by Clement VII with the task of completing the work done by Ferreri. Quizmonez' revision was the most original ever attempted, and liturgical experts, like Gueranger, Edmund, Bishop, and Bäumer, have studied his labors in detail. But, despite the fact that it was easy, convenient, and appropriately arranged, it was condemned because it violated most of the liturgical rules.

A revision of the Breviary was also attempted by the Council of Trent, and a commission was appointed to make definite inquiries about the subject. However, even before the preliminaries were concluded, the council separated, and it was decided to leave the task of editing a new Breviary in the hands of the people. In 1566, St. Pius V appointed new members to the commission, and through his inspiration and guidance, a Breviary was brought out in 1568, prefaced by the famous Bull, "Quod a nobis." This revision held to tradition, weighed just demands and

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<sup>8</sup>Cabrol, Op. cit., Vol. II, p. 774.

complaints, and eliminated the many errors of previous Breviaries.

The new revision was received with general approval and accepted by most of the churches of Italy, France, Spain, Germany, England, and generally by all Catholic States. Certain districts, as Milan and Toledo, were exceptions which retained the ancient Rites. In this Breviary of Rome, the new Calendar was freed from feasts so that the Ferial Office occupied a less obscure position; the Psalter (the real foundation of the Breviary) was respected and alterations made only in the lessons; the legends of the saints and the homiles were carefully revised. All in all, it was a critical and conservative revision.

Although this Pian Breviary (Breviarium Pianium) still remains the official prayer-book of the Universal Church, it has undergone slight changes in the course of time, the most important of which were made under Sixtus V, who instituted a new Congregation--that of Rites--in 1588. The changes begun under Sixtus V were brought to a successful conclusion by Clement II (1592-1605).

Urban VIII (1623-44) made further changes, but they were later condemned, because he corrected the hymns until they were hardly recognizable.

Since Urban VIII, many attempts have been made to revise the Breviary, but no essential changes have been made

since the Pian Breviary.

The Roman Breviary is used today throughout the Latin church (except certain religious orders, the Ambrosian and Mozarabic Rites), and is divided into four parts: Winter, Spring, Summer, and Autumn. It consists of the following: Psalter, Proper of the Season, Proper of the Saints, the Common, and certain special offices.<sup>9</sup>

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<sup>9</sup>For contents of Breviary, See Appendix B.

## CHAPTER III

### THE LITERATURE OF THE CANONICAL HOURS

The hours of worship other than the Sunday worship centering in the Eucharist, came to be of two chief types: those for special classes within the church, particularly ascetics, later known as monks and nuns, and those of the church services proper. Clement of Alexandria refers to Christians who set apart certain hours, the third, the sixth, the ninth. Already, in Cyprian's day, piety had found mystical reasons for the use of the Apostolic Hours, connecting them generally with the Trinity. So far, however, such day-time hours were purely private devotions. The earliest church service other than the Sunday one, was the "vigil," a night service suggested by the New Testament which calls for vigilance. But this was never a daily occurrence, coming only on the eve of a Holy Day.

The night hours proper, like the day hours, were the outcome of private devotions. Cyprian writes:

Besides the hours observed from ancient times (the apostolic day hours), both seasons and mystical reasons for prayer have now grown upon us. At morn, to celebrate the Lord's Resurrection....At sunset, when the day ceased, prayer must needs again be offered; alike for the return of light and for the advent of Christ, the true sun and true day, with the grace of eternal light. Let us, however, who are ever in Christ, i.e. in the light, not cease from prayer even in the hours of night; any more than Anna in the temple.

Here we find an hour of early morning prayer on rising, before the first of the apostolic hours, before going to work, and also at a vesper hour. These five hours also appear in the "Hippolytean" Church Order of the East, and are also reflected in some circles of piety in Syria about A.D. 300, who thought differently from the Cyprians. There was no vesper hour in the old Eastern Order, probably because it was set apart for social worship. On the other hand, there were no night hours in Cyprian, only prayer in the night. Thus, the earliest witness for night hours proper is the "Hippolytean" Church Order of Syria.

There is, however, no sign of distinct night hours (even for ascetics), before 300 A.D. At Antioch c. 350, Bishop Leontius introduced the first transition from the daily corporate worship of ascetics, as a special class, to that of a church under its clergy. Etheria, the female pilgrim to eastern centers of devotion, c. 385, describes the public services of Jerusalem, where matin hymns at dawn (the hour of rising), the sixth (sext), the ninth (none), vespers (lighting up hour), were celebrated, the third hour (terce), being added at Lent. These devotions at the central holy-place of Christendom were better attended and more elaborate than services elsewhere. This account gives clear insight into the development and specialization of worship. By much evidence from the last quarter of a century, the

period of 350-375 A.D. has been established as that of the introduction of daily public evening and morning prayers into the Eastern Church, followed a year later by that of Milan.<sup>10</sup>

As regards the daily church services, the recitation of Matins does not appear to have been binding on the clergy, as distinct from monks and nuns, until the sixth century (perhaps under Pope Hormisdos, 514-523). In Gaul and Spain, Matins had taken root earlier; while a civil law of Justinian also decreed that all clergy attached to the church should sing Vespers, Matins, and Lauds themselves, and not leave the duty to others. Contemporary with this was the famous Rule of St. Benedict (c. 528), which prescribed the use of the complete circle of eight hours for monks, this being the foundation of the Breviary.

The night hours of Matins and Lauds are composed of the same elements as the other hours of the offices in the Roman Liturgy: Psalms (and occasionally canticles), antiphons, responsories, hymns, lessons, versicles, little chapters, and collects, or prayers.

The word Matins comes from Matus, the Latin name for the Greek goddess Leucothoe, white goddess, or goddess of the morning. The word actually used in the Roman Breviary is Matutinum (i.e. tempus). The primitive signification of the word under these different forms was aurora, sunrise.

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<sup>10</sup>For additional information regarding the Pilgrimage of Etheria, see Appendix C.

It was first applied to the office of Lauds, which was said at dawn. Its liturgical synonym was the word Gallicenium, or cock-crow, and was used to designate the same office. The night office retained its name of Vigils, because frequently Vigils and Matins (Lauds) were combined, the latter sometimes serving as the closing part of Vigils. The name of Matins was then extended to the office of Vigils, and took the name of Lauds, which, strictly speaking, only designates the last three psalms of that office, or the "Laudate" psalms. At the time this change of name occurred, Vigils were said at night mainly in monasteries, while they were said in the morning elsewhere; so, eventually, it did not seem strange to apply to a night office a name which actually applied only to the office of day-break. In his description of the Divine Office, St. Benedict refers to Vigils as the Night Office and to day-break as Matins, Lauds being the last three Psalms of that office. The Council of Tours in 567 applied the title "Matins" to the Night Office.

The word Vigils, at first applied to the Night Office, also comes from a Latin Source, both as to the term and its use, namely, the *Vigilae* or nocturnal watches or guards of the soldiers. The night, from six o'clock in the evening to six o'clock in the morning, was divided into four watches or vigils of three hours each: first, second, third, and fourth vigil. The use of the term, from a liturgical point

of view and in its origin, was very vague and elastic. Generally, it designated the nightly meetings, or synaxes, of the Christians. Under this form, the watch (Vigil) probably went back to the beginning of Christianity. No doubt, because of the secrecy or because of some mystical idea which made the middle of the night the best for prayer, the Christians chose this time for their synaxes, and preferably the Sabbath. There is an allusion to it in the Acts of the Apostles, as in the letter of Pliny the Younger. The liturgical services of the synaxes contained practically the same elements as that of the Jewish Synagogue: readings from the Books of the Law, singing of psalms, divine prayers. In order to lend Christian character, they were followed by the Eucharistic service, and to that was soon added the reading from the Law, the Epistles, and the Acts of the Apostles, as well as the Gospels and occasionally other books which were non-canonical, such as the Epistles of Saint Clement, Saint Barnabas, the Apocalypse of Saint Peter, etc.

The more solemn watches, held on the anniversaries of martyrs or on certain feasts, were also referred to as Vigils, especially during the third and fourth centuries. In such cases, they lasted most of the night, and comprised, in addition to the Eucharistic Supper, homilies, chants, and divine office. With the appearance of certain abuses,

these particular vigils were finally abolished; but Vigils, in their strictest sense of Divine Office of the Night, were maintained and developed, and are described by writers from the fourth to the sixth centuries. The "De Virginate," a fourth-century treatise, states that they immediately followed Lauds. Methodius in his "Banquet of Virgins" subdivided the Night Office into watches, but it is difficult to determine what he meant. St. Basil's description is also very vague, but gives the impression that the psalms were sung sometimes by two choirs, and sometimes as responses. Cassian's description is a more complete account of the Night Office of the fifth-century monks. At first the number of psalms varied, but it was finally fixed at twelve, with the addition of a lesson from both the Old and the New Testament. St. Jerome defended the Vigils against the attacks of Vigilantius, and, in his treatise, "Contra Vigilantium," writes principally about the watches at the Tombs of the Martyrs. The most complete description is given in the "Peregrinatio ~~A~~etheriae," the author of which assisted at Matins in the Churches of Jerusalem, where great solemnity was displayed.

Although it is apparent that the form of the Night Prayers varied greatly, nevertheless, the same elements were repeated. The psalms were generally chanted in the form of responses by one or more cantors, the choir

repeating one verse which served as a response alternately with the verse of psalms which were sung by the cantors; then readings taken from the Old and the New Testament, and later on, from the works of the Fathers and Doctors; next, litanies or supplications; prayers for the divers members of the church, clergy, faithful, neophytes, and catechumens, for emperors, travellers, the sick, and generally for all the necessities of the church, and even prayers for Jews and for heretics. It is very easy to find these essential elements in our modern Matins.

In Roman liturgy, Matins is the most important and most remarkable of the offices, because of its length, the position it occupies, its composition, and the richness of its elements. It commences more solemnly than the other offices, with a Psalm (Ps. 94), called the Invitatory, which is chanted or recited in the form of a response, in accordance with the most ancient custom. The hymns, both those which have been tardily admitted into the Roman Liturgy and those of the other hours, form part of a very old collection, some of which pertain to the sixth or seventh centuries. Usually, they suggest the symbolic signification of this Hour, the prayer in the middle of the night. This principal form of the office should be distinguished from the Office of Sunday of Feasts, and the ferial or week-day office. The Sunday Office is made up of the Invitatory,

hymn, three nocturnes, the first of which comprises twelve psalms, and the second and third, three psalms each; nine lessons, three to each nocturne, each lesson except the ninth being followed by a response; and, finally, the canticle Te Deum, which is recited or sung after the ninth lesson instead of a response. The Office of Feasts is similar to that of Sunday, except that there are only three psalms to the first nocturne instead of twelve. The week-day, or ferial office, and that of simple feasts are composed of one nocturne only, with twelve psalms and three lessons. The Office of the Dead and that of the three last days of Holy Week are simpler, the absolutions, benedictions, and invitatory being omitted, at least for the three last days of Holy Week, since the Invitatory is said in the Offices of the Dead.

The principal characteristics which distinguish this office from all others are:

(a) The Psalms used at Matins are made up of a series commencing with Psalm 1 and running without intermission to Psalm 118 inclusive. The order of the Psalter is followed almost without interruption except in the case of feasts, when the Psalms are chosen according to their signification, but always from the series 1-118, the remaining Psalms being reserved for vespers and other offices.

(b) The Lessons form a unique element, and in the other offices give place to a Capitulum or short lesson. This latter has possibly been introduced for the sake of symmetry, and, in its present form, at any rate, gives but a very incomplete idea of what the true reading or lesson is. The Lessons of Matins, on the

contrary, are readings in the proper sense of the term; they comprise the most important parts of the old and the New Testament, extracts from the works of the principal doctors of the Church, and legends of the martyrs or of the other saints. The lessons from Holy Scriptures are distributed in accordance with certain fixed rules (rubrics) which assign such and such books of the Bible to certain seasons of the year. In this manner, extracts from all the Books of the Bible are read at the office during the year. The idea, however, of having the whole Bible read in the office, as proposed by several reformers of the Breviary, more especially during the 17th and 18th centuries, has never been regarded favourably by the Church, which views the Divine Office as a prayer and not as an object of study for the clergy.

(c) The Invitatory and, on certain days, the Finale or Te Deum, also form one of the principal characteristics of this office.

(d) The Responses, more numerous in this office, recall the most ancient form of Psalmody: that of the psalm chanted by one alone and answered by the whole choir, as opposed to the antiphonic form, which consists in two choirs alternately reciting the psalms.

(e) The division into three or two Nocturnes is also a special feature of Matins, but it is impossible to say why it has been thought by some to be a souvenir of the military watches (there were not three, but four, watches), or even of the ancient Vigils, since ordinarily there was but one meeting in the middle of the night. The custom of rising three times for prayer could only have been in vogue, as exceptional, in certain monasteries, or for some of the more solemn feasts.

(f) In the Office of the Church of Jerusalem, of which the Pilgrim ~~At~~heria gives us a description, the Vigils on Sundays terminate with the solemn reading of the Gospel, in the grotto of the Holy Sepulchre. This practice of reading the Gospel has been preserved in the Benedictine Liturgy. It is a matter for regret that, in the Roman Liturgy, this custom, so ancient and so solemn, is no longer represented but by the Homily.<sup>11</sup>

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<sup>11</sup> Cabrol, op. cit., Vol. X, p. 51

The Psalm, "O Come Let us Sing Unto the Lord," known as the Venite to Catholics and Anglicans as well, appears in the Office of Matins, and has been carried through the years to the Morning Prayer Order of the Book of Common Prayer. The Hymn, "We Praise Thee, O God," (the Te Deum), is substituted for the Venite on every feast whatsoever and throughout all Octaves, excepting the Feast of the Holy Innocents if it falls on a week-day, though it is said on the Octave.

The Te Deum is said likewise on all Sundays from Easter inclusively to Advent exclusively, and from Christmas inclusively to Septuagesima exclusively, and every day from Low Sunday to Ascension Day, except Rogation Monday; (2) It is not said on Sundays in Advent and from Septuagesima to Palm Sunday, both inclusive, nor on plain Week-day out of Easter-time. (3) Whenever it is said the ninth or third Response is omitted. (4) Whenever it is not said there is a ninth or third Response, and as soon as the Hymn or Response is over, Lauds begins, except on Christmas night, when particular directions are given.<sup>12</sup>

The great Vigils, with their complex and varied display of processions, psalmodies, etc., have probably been best preserved by the Ambrosian Liturgy. It has also preserved Vigils of long psalmody. This Nocturnal Office later took on a more modern form, which closely resembled the Roman Liturgy. Here, too, are found the three Nocturnes,

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<sup>12</sup> John Marques of Bute, translator, The Roman Breviary, A New Edition for Use in England, (London: William Blackwood & Sons, 1908) The Pie, Chap. XXXI, p. xxix.

with Antiphons, Psalms, Lessons, and Responses, the ordinary elements of Roman Matins, and with a few special features quite Ambrosian. Matins, in the Benedictine office, follows the Roman Liturgy quite closely. There are twelve psalms; two or three Nocturnes, according to the degree of the solemnity of the particular office celebrated; and usually four Lessons, followed by responses to each Nocturne. The two most outstanding characteristics of the Benedictine Matins are: the Canticles of the third Nocturne, which are not found in the Roman Liturgy, and the Gospel, which, in accordance with ancient custom, is sung solemnly at the end. On the other hand, in the Mozarabic Liturgy, Matins are made up of a system of Antiphons, Collects, and Versicles.

Matins, therefore, remains the principal Office of the Church, dating back as far as the Apostolic Ages, and the very inception of the church. After passing through a variety of forms, it is undoubtedly the ancient Night Office, the Office of the Vigil, and the primitive preparation for the Mass (Mass of the Catecumens), which presents the same construction as that office: the reading from the Old Testament, then the Epistles, the Acts, and finally the Gospel--the whole being intermingled with psalmody and terminated by the homily. If, for a time, this office appeared to be secondary to that of Lauds or Morning Office, it is because the latter, originally but a part of Matins,

drew to itself the solemnity, probably on account of the hour at which it was celebrated, permitting all the faithful to be present. Another theory suggested by the testimony of Factantius, St. Jerome, and St. Isodore, is that the Christians, being ignorant of the date of Christ's coming, thought He would return during the middle of the night of Holy Saturday or Easter Sunday, or at about the hour when He arose from the Sepulchre. This accounts for the importance of the Easter Vigil, which would thus have become the model of the Saturday Vigils, and, incidentally, of all the nightly Vigils. The idea of the Second Advent would have given rise to the Easter Vigil, and later to the office of the Saturday Vigil. The institution of the Saturday Vigil would consequently be as ancient as that of Sunday.

Lauds, in the official Roman Liturgy today, signifies an office composed of Psalms and canticles, usually recited after Matins.

The word Lauds (i.e. praises), explains the chief characteristic of this office, the end of which is to praise God. All the Canonical Hours have this same object, but in a lesser degree. The name is derived from the last three Psalms in the Office (148, 149, 150), in all of which the word laudate is repeated frequently and to such an extent that originally the word Lauds designated the end, and not the whole office, as it does today. The title has been

retained in the Greek. St. Benedict also employs this term to designate the last three psalms: post hoc (viz., the canticle) sequantur Laudes. The office of Lauds, in the fifth and sixth centuries, was Matutinum, which has now become the special name of another office, the Night Office or Vigils, a term no longer used. Gradually, the title Lauds was applied to the whole office and superseded the name of Matins. However, from the fourth to the sixth century, the names Matutinum, Lauds, Matutinae or Matutini hymni, are used to designate the office of daybreak or dawn, the Office of Matins retaining its name of Vigils. Perhaps the reason for this confusion of names is due to the fact that, originally, Matins and Lauds formed but a single office, the Night Office terminating only at dawn.

In the liturgy, the word Lauds has two meanings: sometimes it signifies the Alleluia of the Mass. Thus, a Council of Toledo (IV Council) formally pronounced: "Lauds are sung after the Epistle and before the Gospel." (For this interpretation compare Mabillon, "De Liturgia Gall", I, IV). Saint Isidore says, "Laudes, hoc est, Alleluia, canere." The word Laudes also designates the public acclamations which were sung or shouted at the accession of princes, a custom which was for a long time observed in the Christian Church on certain occasions.

Lauds, in the actual Roman Liturgy, are composed of

four psalms with antiphons (in reality there are usually seven, but, following the ordinary rules, psalms without the Gloria and antiphon are not counted separately), a Canticle, a Capitulum, Hymn, Versicle, the Benedictus with Antiphon, Oratio, or Collect, and, on certain days, the Preces or Prayers and Versicles. The psalms, unlike those of Matins and Vespers, are not taken in the order of the Psalter, but are chosen in accordance with special rules without reference to their position in the Psalter. Thus the Psalm "Miserere mei Deus" (Ps.1) is said every day on which a feast does not occur. The psalms "Deus Deus meus" (Ps.62) and "Deus misereatur nostri et benedicat nobis" (Ps.66), and finally the last three psalms (148-150) are recited every day without exception. As mentioned, it is from these last "Laudate Dominum de collis," "Cantate Domino canticum novum," and "Laudate Dominum in sanctis ejus," that the office derives its name. It will be noticed that, in general, the other psalms used at Lauds have been chosen for special reasons, because one or another of their verses contains an allusion either to the break of day or to the Resurrection of Christ, or to the Prayer of the Morning, which are the "raison d'etre" of this office. Such are the verses: Deus Deus meus ad te de luce, Deus misereatur nostri, etc. Another characteristic of this office are the canticles which take place between psalms

42-66 and the last three psalms. This collection of seven Canticles from the Old Testament (Canticle "Benedicte," Canticle of Isaias, Canticle of Ezechias, Canticle of Anne, the two Canticles of Moses, the Canticle of Habacuc) is celebrated and is almost in agreement with that of the Eastern Church. St. Benedict borrowed it from the Roman church and, having designed the plan of the Office of Lauds in accordance with that of the Church of Rome, prescribed a special Canticle for each day: "Canticum unumquodque die suc ex prophetis, sicut psallet Ecclesia Romana, decoteu." (Reg. xiii).

Lauds, unquestionably, is one of the most ancient offices and can be traced back to Apostolic times. In the sixth century, Benedict gives a very detailed description of them in his Rule (Chap. 12 and 13): the psalms (almost identical with those of the Roman Liturgy), the canticle, the last three psalms, the capitulum, hymn, versicle, the canticle Benedictus, and the concluding part. St. Columbanus and the Irish documents give only very vague information on the office of Lauds. An effort has been made to reconstruct it according to the Antiphonary of Bangor, but the complete office is not given. St. Gregory of Tours also refers indirectly to this office, which he calls Matutini hymni. He gives as its constitutive parts: psalm, the Benedicte, the three psalms (148-150), and the versicles.

The Song of Zacharias and the Song of the Three Holy Children, two of the canticles used on Sunday of Lauds, correspond to the Benedictus and the Benedicte, omnia opera, in the Book of Common Prayer.

Naturally, in the course of time, greater varieties appear in the form of the office in the different Christian provinces. The general characteristics, however, remain the same: the Office of the Dawn (Aurora), the office of sunrise, the morning office, the morning praises, the office of cock-crow, the office of the Resurrection of Christ. Nowhere is the local colour of this office better preserved than at Jerusalem in the "Peregrinatio Ætheriae," celebrated at the very tomb of Christ. It is considered the principal office of the day, and there the liturgy displays all its pomp; the bishop used to present all his clergy, the office being celebrated around the grotto of the Holy Sepulchre itself; after the psalms and canticles had been sung, the litanies were chanted, and the bishop then blessed the people. Lastly, first traces of Lauds are again found in the third, and even in the second, century in the Canons of Hippolytus in St. Cyprian, and even in the Apostolic Fathers, so much that Böumer does not hesitate to assert that Lauds, together with Vespers, are the most ancient office, and owe their origin to the Apostles.

It is easy to conclude from the preceding what were

the motives which gave rise to this office, and what its signification is. For a Christian the first thought which should present itself to the mind in the morning is the thought of God; the first act of His Day should be a prayer. The first gleam of dawn recalls to our mind that Christ is the true Light, that He comes to dispel our spiritual darkness, and to reign over the world. It was at dawn that Christ rose from the tomb conqueror of Death and Night. It is this thought of His Resurrection which gives to this office its whole signification. Lastly, this tranquil hour, before day has commenced, and man has again plunged into the torrent of cares, is the most favourable to contemplation and prayer. Liturgically, the elements of Lauds have been most harmoniously combined and it has preserved its significance better than the other hours.<sup>13</sup>

The offices of Prime, Terce, Sext, None, and Vespers comprise the Diurnal. They are short offices recited at different hours of the day, and were given these names by the Romans: prima towards 6 A.M.; tertia towards 9 A.M.; sexta towards noon; nona towards 3 P.M. At first Prime was termed matutina (hora), morning hour, but later, in order to distinguish it from the nocturnal hours of Matins and Lauds, and to include it among hours of the day, it was called prime. The name appears first in the Rule of St. Benedict. In the Bangor Antiphony it is called secunda.

This short office is the only one of those whose precise origin is known at the end of the fourth century. Cassian, speaking of Prime, says expressly, "sciendun... have matutinam canonicom functionem (i.e. Prime) nostra quoque monasterio primitus institutam. (Instit., III, IV).

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<sup>13</sup>Cabrol, op. cit., Vol. IX, p. 38.

The chronology of Cassian's works has recently been established fairly accurately, and, therefore, the institution of Prime can now be placed about 382. It has now been proven that, instead of St. Jerome's Monastery at Bethlehem, as stated by Cassian, Prime had its beginning at a monastery beyond the Tower of Ader (or the Flock), beyond the Village of the Shepherds and the modern Beth-saour. This monastery has been identified either with Deir-er-Raruot (convent of the shepherds), or with Seur-er-Gandem (enclosure of the sheep). Cassian states that this office was instituted because of the need for an additional office between Lauds, which ended at sunrise, and terce, which began at nine in the morning. Many of the Brothers took advantage of this unoccupied time and went to sleep instead of applying themselves to manual work or spiritual reading. This Office then consisted of only a few Psalms, after which the monks went to work until terce.

The material for the new Hour was drawn from the Office of Lauds, and nothing new was added to the ensemble of the Psalmody; only Psalms 1, 62, and 89, which were formerly part of Lauds, were recited at this Hour. There have been many variations, however, as the monasteries of the East and West changed its constitution to suit conditions. The most characteristic feature of Prime is a recitation of the famous symbol, "Quicumque vult solvus

esse," called the Athanasian Creed, which has recently been the subject of such controversy in the Anglican Church. St. Benedict orders groups of eight verses of Psalm 118 to be said on Sundays and on week-days, three Psalms, beginning with the first and continuing to Psalm 19, at the rate of three a day, Psalms 8 and 17 being divided. The Psalms are accompanied by a Hymn, antiphon, capitulum, versicle, and prayer.

In the Roman Liturgy, the Office of Prime usually consists of Psalms 53, 117, the first four groups of eight verses of Psalm 118, and, during the week, Psalm 53, 23, 25, 24, 22, and 21. The capitulum and other elements are modeled after the short hours.<sup>14</sup>

The monks added prayers which are called the Office of the Chapter, and are composed, in the Roman Liturgy, of the reading of the martyrology, a prayer concerning work, and a blessing. Later, the reading of the martyrology, the necrology, the rule, and a prayer for the dead were added.

Prime is, in reality, a prayer for the beginning of the day, and consecrates all the work of the day. It has made the day more regular and symmetrical.

Terce, like Sext and None, to which it is closely associated, dates back to Apostolic times. Terce was the second division of the day hours, the day and night anciently

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<sup>14</sup>Cabrol, *op. cit.*, Vol.XII, p. 424.

being divided into four parts of three hours each by the Romans and Greeks, from 9 o'clock until midday. The hour of terce is mentioned in the following Biblical passages:

The householder hires laborers at the third hour, Matt. 20, 3; Jesus is crucified at the third hour, Mark 15, 25; the Holy Ghost descends upon the Apostles on the Day of Pentecost at the third hour, Acts 2, 15.<sup>15</sup>

These texts prove that the Christians and the Jews chose this hour for prayer. Both Tertullian and Clement of Alexandria refer to private prayer at these hours, and, the Canons of Hippolytus also speak of these three hours as suitable for private prayer. However, Wednesday and Friday, "Days of Station," were set apart as especially concentrated to prayer, and Sunday these hours were recited in public. Saint Cyprian also remarked of the observance of these hours in the Old Testament and said Christians should also observe them.

In the fourth century, the custom of praying at those hours became frequent, and, for some months, obligatory. Even at that time, the office was probably composed of psalms, canticles, hymns, and litanies. From the fourth century onward, we have a more precise idea of the composition of terce.

Terce varies in different liturgies. In the Greek Church, it is composed of two parts, each made up of psalms, an invitatory, troparia, and final prayer. In the

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<sup>15</sup>Cabrol, op. cit., Vol. IX, p. 514.

Benedictine rite, terce comprises on week-days the Gradual, Psalms 119, 120, and 121, the capitulum, verse, Kyrie, the Pater, and prayer. On Sundays and Mondays, the Gradual Psalms are replaced by three octonaries of Psalm 118. In the Mozarabic rite, three octonaries of Psalm 118 are again recited, the composition otherwise remaining the same. In the main, the recitation of three Psalms at Terce, as at the other two "little hours" of the day, is founded on an ancient and universal tradition. In the Roman Liturgy, Psalm 118 is recited at Terce and is divided into three double octonaries. The number three is, therefore, preserved in each case. In this rite, also, is the hymn "Nunc Sancte nobis Spiritus," which recalls the descent of the Holy Ghost upon the Apostles.

The Fathers of the Church and the liturgists of the Middle Ages considered the Hour of Terce as corresponding to the hour of Christ's condemnation to death. Also, they point out the mysteries of the number three, which, in Ecclesiastical symbolism, is a sacred number, because of its association with the Descent of the Holy Ghost upon the Apostles on the Day of Pentecost at this very hour. Therefore, Terce is often called "hora aurea, hora sacra," the sacred hour.

The "hora sexta" of the Romans corresponded closely with our noon. Among the Jews, it was regarded as a

favorable hour of prayer. We read in the Acts of the Apostles that St. Peter went up to the higher parts of the house to pray in the middle of the day, which was the usual hour of rest, and, for the devout man, an occasion to pray to God. Cardinal Bona, in his work on Psalmody (Chap. 8) said, "Noon is the hour when the sun is at its full, it is the image of Divine splendor, the plentitude of God, the time of grace; at the sixth hour, Abraham received the three angels, the image of the Trinity; at the sixth hour, Adam and Eve ate the fatal apple."<sup>16</sup>

St. Ambrose says we should pray at noon because that is the time when the Divine Light is in its fullness (Ps.118, verse 62). Origen, St. Augustine, and several others, regard this hour as favorable to prayer. The sixth hour was the hour when Christ was nailed to the Cross; this memory transcending all others, left a visible trace in most of the liturgy of this hour. All these mystic reasons could not but influence Christians to pray at this hour. Even in the third century, the hour of sext was considered an hour of prayer by Clement of Alexandria and Tertulian. The custom of prayer at the sixth hour was well established in the third century, but, for the most part, this was private prayer. It was in the fourth century that the hour of sext was established as a

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<sup>16</sup>Cabrol. op. cit., Vol. XIII, p. 747.

### Canonical Hour.

Despite its antiquity, the hour of sext was not as important as some of the other hours, because of its short duration. The prayer was short and of a private nature, and the composition of the office was far from uniform. In Palestine, three songs were recited for sext, which was the number also adopted by St. Benedict, Columbanus, St. Isodore, St. Fouctusus, and, to a certain extent, by the Roman Church. Cassian says, in some provinces, six psalms were said at Sext, and there were variations in different churches and monasteries. Peregrinatio Sylviae said that, at the hour of sext, all assembled in the Anastasis, where psalms and anthems were recited and the Bishop blessed the people. St. Benedict, in his rule, stated three Psalms were to be used, as well as the hymn *Deus in adjutorium*, a lesson, a versicle, the *Hyrrie Eleison*, and the prayer and dismissal. The Roman and Greek liturgies are much the same, while, in the modern Mozarabic office, sext consists only of Psalm 53, three octonaries of Psalm 118, two lessons, the hymn, supplication, capitulum, *Pater Noster*, and the benediction. Thus has Sext developed and come down to us through the centuries.

None was the name given by the ancient Greeks and Romans to the third quarter of the day, from about twelve to three, and the church borrowed the name from them.

"Now Peter and John went up into the temple at the ninth hour of prayer" (Acts, III, 1); and Cornelius said: "Four days ago, unto this hour, I was praying in my house, at the ninth hour, and behold a man stood before me." (Acts X,30); and "Peter went up to the higher parts of the house to pray, about the sixth hour." (Acts X,9).

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Among the ancients the hour of None was regarded as the close of the day's business and the time for the baths and supper....None was represented by the death of Christ. St. Basil recalls that it was at the ninth hour that the Apostles Peter and John were want to go to the Temple to pray. Cassian, who adopted the Cyprian interpretation of Terce and Sext, sees in the Hour of None the descent of Christ into Hell. But, as a rule, it is the death of Christ that is commemorated at the Hour of None....

Amalarius (III, vi) explains at length, how, like the sun which sinks on the horizon at the Hour of None, man's spirit tends to lower itself also, he is more open to temptation, and it is the time the demon selects to try him....the number nine was considered by the ancients an imperfect number, an incomplete number, ten being considered perfection and the complete number. Nine was also the number of mourning. Among the ancients the ninth day was a day of expiation and funeral service--novemdiale sacrum, the origin doubtless of the "novena for the dead."

As for the ninth hour, some persons believe that it is the hour at which our first parents were driven from the Garden of Paradist. In conclusion, it is necessary to call attention to a practice which emphasized the Hour of none--it was the hour of fasting...<sup>17</sup>

Tertulian, Clement of Alexandria, the Canons of Hippolytus and the "Teaching of the Apostles," mentioned the Hours of None as especially set aside for prayer, but again, it is private prayer which is referred to, except

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<sup>17</sup>Cabrol, op. cit., Vol. II, p. 97

on Wednesdays, Fridays, and Sundays, when the faithful assembled in the church and recited the Hours in public. St. Cyprian mentions terce, sext, and none and asked the Christians to observe them according to the Old Law. The monks made the practice obligatory in the fourth century, when the hours contained psalms, canticles or hymns, and litanies or prayers.

The eighteenth canon of the Council of Laodicea (between 343 and 381) ordered that the same prayers be always said at None and Vespers. Probably at this time, the reciting of the three psalms at None became traditional. In the "Peregrinatio ad loco sancta" of Etheria (end of fourth century), there is a more detailed description of the Office of None. It is composed of psalms and antiphons; upon the arrival of the Bishop a prayer was recited, and he blessed the faithful. On Sundays and Holy Saturday, it was omitted, but was celebrated with special solemnity on Good Friday.

According to St. Benedict's Rule, the office began with Deus in Adjutorum, followed by a hymn ("Rerum Deus tenax vigorx"), special to None, three psalms, a capitulum, a versicle, the Kyrie, the Pater, the oratio, and the concluding prayers. The Roman Office is the same, except for the substitution of the three groups of verses from Psalm 118, which are always recited. The monastic rules

of St. Caesarius, St. Aurelian, St. Columbanus, St. Fructusus, and St. Isidore, adopt the same general system. In the ninth and tenth centuries, we find some additions made to the office, mainly canticles and litanies, and in the Roman Breviary which followed, there were few changes.

The word Vespers is derived from the Greek word "Hesperus," which means Evening Star. It denotes the particular time of day when, after the sunset, the evening star becomes visible.<sup>18</sup> Anciently, the evening hour, or vespertina, the Synaxis is composed of four psalms, capitulum, a response, a hymn, a versicle, a canticle from the Gospel, the litany, pater, Horatio, and dismissal. The name by which the service was most widely known during this period was, however, Lucernalis, or Lucernaria hora. This name was given to it because, at the hour of vespers, a number of candles were lighted, not only to give light, but for symbolical purposes. In the early church at Jerusalem, the office took place at four o'clock in the evening, and all the lamps and torches of the church were lighted, the lucernal psalms were sung, recitation and litanies followed, then the prayers, and finally the benediction. It was customary to burn incense at this hour while the candles were lighted, which suggested the Jewish rites of evening sacrifice.

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<sup>18</sup>Hugle, op. cit., p. 76.

According to St. Basil, the hymn sung at this the most solemn office of the day when the torches were lighted, was the famous "Lumen hilarie." The lessons at this office were read from the Old and the New Testament, respectively, a practice which is carried over to the Anglican Church today.

In the fourth century, it is described by Clement I of Rome, St. Ignatius, Clement of Alexandria, Tertulian, Origen, St. Hippolytus, St. Cyprian, to be the same as the service described by Pliny in the second century, who called Vespers, together with Vigils, the most ancient Office known in the church. The Gallican Liturgy, the Mozarabic Liturgy, and the Milanese have preserved the office of Vespers, and, in the rule of St. Columbus, about 590, Vespers still has twelve psalms. The recent Decree "Divina affaltu" (Nov. 1, 1911), involves some important changes in the old Roman Office. New psalms are appointed, which are to be recited with their antiphons, on all Feasts, as well as Sundays and every day.

Vespers still remains the great and important office of the evening, and has been divided into first and second Vespers. First Vespers introduced the feast; they are celebrated on the eve preceding the feast; Second Vespers conclude the feast; they are chanted in the evening of the feast-day itself. The place of honor in this hour

is persistently given to the "Magnificat," or the canticle of Mary. The psalms used at Vespers from time immemorial are, Pss. 109 to 147, with the exception of psalm 118. The series of hymns consecrated to Vespers add to its symbolism. They are all devoted to the praise of one of the days of Creation, according to the day of the week. "Lucius Creator optim," was sung on Sunday, to the creation of light; the second on Monday, to the separation of the earth and the waters; the third on Tuesday, to the creation of the plants, the fourth on Wednesday, to the creation of the sun and moon; the fifth on Thursday, to the creation of the fish; the sixth on Friday, to the creation of the beasts of the earth; Saturday is an exception, the hymn on that day being in honour of the Blessed Trinity, because of the Office of Sunday then commencing.

The Second Plenary Council of Baltimore (1868), says that complete Vespers be sung on Sundays and feasts, as far as possible, and further says that the rudiments of the Gregorian Chant should be taught in Parish schools, so that gradually the greater part of the congregation might be enabled to join with the ministers and the choir in singing. As there were five antiphons and five psalms in this office, a considerable amount would be sung, and the Rescript of the Congregation of Sacred Rites (1882), declares that no verses should be omitted. Because of the

difficulty of preparing these various antiphons, psalms, etc., a Decree of the S.R.C. (1884) declared, that in mere parish churches the office of Vespers may be recited privately by the sacred ministers. A discussion in the "Ecclesiastical Review" (Dec. 1911), says that, on Sundays, the antiphons, the five psalms, and the proper hymn of Vespers should never be omitted.

The text must be sung or recited. In a clear and intelligible manner. The portions that must be sung are: the first verse of the "Magnificat," the first and last verse of the hymn, the verses where genuflection is prescribed (e.g. "Veni Creator," "O Crux Ave," on the Feasts of the Holy Cross, "Ave Maris Stella") or where all bow the head (e.g. the "Gloria Patri"). The "Ceremonial of Bishops" permits alternate verses of the "Magnificat" to be supplied by the organ, provided the choir meanwhile recites the text in an intelligible voice or--a better arrangement--a single chanter sings the text to accompaniment of the organ. The S.R.C. (Mar. 4, 1901) permits a similar arrangement for the psalms, but adds the condition that there be a poverty of voices (e.g. one or two voices on each side of the choir). The "Ceremonial of Bishops" forbids the playing of the organ on Sundays of Lent and Advent, except Gaudete and Laetore Sundays (the third Sunday of Advent and the fourth Sunday of Lent); but a Rescript of the S.R.C. (May 11, 1911) permits the organ to be played when it is necessary for sustaining the voices, provided it ceases when the voices cease. The S.R.C. (March 4, 1901) requires a pause to be made at the asterisk in each verse of the psalms, "any custom whatsoever to the contrary notwithstanding."<sup>19</sup>

The "Magnificat," which holds the place of honor in Vespers, is Mary's answer to Elizabeth's greeting:

"Blessed art thou among women, and blessed is the fruit

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<sup>19</sup>Cabrol, op. cit., Vol. XV, p. 382.

of thy womb." It is the song of triumphant humility. While admitting her own greatness, Mary turns all praise back to God "who has done great things to her." At the same time it is a prophetic Canticle, proclaiming the downfall of all self-constituted greatness, from Lucifer down to the last proud soul. Ordinarily, the Magnificat is followed by the singing of one of the Four Antiphons of Our Lady. These Antiphons are varied as follows: Alma Redemptor is sung from the first Vespers of the first Sunday of Advent to the second Vespers of the Purification inclusive; Ave Regina is sung from the Compline of Purification till Wednesday in Holy Week; Regina Coeli is sung from Compline of Holy Saturday till the first Vespers of Trinity Sunday exclusive; Salve Regina from first Vespers of Trinity until Advent. These antiphons are supplanted by the Great O's, another series of antiphons, which are sung at the Song of the Blessed Virgin, one for every evening from December 17th to 23rd, inclusive. The Great O's can be supplanted by feasts, and then they are treated as the Antiphon for the Week-Day, forming part of the commemoration. They are always said entire, both before and after the Canticle, like the Antiphon on Double Feasts, and are: O Wisdom; O Adonai, O Root of Jesse; O Key of David; O Day-Spring of Brightness; O King of the

Gentiles; O Emmanuel Come to Save Us.<sup>20</sup>

These Antiphons and the Magnificat (which is included in the Evening Prayer Service in the Anglican Church), add greatly to the service of Vespers, which still remains today one of the most important offices of the Diurnal.

The term Compline is derived from the Latin "completorium," and has been given to this hour because it completes the hours of the day. The word was first used in this sense about the beginning of the sixth century by St. Benedict, where he uses the verb "complere" in his Rule to signify compline. He also said that this hour should consist of three psalms (4, 90, 133), to be said without anthems. The hymn and the lesson, the versicle Kyrie eleison, the benediction, and dismissal. There have been opinions that this office originated in the fifth century, and was celebrated in the East, but there is nothing to substantiate this.

The Hour of Compline, as it now appears in the Roman Breviary, is similar to that of St. Benedict and is divided thus: the beginning or introduction, the psalmody, with its unusual accompaniment of anthems, the hymns, the capitulum, the response, the evangelical

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<sup>20</sup>Marques, op, cit. p. 120

canticle, the prayer, and the benediction.<sup>21</sup>

The distinguishing elements which add greater solemnity to the Roman Office of Compline, are the beautiful response, "in manus tuas domine," with the evangelical canticle Nunc Dimittis and its anthem. The Nunc Dimittis, or "The Song of Simeon," uttered by Simeon at the presentation of our Lord in the temple is also included in the Book of Common Prayer in the Evening Prayer Service. Here again are examples of the superb literature of the Canonical Hours.

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<sup>21</sup>Cabrol, op. cit., Vol. IV, p. 187.

## CHAPTER IV

### THE MUSIC OF THE CANONICAL HOURS

What the Hebrews gave to literature of the Canonical Hours, the Greeks gave to the music of these hours, for they discovered the system of intervals, scales, or modes, and perfected them. In addition to this system of intervals, they also contributed a scheme of rhythmical modes or scales. From Greek music, Christian church music of the first millenium took over the Ionic, Dorian, Phrygian, Lydian, Mixolydian, and Aeolian scales--the church modes, as they came to be known--with their various derivations, transpositions, etc. Though the names of the medieval church modes are identical with the names of the classical Greek scales, the meaning of these names is not the same in both epochs. The error has become so deeply rooted through a thousand years of constant tradition that an attempt at correcting it would serve only to increase the confusion. Perhaps the most important discovery in Greek music was the invention of musical notation.<sup>22</sup>

As the Christian Church began to develop, the practice of antiphonal singing was the first departure from the most primitive early Christian practice, and new

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<sup>22</sup>Hugo Leichtentritt, Music, History and Ideas, (Cambridge: Harvard University Press, 1947), pp. 11-13.

Names of the Neumes	Punctum.		Virga.		Poa or Podatina		Clivis.		Clivacus.		Scandicus		Salicus		Torculus		Porrectus		Pes sub-punctis		Climacus resumptus.			
	grave	acute	grave	acute	grave	acute	grave	acute	grave	acute	grave	acute	grave	acute	grave	acute	grave	acute	grave	acute	grave	acute		
Source	Latin		Gothic		Latin		Gothic		Latin		Gothic		Latin		Gothic		Latin		Gothic		Latin		Gothic	
Accents																								
Cursive Forms 8 and 9 cents	.						∩		∩		∩		∩		∩		N		∩		∩		∩	
10 and 11 cents	.	.				∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	N	N	∩	∩	∩	∩	∩	
12 and 13 cents	.	.				∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	N	N	∩	∩	∩	∩	∩	
14 and 15 cents	.	.				∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	∩	N	N	∩	∩	∩	∩	∩	
	Pressus.		Strophius		Pes semivocalis or Epiphonus		Clivis semivocalis or Cephalicus		Climacus semivocalis or Ancus		Quilisma		C Clef		F Clef		G Clef		B melle or rotundum		B durum or quadratum			
	Latin		Gothic		Latin		Gothic		Latin		Gothic		Latin		Gothic		Latin		Gothic		Latin		Gothic	
Cursive Forms 8 and 9 cents	∩		∩		∩		∩		∩		∩													
10 and 11 cents	∩		∩		∩		∩		∩		∩		∩		∩		∩		∩		∩		∩	
12 and 13 cents	∩		∩		∩		∩		∩		∩		∩		∩		∩		∩		∩		∩	
14 and 15 cents	∩		∩		∩		∩		∩		∩		∩		∩		∩		∩		∩		∩	

CHART Illustrating the Development of Plainsong Notation  
(after Pm I, 121)

music resulted in the church because of this. It has several names: Gregorian chant; plain-song; plain-chant. A system of ecclesiastical modes arose, which seemed to be nothing but a garbled version of the fundamental Greek octave scales. Many historians believe that Ambrose, Bishop of Milan (340-397) selected the first four modes for use in religious music, these being the authentic modes; while Gregory the Great, pope from 590 to 604, completed the system by adding the four plagal modes. However, Finney does not believe this to be even remotely possible.<sup>23</sup>

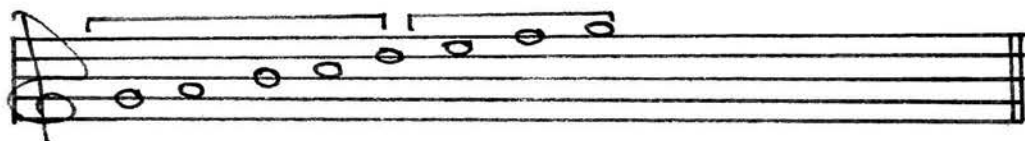
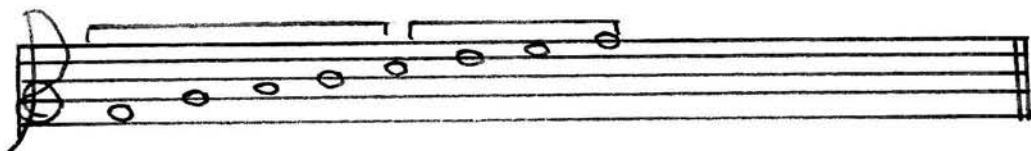
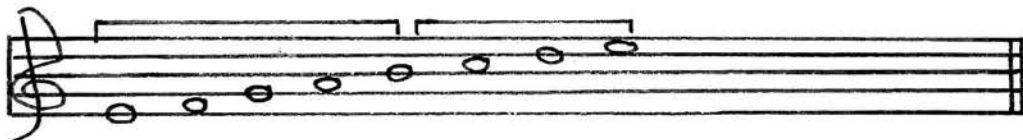
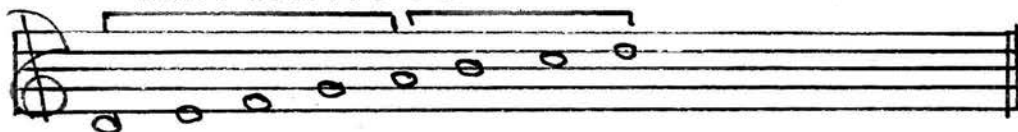
The following are the four authentic modes of Ambrose and the four plagal modes of Gregory. (See p. 52)

In the Office, we have formulaes, also called tones, for some of the recitations--the Collect, the Prophetesies, the Epistles, the Gospel, and the Preface--and for Canticles and other parts of the liturgy.

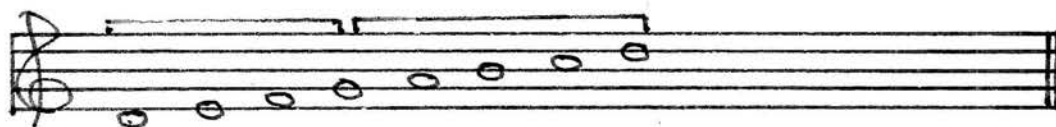
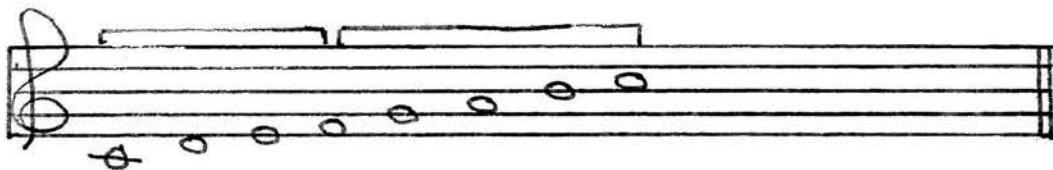
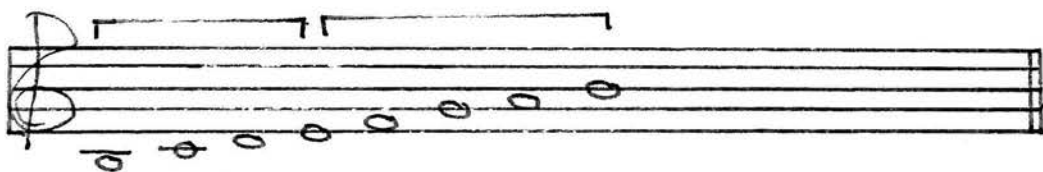
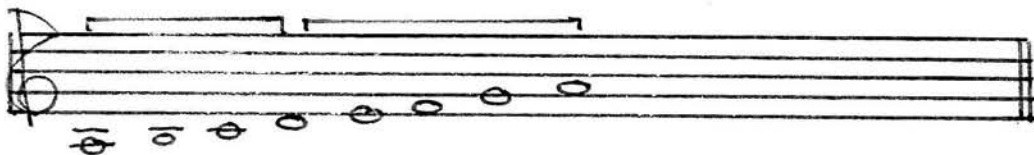
They are wholly syllabic, with an intonation of one or two notes at most and often no intonation at all, a "tuba" with few inflections, and a brief fall or rise as cadence. The inflections are indicated in old MSS by punctuation signs ("positurae") called: "Punctus versus" (•), "punctus elevatus" (∩), "punctus circumflexus" (∪), and "punctus interrogativus" (∩). The formulas for these inflections--especially the one for the "versus"--vary slightly in MSS of different localities and also according to the position of the recitation

<sup>23</sup>Theodore M. Finney, A History of Music, (New York: Harcourt, Brace and Company, 1935) p. 36.

AUTHENTIC ~ AMBROSE



PLABAL ~ GREGORY



in the liturgy. The most interesting of the recitations are two of the Orations: the Pater Noster and the Preface. Their special character is shown by the fact that their melodies are not merely indicated in the MSS by "positurae," but are written out in notes. In form they differ from the other recitations in that they are divided into two parts, with a mediant cadence for the first part and a final cadence for the second. Some MSS contain Pater Hostera and Prefaces with two tenors. As a general rule the second tenor is lower than the first.<sup>24</sup>

The reason for the Lord's Prayer and the Apostles Creed originally being recited inaudibly seems to be that, in the early Church, these formulae were concealed from the unbaptized until very shortly before their baptism. Later, all were allowed to be present at the office, of which these formulae were a part, and, therefore, they were then so said that the unbaptized could not hear them. The Lord's Prayer was said aloud during the Canon of the Mass, because only the faithful were then present.

The following is the preface at the Pater Noster.<sup>25</sup>

PER omni-da saccu-da saccu - lo - rum Deo LI-BERA nos a MA-LA

<sup>24</sup>Gustave Reese, Music in the Middle Ages, (New York: W. W. Norton & Company, 1940), p. 182

<sup>25</sup>The Benedictines of Solesmes, Editors, The Liber Usualis, (Tournai, Belgium: Desclée & Co., 1934), pp. 113-117.

The Psalms are recited to a psalm-tone. A psalm-tone is a recitative-like formula to which the verses of the psalm may be chanted. The simple Ambrosian tones, which are reputedly earlier than the Gregorian, consist only of a reciting-note with a simple cadence at the end of the verse. The Gregorian psalm-tones, on the other hand, contain three main divisions: intonation, reciting-note, and cadence, the last two of which undergo certain modifications made necessary by the text of the psalms. In addition to the simple formulas, the Ambrosian repertoire contains some more elaborate psalm-tones for festive occasions.

There are nine systematized psalm-tones grouped together in the Vatican Edition of the chant books-- eight regular and normal, of which one is associated with each of the modes, and one "irregular" called the "Tonus peregrinus" ("strange, foreign") which has two reciting tones. Texts are fitted to the Tones according to definite rules, so that it is not necessary for the books to print out the music for each psalm. The second, fifth, and sixth Tones have a single final cadence, but the others have more than one. These optional cadences are called "differentiae." They arose from the necessity of ending the verse with some note that would be in harmony with the first notes of the different antiphons (upon their repetition), which do not all begin on the final: an antiphon may start with any note in the pentachord and, in plagal modes, with any in the lower tetrachord also (cf. pp. 153,162). The "Tonus peregrinus" seems to have been introduced in the 8th or 9th century. It is the only one to survive of many "irregular" tones that flourished in the Middle Ages. It is considered by some to be of Byzantine origin and by others of Hebraic. It may be repeated here that the Byzantines themselves seem to have considered their *echoi* to be

of Hebrew origin. The reciting note in each Tone is the degree that ranks as tenor of the mode to which the Tone is assigned. In fact, the psalm-tones are evidently not the least important of the formulas that helped to stamp the scalar modes with their ultimate characteristics.<sup>26</sup>

The psalm-tones are divided in this way:

intonation, tenor and flex, mediant, tenor, and termination.

For the nine psalm-tones, see p. 56.<sup>27</sup>

There are three lesson-tones: the Ordinary Tone; the Solemn-Tone ad libitum, used at Matins on very solemn feasts; and the Ancient Tone. For examples of lesson-tones, see pp. 57-59.

Responsories, in the Roman service, is the name given to various chants which grew out of an alternation of solo verse and choral refrain. Originally, the Gradual, as well as the Alleluia, belonged to this class; and, even today, the Gradual is called "Responsorium" in the liturgical books of the Dominicans. The Responsories are sung at Matins or nocturnes of high feasts. The Responsoria brevia are sung during the daily hours and elsewhere.<sup>28</sup>

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<sup>26</sup>Reese, op. cit., p. 174

<sup>27</sup>The Benedictines of Solesmes, op. cit., pp. 113-117.

<sup>28</sup>Willi Apel, Harvard Dictionary of Music, (Cambridge: Harvard University Press 1944) p. 638.

I INT. TENOR AND FLEX MEDIANT TENOR TERMINATION

† \*

II INT. TENOR AND FLEX MEDIANT TENOR SOLE ENDING

† \*

III INT. TENOR AND FLEX MEDIANT TENOR TERMINATION

† \*

IV INT. TENOR AND FLEX MEDIANT TENOR TERMINATION

† \*

V INT. TENOR AND FLEX MEDIANT TENOR SOLE ENDING

† \*

VI INT. TENOR AND FLEX MEDIANT TENOR SOLE ENDING

† \*

VII INT. TENOR AND FLEX MEDIANT TENOR TERMINATION

† \*

VIII INT. TENOR AND FLEX MEDIANT TENOR TERMINATION

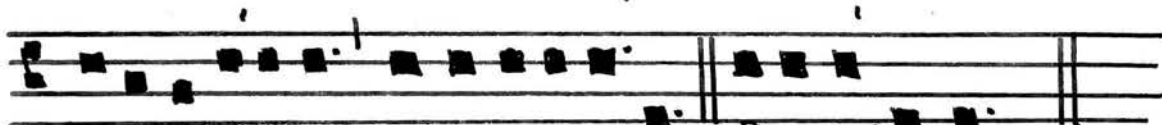
† \*

PEREGRINUS INT. TENOR AND FLEX MEDIANT TENOR TERMINATION

† \*

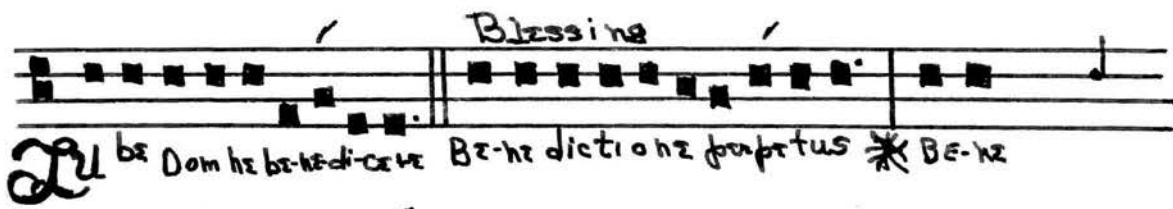
† = FLEX    \* = PAUSE

# I. ORDINARY TONE

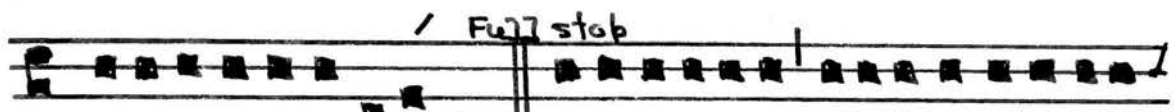


TU AUTEM DOMINE MI-SE-RE-RE NO-BIS ~~DEO~~ <sup>DEO</sup> ~~gratias~~ <sup>gratias</sup>

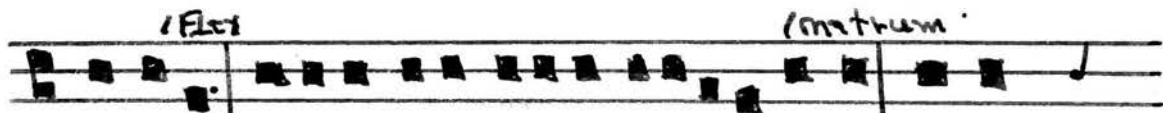
# II. SOLEMN TONE AD LIBITUM



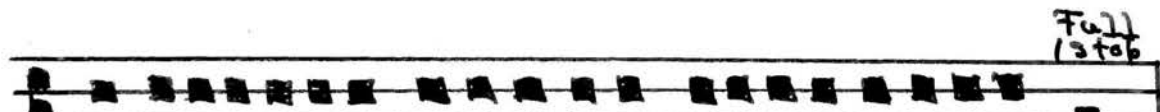
*Blessing*  
**Qu** be Domine be-nedice-re Be-nedictione perpetua \* Be-ne  
di-cant nos Patres ar-ter-nus ~~A-men~~



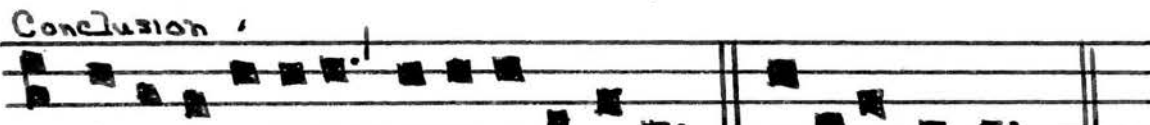
*Full stop*  
De Actibus Aposto-Lo-rum In die-bus illis, crescente numero disci-



*Flet* *(mattum)*  
pu-lorum. Saevius est numerus Graecorum adversus Hebraeos  $\Sigma - o$



*Full stop*  
quod despici-erentur in mi-nis-tre-ri-o quoti-di-ano hodie de  $\Sigma - o$



*Conclusion*  
Tu autem Domine mi-se-re-re no-bis ~~DEO~~ <sup>DEO</sup> ~~gratias~~ <sup>gratias</sup>

III

ANCIENT TONE

Blessing

Tu be Dom ne be ne di ca re Be ne dic ti on e per pet u a \* be ne

di cat nos Pa ter ge ter nus *Ry.* A men.

De Ae ti bus Pros to la rum In die bus ill is, chris crentz numtz disci

*FLEX* *MATRUM*

pu la rum, sac tus est mun mur Gra ce con um, ad ras us He be tz, 2-0

*Full Stop*

quod des piea rentur in min us ter i o quo ti di ano vi du de so rum

*Conclusion*

Tu de tem Do mi ne mi se re re no bis *Ry.* De o Gra ti ds.

## LECTIO LIBRI APOCALYPTICIS

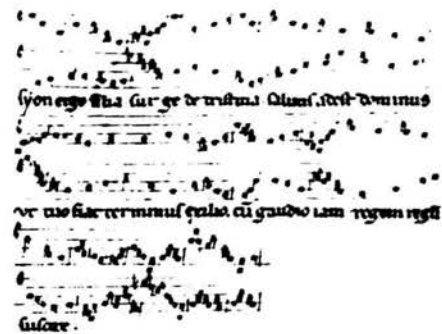
Le-dio Ii-bri A-po-cd-ly ptis bz-d-te Jo-hann-is A

Posto-li O. Et ste-Je-con-de A-po-cot-2i-poz

Sit semz-Jo-hans et vahz-li-stres O.



*Figure of Music, with Bell Chimes,  
Viol, and Psaltery*  
*From the Portal Royal of the Cathedral of  
Chartres, 12th Century*



*Facsimile of the Conductus Roma gau-  
dens iubila as it appears in Bibl. Medica-  
Laurenziana, Pluteus 29.1*

*(Cf. the facsimile after Wolfenbützel 677 in  
BavO, and Example 89.)*



*Group of Monks Singing before the Lectern*  
*(Italian, 15th Century)*

The highest development of elaboration was reached in the Gradual; but even there, in spite of all the embroidery, the primitive monotone around which everything else centres is still traceable;...

The music falls into eight divisions, each of which consists of (a) an intonation, (b) the recitation in inflected monotone, (c) the cadence or "pneuma" or "melisma." There are in all fifteen different texts set to this scheme of music; the "Justus ut palma" is given here as being the best representative of the group; but in two of the divisions another text is given as well, in order to reveal the structure the more clearly.

The same plan holds good with the responds of the Office which are found for the most part in the service of Matins. It is visible more plainly in the verses of the responds than in the responds themselves. Those of the Office use a set of invariable psalm melodies, one belonging to each mode; in these the monotone is very clear, and yet there is much elaboration in the cadences, and the forms are so plastic that they can by certain well-defined rules be readily adapted to the various texts of the verses....

As regards liturgical (as distinct from musical) structure the respond of the Office is like the Gradual-Respond of the Mass, but not identical. In neither case is it common now to find more than one Verse, but the Respond in the Office is often accompanied by the "Floria patri" as well, in the early shape in which it consisted of one phrase, not two. Further, it became customary in France to repeat after the Verse not the whole of the Respond but only a part of it; and this custom spread till it was universal.

The following Respond, then, which belongs to Matins of the First Sunday in Advent and stands at the head of the series, may be taken as representing this form of composition in an unusually full shape.<sup>29</sup> (For Respond, see p. 62).

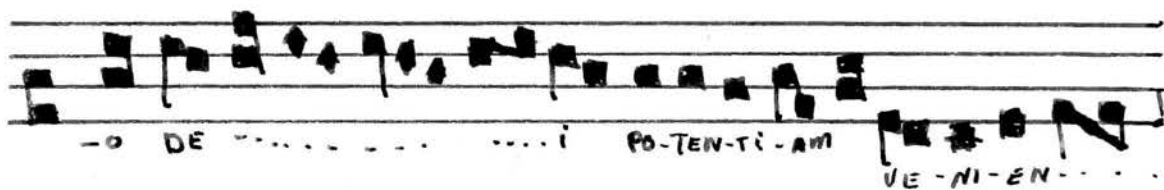
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<sup>29</sup>H. C. Colles, The Rt. Rev. W. H. Frere, Lord Bishop of Truro, editors, "Responsorial Psalmody," Grove's Dictionary of Music and Musicians, 3rd edition, (New York: The MacMillan Company, 1947) IV, pp. 369-370.

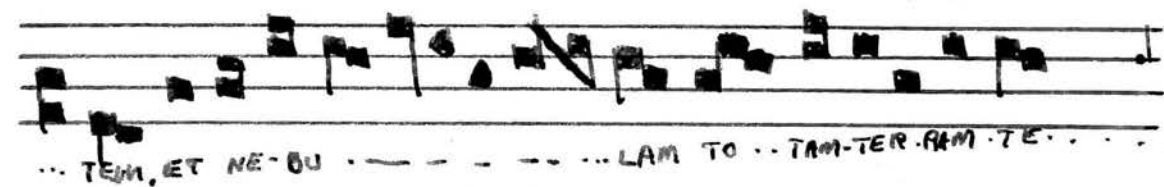
RESPOND



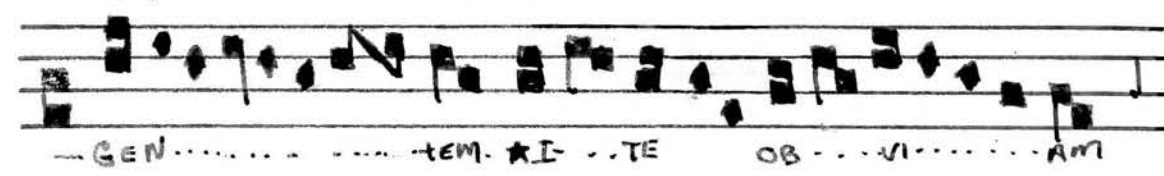
AS-PI-CI-ENS A LON...GE EC--CE-VI-DE...



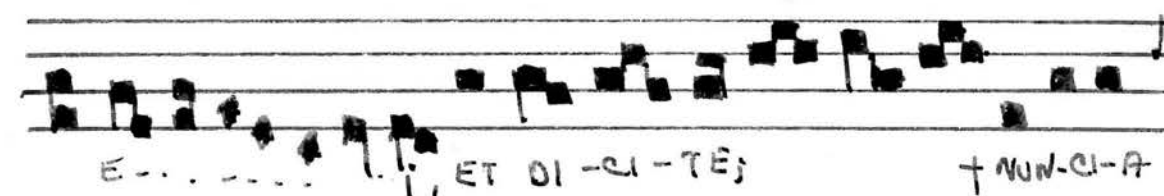
-O DE... i PO-TEN-TI-AM VE-NI-EN...



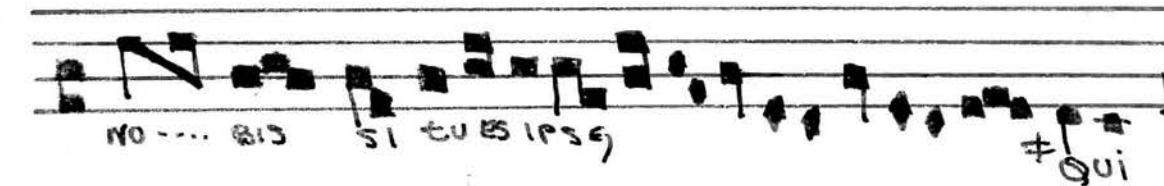
...TEM, ET NE-BU... LAM TO... TAM-TER-RAM-TE...



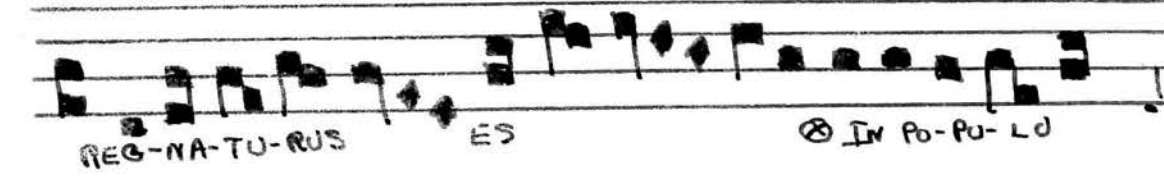
...GEN... TEM. RI...TE OB...VI...AM



E... ET DI-CI-TE; + NUN-CI-A



NO... BIS SI TU ES IPSE; # Qui



REG-NA-TU-RUS ES ⊗ IN PO-PU-LO



IS-RA-EL.

The first Hymns were sung when St. Ambrose, followed by his faithful, fled from the Arians.

At this time was it here first instituted after the manner of the Eastern Churches, that hymns and Psalms should be sung, lest the people should wax faint through the tediousness of sorrow: which custom being retained from that day to this, is still imitated by divers, year, almost by all Thy congregations throughout other parts of the world.

St. Augustine describes the overpowering impression created by these hymns: How abundantly did I weep to hear those hymns and canticles of Thine, being touched to the very quick by the voices of Thy sweet church songs! Those voices flowed into mine ears, and Thy truth pleasingly distilled into my heart, which caused the affections of my devotion to overflow, and my tears to run over, and happy did I find myself therein.<sup>30</sup>

The interesting thing about these hymns, from the musician's point of view is the fact that their versification was influenced not so much by the quantity or the length of the vowel sounds as by their being patterned according to regular rhythmic formulas, made up of an alternation of accented and unaccented syllables. Such a hymn as this of St. Ambrose of Milan calls for a simple musical structure that is much like that of the later folk songs and entirely different from that of the freer chant melodies.<sup>31</sup>

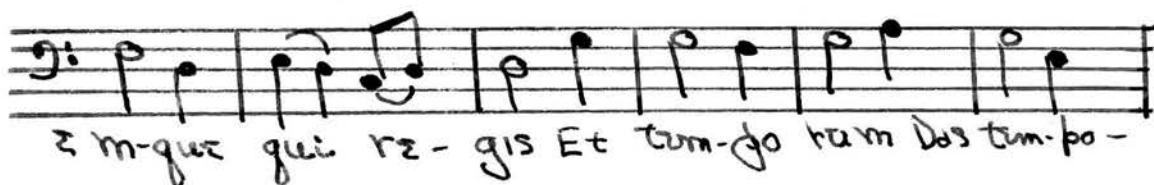
(See example p. 64)

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<sup>30</sup>Paul Henry Lang, Music in Western Civilization, (New York: W. W. Norton & Co., Inc., 1941) p. 48.

<sup>31</sup>Howard D. McKinney and W. R. Anderson, Music in History, (New York: American Book Company, 1940) pp. 126-127.

# HYMN OF SAINT AMBROSE



This is one of the four hymns of St. Ambrose which are now generally accepted as authentic, and it is still adopted by the Romans in the Roman Breviary. The other three are: "Deus Creator omnium"; "Iam surgit hora tertia"; and "Veni Redemptor gentium."

A hymn not written to a metrical, but to a prose text, is the "Te Deum," which was not written by St. Ambrose, as many believe. It, too, has found its way into the Roman Liturgy. The music appears to be of composite origin, the first part thought to be pre-Gregorian or possibly Milanese, while the latter part is Gregorian in character.

Dr. J. M. Neal divides the hymns of this period into three epochs:

1. That of formation, when this poetry was gradually throwing off the bondage of classical metres, and inventing and perfecting its various styles; this period ends about A.D. 726.
2. That of perfection, which nearly coincides with the period of the iconoclastic controversy, 726-820.
3. That of decadence, when the effete-ness of an effeminate court and the dissolution of a decaying empire reduced ecclesiastical poetry, by slow degrees, to a stilted bombast, giving great words to little meaning, heaping up epithet upon epithet, tricking out commonplaces in diction more and more gorgeous, till sense and simplicity are alike sought in vain; 820-1400.<sup>32</sup>

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<sup>32</sup>Dickinson, op. cit., p. 59.

Hymns, like the other chants, vary according to their place in the liturgy, from simple airs for week-days to extended melodies for Sundays and feast days. Some hymns contain motive-like repetitions of a melodic figure in another register, sameness of cadence, and other devices by which an attempt at inner coherence is indicated. Certain hymns differ from the ordinary hymns of the Office in that they were sung at processions. Their melodies are distinguished by a refrain, which was sung by the people at the beginning and after every stanza of the hymn. Here is a beautiful example, which Wagner believed one of the oldest of the procession-hymns.<sup>33</sup> (See example p. 67).

The Roman Office allows inclusion of a certain number of canticles or psalms drawn from other portions of the Holy Writ than the Psalter, but put on the same footing as the Psalms. The following are partial examples of Canticles from the Liber, which speak for themselves of the beauty of the plain-chant. (See example p. 68).

The four Antiphons of Our Lady, and the seven Great O Antiphons are substituted at certain times for the Magnificat in the Office of Vespers (see Vespers p. 46). Two examples of these antiphons are shown on p. 70.

These Antiphons are examples of the finest to be found in the liturgy of the Canonical Hours. - They are

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<sup>33</sup>Reese, op. cit., p. 185.

# REX SANCTORUM

REX san-cto-rum san-cti - - - - - Jo-rem, to-tum -mun-dum -ad-

ju-va. X O-ra phi-mum tu pro no-bis Vir-go-ma-ter

gen-tis - his Et-mi-ni-steri-um tu-um sem-mi-or-di-nes An-

ge-ri-ci



syllabic in style, neumatic, and quite often moderately florid. The medieval popularity of the "Alma Redemptoris Mater" is attested by Chaucer's mention of it in the Prioress's Tale:

This litel childe his litel book lerning,  
As he sate in the schole at his primere,  
He Alma Redemptoris herde sing.  
As children lerned hir antiphonere:  
And as he dorst, he drew him nere and nere,  
And herkened ay the wordes and the note,  
Til he the firste vers coulde al by rote.<sup>34</sup>

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<sup>34</sup>Reese, op. cit., p. 128.

# ALMA REDEMPTORIS MATER

70

Handwritten musical score for 'Alma Redemptoris Mater'. The score is written on five systems of two staves each. The first system begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The music consists of square notes on a five-line staff.

ma Redemptoris Mater, quae per virginitatem  
ET stellas maris, succurre cadenti surge regi curat populo:  
Tu quae genuisti, natura mirante, tuum solum Genitorem;  
Virgo prius ac postius, Gab-ri-e-lis d-ore Summas  
illi ad A-re, prece-to-rem mi-se-re-re

## EMMANUEL

Handwritten musical score for 'Emmanuel'. The score is written on three systems of two staves each. The first system begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The music consists of square notes on a five-line staff.

Em-manu-el, Rex et legi-fer nos-ter. Ex-  
tra-ter-ri-o-genti-lem, et sal-va-tor Sa-baeum: Veni  
ad sal-van-dum nos Domine Deus nos-ter. A U O U E E.

## CHAPTER V

### CONCLUSION

For the most part, the worship service of churches today contains the same elements which prevail in the Canonical Hours. We have hymns, psalms, prayers, scripture reading, and sermons. The Book of Common Prayer contains an Antiphon and, as has been previously mentioned, the Canticle of the Venite; the Canticle of the Three Children, or the Benedicite omnia opera Domini; and the Song of Zacharias, or the Benedictus; all of which may be sung at Morning Prayer, and the Nunc Dimittis and Magnificat at Evening Prayer.

The custom of reading from both the Old and the New Testament at the service has also come from the Canonical Hours, and we can easily understand what great influence they have had upon our worship service today.

The music has also been adopted by our churches ever since its origin. Great composers from the very beginning of polyphony down through our present day have adapted, and still are adapting, these beautiful melodic lines to polyphonic settings.

Melodies such as that of the Dies Irae, one of the sequences, for example, have been used in motets in organ compositions, in orchestral compositions, and even

in opera; and we have many settings of the Te Deum, the Magnificat, and other melodies, which were sung anciently in the Divine Office.

It has been the purpose of this study to collect information on the subject, to bring about a deeper appreciation and understanding of the subject, and to arouse interest in the need for further research.

It is hoped that this thesis has accomplished the first two purposes, and that it will stimulate others to do even greater research on the subject.

BOSTON UNIVERSITY

GRADUATE SCHOOL

An Abstract of a Thesis

THE LITERATURE AND MUSIC OF THE  
CANONICAL HOURS

by

Betty Jane Smith

(Mus. B., Oberlin Conservatory, 1947)

submitted in partial fulfillment of the

requirements for the degree of

Master of Arts

1948

Material was compiled for The Literature and Music of the Canonical Hours (1) to collect information on the subject; (2) to bring about a deeper appreciation and understanding of the subject; (3) to arouse interest in the need for further research. The data was assembled from factual information, participation in and observance of liturgical music programs, and personal interviews with authorities in the field.

The Book of Psalms has been the most influential source of text in all musical history. They were important in the religious life of the Hebrew before the coming of Christ, and since the spread of Christianity they have become even more significant.

Originally the Psalter used in the Divine Office was arranged numerically as is the Psalter in the Bible, and all of the Psalms were recited in the course of Sunday and ferial office each week. In many cases they had marginal notes indicating the Psalm belonging to each day and hour. There were, however, a few Psalters in which the Psalms were arranged as in the Breviary, in the order of their occurrence in the ferial office. Both of these classes of books were known as the Psalteria Feriata.

The Psalter contained the bulk of the Divine Office and was supplemented by the Lectionary, the Antiphonary, the Responsorial, and the Hymnary. In the sixth century a new version was circulated, and replaced the Roman Psalter. This was known

as the Psalterium Gallicanum. The oldest Psalter at the British Museum is that of St. Augustine of Canterbury, and he is supposed to have brought it to England. Among the ancient Psalteria of the ninth century which have survived are the Psalterium Aurem of St. Gall, the Utrecht Psalter and the Psalter of the Emperor Lothair..

The books needed for the sue performance of the Canonical Hours were: The Antiphonary, the Old and New Testaments, the Passionary, the Legendary, the Homiliary, the Sermologus, the Treatises of the Fathers, the Psalterium, the Collection for the Prayers, the Martyralogy etc. Some simplification became imperative, and thus these books were condensed into one volume called the Breviary.

The first Breviary, as we know it today was developed in the eleventh century. Other examples of the Breviary exist from the twelfth century, but all are Benedictine. In reality the Breviary owes its origin to the rise of religious orders, which formulated and preserved the dogmas of the church. Leo I, St. Benedict, and Innocent III all organized Breviaried. That of the latter was known as the Breviaria de Camera, or Breviarium secundum usum Romanie Curiae, and was reserved exclusively for the use of the Roman Court..

The Friars Minor or Franciscans undertook the task of popularizing the Breviary, and compiled an abridged volume, small enough to be carried about by them on their missionary

journeys. This volume was called the Brevarium Curiae, and was really a second edition of the Breviary.

So from the first to the fifth century was the formation of the Breviary; from the fifth to the eleventh centuries came the process of development and expansion; during the twelfth and thirteenth centuries, the Breviary, as we know it today gradually came into being. From then on might be termed the period of reform, and several changes were made. No essential changes have been made since the Pian Breviary.

The Roman or Pian Breviary is used today throughout the Latin Church except in certain religious orders. It consists of the: Psalter, Proper of the Seasons, Proper of the Saints, the Common, and special offices.

Even in the time of Clement of Alexandria, the Christians had set apart certain hours, the third, the sixth, and the ninth, which they used for prayer and praise to God. In the sixth century the recitation of Matins appeared among the clergy. This is now one of the night offices, and is often combined with Lauds the other night office. The office of Matins is the most important and remarkable of the offices because of its length and the richness of its elements. Lauds, too, can be traced back to Apostolic times, and is best known because of the canticles which are used in this office on Sundays.

The offices of Prime, Terce, Sext, None, and Vespers

comprise the Diurnal. They are short offices recited at different hours of the day, and were given these names by the Romans: prima towards 6 A.M.; tertia towards 9 A.M.; sexta towards noon; nona towards 3 P.M.; Vespers is the important office of the evening, and is divided into first and second Vespers. First Vespers introduces the feast, and Second Vespers concludes the feast. The place of honor in this hour is given to the "Magnificat," or the canticle of Mary. The Magnificat is followed by the singing of one of the Four Antiphons of Our Lady. These antiphons are supplanted by the Great O's every evening from December 17th to 23rd, inclusive, and may also be used on feast days.

In reality we are indebted to the Greeks for the music of the Canonical Hours, for they discovered the system of intervals, and contributed a scheme of rhythmical modes or scales. However, the most important Greek musical discovery is undoubtedly the invention of musical notation.

As the Christian Church developed, the practice of antiphonal singing was used, and new music resulted in the church because of this. It has several names: Gregorian chant; plain-song; plain-chant.

In the Office we have formulae, also called tones, for some of the recitation. The Psalms are recited to a Psalm-tone, which is a recitative-like formula to which the verses of the psalm may be chanted. There are nine of these Psalm-tones.

There are three Lesson-tones. Responsories were chants which grew out of an alteration of solo verse and choral refrain.

The first hymns were sung when St. Ambrose fled from the Arians. Hymns, like the other chants, vary according to their place in the liturgy, from simple airs for week-days to extended melodies for Sundays and feast days. A certain number of canticles or psalms drawn from other portions of the Holy Writ than the Psalter, but put on the same footing as the Psalms. Antiphons are also included in the music of the Divine Office, the most famous being those of the Blessed Virgin Mary.

For the most part, the worship service of churches to-day contain the same elements which prevail in the Canonical Hours. Not only the literature, but the music as well, has come down to us from antiquity.

It has been the purpose of this study to collect information on the subject, to bring about a deeper appreciation and understanding of the subject, and to arouse interest in the need for further research.

It is hoped that this thesis has accomplished the first two purposes, and that it will stimulate others to do even greater research on the subject.

APPENDICES

## APPENDIX A

## THE RULE OF SAINT BENEDICT

## Introduction

The Rule of St. Benedict may fitly find a place in any collection of classics. As a code of laws it has undoubtedly influenced Europe; and, indeed, there is probably no other book, save of course the Holy Bible, which with such certainty can be claimed as a chief factor in the work of European civilization. It is undeniable that most of the nations of modern Europe were converted to the Christian faith and tutored in the arts of peace by the influence of the mode of life known as monastic. The men whose names are connected with the beginnings of civilization in the various countries of Europe, and their fellow-labourers, were for the most part trained for their mission under the Rule of St. Benedict. Such for example, was Augustine in England, Boniface in Germany, Ansgar in Scandinavia, Swithbert and Willibrord in the Netherlands, etc.

In view of the facts, therefore, it will hardly be denied that the monastic system, as codified in the Rule of St. Benedict, has been proved to possess some strange power of influencing great bodies of men and winning them from the darkness of paganism and the horrors of savagery to the light of Christianity and the blessings of a civilized life. The secret of this fascination is obvious, and the monuments, such as Canterbury and Fulda, Salzburg, and the thousands of Benedictine abbeys which existed, or still exist, in Europe, all testify to the fact that it was the monastic life lived by monk-apostles in the midst of the peoples they hoped to convert, upon which their success mainly depended. The monastic plan was similar to the old Roman plan of civilizing by means of "colonies" planted among the conquered races of the empire. The colonists brought with them the arts, and to some extent the culture, of Imperial Rome, and their mere life lived among the subjugated peoples induced these latter of their own accord to adopt the manners, the language and the law of their conquerors. There was probably no programme, or

pretence, but the influence of the life followed by the trained Roman colonist worked its charm without noise or compulsion.

In the same way the monk came with the like lesson of peace and civilization, but with the addition of the all-powerful assistance of religion and the strong attraction which self-sacrifice ever exerts over the minds of the unlettered. Thus Augustine came to England with forty companions, all trained in the "school" of St. Benedict, and in the principles of his Rule. They landed in this country and won it to Christ with cross and banner and religious chants. Then they settled down to live their lives of prayer and labour, and whilst their success is written in the annals of our country, we know the names only of a very few of these apostles, and they those only who were called later to form similar centres in other parts. History can tell us nothing of their preaching and teaching. No doubt they did all this; but what we know of their work is that they lived their life according to the Rule; they built up other places and formed other colonies, and then they died; and, behold! the peoples among whom they dwelt were Christian.

#### St. Benedict

St. Benedict, the author of this code of monastic rules, to the influence of which Europe owes so much, was born at Nursia, a city of Umbria, in the year 480. The beginnings of his life witnessed the extinction of the Roman Empire in the West, and the year of his birth saw Odoacer, the first barbarian who had ruled in Italy, in possession of the throne of the Caesars. All over the Western world the times were difficult and the outlook gloomy, and Italy especially presented a sad spectacle of misery and desolation. At a time when civilization appeared to be upon the very verge of extinction, and the Christian Church seemed to be on the point of losing the foothold it had gained amid the ruins of the Roman Empire, St. Benedict appears as the providential instrument of regeneration. After experiences gained in the schools of Rome, in his cave amid the solitudes of Subiaco, and as ruler of the monks of Vicovaro, he gathered round him at Subiaco a body of monks whom he distributed in twelve separate colonies and ruled for eighteen years. It was here, probably, that he

conceived the lines of his celebrated monastic code, which he compiled finally when, about the year 528, he removed to the spot where now stands the renowned sanctuary of Monte Cassino. He died, according to the tradition of the Benedictine Order, on March 21, 543 A.D.

Introduction by Cardinal Gasquet

Rule of St. Benedict Concerning the Divine Office

Chapter VIII

Of the Divine Office at Night time

In the winter time--that is, from the first of November till Easter--the brethren shall get up at the eighth hour of the night by reasonable calculation, so that having rested till a little after midnight they may rise refreshed. Let the time that remains after Matins be used, by those brethren who need it, for the study of the Psalter or lessons. From Easter to the foresaid first of November let the hour for saying Matins be so arranged that after a brief interval, during which the brethren may go forth for the necessities of nature, Lauds, which are to be said at daybreak, may presently follow.

Chapter IX

How Many Psalms Are to be Said in the Night Hours

In the winter season, having first said the verse, "O God, incline unto mine aid; O Lord, make haste to help me, the words, O Lord, Thou shalt open my lips and my mouth shall declare Thy praise" are then to be said thrice. After this the third Psalm is to be said with a "Gloria"; after which the ninety-four Psalm, with an antiphon, is to be recited or sung, followed by a hymn, and then six psalms with their antiphons. When these are ended and a versicle said, let the abbot give a blessing; and then, all being seated, let three lessons from the book placed on the lectern be read by the brethren in turns. Between these lessons three responsories are to be sung, two without a "Gloria." After the third lesson, however, let the cantor add the "Gloria" to the responsory, and as soon as he begins it let all rise from their seats out of

honour and reverence to the Holy Trinity.

Let the divinely inspired books of the Old and New Testament be read at Matins, together with their expositions from the best known, orthodox and Catholic Fathers.

After these three lessons, with their responsories, let six other psalms be sung with the "Alleluia." A lesson from the Apostle is then to be said by heart, and a verse with the petition of the Litany--that is "Hyrie eleison"--and so let the night watches (or Matins) end.

#### Chapter X

How Matins, or the Night Praises,  
are to be said in the Summer Season

From Easter to the first day of November the same number of psalms as above appointed are to be said. On account of the short night, however, the lessons are not to be read from the book, but in place of the three lessons let one out of the Old Testament be said by heart and followed by a short responsory. Let all the rest be done as we have arranged above, so that, without counting the third and ninety-fourth Psalm, there may never be less than twelve psalms at Matins.

#### Chapter XI

How Matins, or the Night Watches,  
are to be celebrated on Sundays

On Sunday let the brethren rise earlier for Matins, in which the following order is to be observed: when six psalms and the versicle have been sung, as we have before arranged, let all sit down in proper order and let four lessons be read from the book with their responsories, in the manner before prescribed. To the fourth responsory only let the cantor add the "Gloria," and when he begins it let all rise at once out of reverence. After these lessons be read with their responsories in the same way as the former, and then three canticles out of the Prophets, appointed by the abbot: these canticles are to be sung with "Alleluia."

When the versicle has been said, and the abbot has given the blessing, four more lessons from the New Testament are to be read, in the same order as before. After the fourth responsory let the abbot begin the hymn "Te Deum laudamus," and when that is finished he shall read a lesson from the Gospel, with reverence and fear, whilst all stand. At the conclusion of this let all answer Amen, and let the abbot immediately go on with the hymn "Te decet laus"; after the blessing let them begin Lauds.

This method of singing Matins on Sundays is to be observed always, as well in summer as in winter, unless perchance (which God forbid) they get up late, and the lessons or responsories have to be somewhat shortened. Let great care be taken that this shall not happen; but if it does, let him to whose carelessness it is due make full satisfaction to God in the oratory.

### Chapter XII

#### How Lauds are to be solemnized

At Lauds on Sunday let the sixty-sixth Psalm be first said straight on and without an antiphon. After this the fiftieth is to be said with "Alleluia," with the hundred and seventeenth and the sixty-second. Then follow the "Blessings" (or "Benedicite") and the "Praises" (or "Laudate" psalms), a lesson from the Apocalypse, said by heart, a responsory and hymn, the versicle and the canticle from the Gospel (or "Benedictus) with the litanies (or "Kyrie"), and so conclude.

### Chapter XIII

#### How Lauds are to be celebrated on ordinary days

On ordinary week-days let Lauds be celebrated as follows: the sixty-sixth Psalm is to be said, as on Sunday, straight on without any antiphon, and somewhat slowly, to allow of all being in their places for the fiftieth Psalm, which is to be said with an antiphon. After this come two other psalms according to custom: that is, on Monday, the fifth and thirty-fifth; on Tuesday, the forty-second and fifty-sixth; on Wednesday, the sixty-third and sixty-fourth; on Thursday, the

eighty-seventh and eighty-ninth; on Friday, the seventy-fifth and ninety-first; on Saturday, the hundred and forty-second and the Canticle of Deuteronomy, which must be divided into two "Glorias." But on other days let a canticle out of the Prophets be said, each on its proper day, according to the custom of the Roman Church. After these let the Praises (or "Laudate Psalms") follow, then a lesson of the Apostle, said by heart, the responsory, hymn and versicle, the canticle from the Gospel (or "Benedictus"), the litanies (or "Kyrie eleison"), and the office is completed.

Lauds and Evensong are never to be finished without the Lord's prayer at the end. This is said by the prior (that is, the superior) aloud, so that all may hear, because of the thorns of scandal which are always cropping up: that the community, by reason of the pledge given in this prayer, in the words, "Forgive us our trespasses as we forgive them that trespass against us, may purge themselves from this kind of vice. In saying the other Hours, however, the last part of the prayer only is said aloud that all may answer, "But deliver us from evil."

#### Chapter XIV

##### How Matins is to be said on the Feast days of Saints

On Saints' feast days and on all solemnities let Matins be said in the manner we have ordered for Sunday, except that the psalms, antiphons and lessons are said which are proper to the day itself. The method of saying them, however, shall remain as before prescribed.

#### Chapter XV

##### At what seasons Alleluia is to be said

From the holy feast of Easter until Whitsuntide Alleluia is to be always said both with the psalms and in the responsories. From Whitsuntide till the beginning of Lent let it be said every night at Matins only with the last six psalms. On every Sunday out of Lent let the Canticles, Lauds, Prime, Tierce, Sext and None be said with Alleluia, but Evensong with antiphons. Responsories, however,

except from Easter till Pentecost, are never to be said with Alleluia.

#### CHAPTER XVI

How the day Divine Office is to be said

The prophet says, "Seven times I have sung Thy praises." This sacred number of seven will be kept by us if we perform the duties of our service in the Hours of Lauds, Prime, Tierce, Sext, None, Evensong and Compline. It was of these day Hours the prophet said, "Seven times a day I have sung Thy praises," for of the night watches the same prophet says, "At midnight I arose to confess to Thee." At these times, therefore, let us give praise to our Creator for His just judgments, that is, at Lauds, Prime, Tierce, Sext, None, Evensong and Compline, and at night let us rise to confess to Him.

#### CHAPTER XVII

How many Psalms are to be said in these Hours

We have already settled the order of the psalmody for the Nocturns and for Lauds, let us now arrange for the Hours which follow. At Prime three psalms are to be said separately, that is, not under one Gloria. After the verse, "O God, incline unto mine aid, and before the psalms are begun, the hymn of each Hour is to be said. At the end of the three psalms a lesson is recited, then with the versicle and "Kyrie eleison" the Hour is concluded. The Hours of Tierce, Sext and None are to be said in the same way, that is, the verse (O God, incline, etc.), the hymns of these Hours, three psalms, the lesson and versicle, and with "Kyrie eleison" they are concluded.

If the community be large the Hours shall be sung with antiphons, but if it be small they are to be without. Evensong shall be said with four psalms and antiphons, after which a lesson is to be recited, then a responsory, kymn, versicle, canticle from the Gospel (i.e. "Magnificat"), and it is concluded by the litanies (or "Kyrie") and the Lord's Prayer. Compline shall consist in the saying of three psalms straight through and without antiphons, followed by the hymn of the Hour, a lesson, versicle, "Kyrie eleison," and shall conclude with the blessing.

## CHAPTER XVIII

The order in which the Psalms are to  
be said

Let the verse, "O God, incline unto mine aid; O Lord, make haste to help me," with a "Gloria," always come first, followed by the hymn of each Hour. Then, on Sundays, at Prime, four divisions of the hundred and eighteenth Psalm are to be said; and at the other Hours of Tierce, Sext and None three divisions of the same. On Monday, at Prime, psalms first, second and third are recited, and so on each day till Sunday, three other psalms in order up to the nineteenth Psalm: the ninth and seventeenth Psalm being each divided in two by a "Gloria." In this way the Sunday Matins may always begin with the twentieth Psalm.

On Mondays, at Tierce, Sext and None let the remaining nine divisions of the hundred and eighteenth Psalm be said, three at each Hour. The hundred and eighteenth Psalm being finished on the two days, Sunday and Monday, therefore on Tuesday, at Tierce, Sext and None the three psalms at each Hour shall be the nine from the hundred and nineteenth to the hundred and twenty-seventh. And these same psalms are to be repeated at the Hours till the Sunday. A uniform order of the hymns, lessons and versicles is to be likewise observed, so that the hundred and eighteenth Psalm is always begun on the Sunday.

Four psalms are to be sung each day at Evensong. These begin with the hundred and ninth Psalm and conclude with the hundred and forty-seventh, omitting those already set apart for the various other Hours, that is to say, from the hundred and seventeenth Psalm to the hundred and twenty-seventh; the hundred and thirty-third and the hundred and forty-second. All the rest are to be said at Evensong, and because this leaves three psalms short the longest of them, namely, the hundred and thirty-eighth, the hundred and forty-third, and the hundred and forty-fourth, are to be divided. The hundred and sixteenth, however, since it is brief, is to be joined to the hundred and fifteenth.

The order of the psalms for Evensong being thus

arranged, let the other parts, such as the lessons, responsories, hymns, versicles and canticles, be used as before directed. At Compline the same psalms are repeated every day, namely, the fourth, the ninetieth and the hundred and thirty-third.

The order of the psalmody for the day office being thus settled, all the rest of the psalms are to be equally portioned to the seven night watches (or Matins). Those that are too long are to be divided into two; and twelve psalms are to be arranged for each night. If this distribution of the psalms displease any one we specially desire him to arrange otherwise, if he think something else better, provided that care be taken that every week the whole Psalter of a hundred and fifty psalms be sung, and that at Matins on Sunday it be begun again. Monks, indeed, show themselves in their service too negligent and indevout who sing less than the Psalter, with the usual canticles, once in the week, when we read that our holy Fathers courageously performed in one day what I would that we who are tepid may do in a whole week.

#### CHAPTER XIX

##### Of the manner of singing the Office

We believe that the Divine Presence is everywhere, and that the eyes of the Lord behold both the good and the bad in all places. Especially do we believe without any doubt that this is so when we assist at the Divine Office. Let us therefore always be mindful of what the prophet says, "Serve ye the Lord in fear"; and again, "Sing ye His praises with understanding;" and, "In the sight of angles I will sing praise to Thee." Wherefore let us consider how it behoveth us to be in the sight of God and the angels, and so let us take our part in the psalmody that mind and voice accord together.

#### CHAPTER XXII

##### How the Monks are to sleep

All shall sleep in separate beds and each shall receive, according to the appointment of his abbot, bedclothes, fitted to the condition of his life. If

it be possible let them all sleep in a common dormitory, but if their great number will not allow this they may sleep in tens or twenties, with seniors to have charge of them. Let a candle be constantly burning in the room until morning, and let the monks sleep clothed and girt with girdles or cords; but they are not to have knives by their sides in their beds, lest perchance they be injured whilst sleeping. In this way the monks shall always be ready to rise quickly when the signal is given and hasten each one to come before his brother to the Divine Office, and yet with all gravity and modesty.

The younger brethren are not to have their beds next to each other, but amongst those of the elders. When they rise for the Divine Office let them gently encourage one another, because of the excuses made by those that are drowsy.

#### CHAPTER XXIII

##### Of Excommunication for Offences

If any brother be found stubborn, disobedient, proud, murmuring, or in any way acting contrary to the Holy Rule, or contemning the orders of his seniors, let him, according to the precept of our Lord, be secretly admonished by those seniors, once or twice. If he will not amend let him be publicly reproved before all. But if even then he does not correct his faults, let him, if he understand the nature of the punishment, be subject to excommunication. But if he be obstinate he is to undergo corporal punishment.

#### CHAPTER XLIII

##### Of those who come late to the Divine Office or to the Table

As soon as the signal for the Divine Office shall be heard each one must lay aside whatever work he may be engaged upon and hasten to it, with all speed, but still with gravity, so as not to cause any light behaviour. Nothing, therefore, shall be put before the Divine Office. If any one shall come to Matins after the "Gloria" of the ninety-fourth Psalm, which on this account we wish to be said slowly and

leisurely, he shall not take his place in the choir, but go last of all, or to some place apart which the abbot may appoint for those that so fail in his sight, and of all the brethren, until the Divine Office be ended and he shall have done penance and made public satisfaction.

We have judged it fitting that these should stand last, or in some place apart, in order that, being seen by all, for very shame they may amend. For if they remain outside the oratory some one will, perhaps, return to sleep, or at least sit outside by himself, or setting himself to idle talk give an occasion to the evil one. Let such a one, therefore, come inside, so that he may not lose all, but make amends during the rest of the Office. At the day Hours one who does not come to the "Work of God" till after the verse ("Deus in adiutorium), and the "Gloria" of the first Psalm said after the verse, shall stand last, according to the rule laid down above. He is not to presume to join the choir of singers until he has made satisfaction, unless, indeed, the abbot, by his permission, allow him to do so; but even then on the condition that he shall afterwards satisfy for his omissions.

He who does not come to table before the verse, so that all may say it, and praying together sit down to table at the same time, must be corrected once or twice if this be through his own fault or bad habit. If he do not after this amend he is not to be allowed to share in the common table, but he is to be separated from the company of all the rest and eat along. Until he makes satisfaction and mend his ways let his portion of wine be taken away from him. He is to undergo the same punishment who is not present at the verse which is said after meals. Let no one presume to take food or drink before or after the regular time; but if something is offered to any one by the prior, and he refuse it, and afterwards wishes to have what he had rejected, or some other thing, let him get neither this nor anything else till he makes proper satisfaction.

#### CHAPTER XLVII

On letting the hour of Divine Office  
be known

Let the duty of giving warning of the time of the

Divine Office, both night and day, be that of the abbot. Either he himself shall give the signal or he shall assign this task to some careful brother, so that all things be done at their fixed time. After the abbot those appointed are to intone the psalms and antiphons in turns. No one, however, shall presume either to sing or read except such as can do so to the edification of the hearers. Let him to whom the abbot shall enjoin this duty do it with humility, gravity and fear.

#### CHAPTER XLVIII

##### Of daily manual labour

Idleness is an enemy of the soul. Because this is so the brethren ought to be occupied at specified times in manual labour, and at other fixed hours in holy reading. We therefore think that both these may be arranged for as follows: from Easter to the first of October, on coming out from Prime, let the brethren labour till about the fourth hour. From the fourth till close upon the sixth hour let them employ themselves in reading. On rising from table after the sixth hour let them rest on their beds in strict silence; but if any one shall wish to read, let him do so in such a way as not to disturb any one else.

Let None be said somewhat before the time, about the middle of the eighth hour, and after this all shall work at what they have to do till evening. If, however, the nature of the place or poverty require them to labour at gathering in the harvest, let them not grieve at that, for then are they truly monks when they live by the labour of their hands, as our Fathers and Apostles did. Let everything, however, be done with moderation for the sake of the faint-hearted.

From the first of October till the beginning of Lent let the brethren be occupied in reading till the end of the second hour. At that time Tierce shall be said, after which they shall labour at the work enjoined them till None. At the first signal for the Hour of None all shall cease to work, so as to be ready when the second signal is given. After their meal they shall be employed in reading or on the psalms.

On the days of Lent, from the morning till the end of the third hour, the brethren are to have time for

reading, after which let them work at what is set them to do till the close of the tenth hour. During these Lenten days let each one have some book from the library which he shall read through carefully. These books are to be given out at the beginning of Lent.

It is of much import that one or two seniors be appointed to go about the monastery at such times as the brethren are free to read, in order to see that no one is slothful, given to idleness or foolish talking instead of reading, and so not only makes no profit himself but also distracts others. If any such be found (which God forbid) let him be corrected once or twice, and if he amend not let him be subjected to regular discipline of such a character that the rest may take warning. Moreover one brother shall not associate with another at unsuitable hours.

On Sunday also, all, save those who are assigned to various offices, shall have time for reading. If, however, any one be so negligent and slothful as to be unwilling or unable to read or meditate, he must have some work given him so as not to be idle. For weak brethren, or those of delicate constitutions, some work or craft shall be found to keep them from idleness, and yet not such as to crush them by the heavy labour or to drive them away. The weakness of such brethren must be taken into consideration by the abbot.

## APPENDIX B

## THE CONTENTS OF THE ROMAN BREVIARY

(a) Psalter 150 Psalms - ancient and most venerable portion of the Breviary.

In the Roman arrangement of the Psalter, reading back to a hoary antiquity, at least to the eleventh or eighth century, the following is the disposition of psalms:

Ps. i-cviii are recited at Matins, twelve a day, but Sunday Matins have six more Psalms divided between the three nocturns. Thus Sunday - Ps. i, ii, iii, vi-xiv, xv, xvi, xvii; Monday - Ps. xxvi-xxxvii; Tuesday - Ps. xxxviii-xli; xliii-xlvix, li; Wednesday - Ps. lii, liv-lxi, lxiii, lxv, lxvi; Thursday - Ps. lxviii-lxxvix; Friday - Ps. viii-lxxxviii, xciii, xcv, xcvi; Saturday - Ps. xcvii-cviii.

The Psalms omitted in this series, namely, iv, v, xxi-xv, xlii, l, liii, lxii, lxiv, lxvi, lxxxix-xcii, and xciv, are, on account of their special aptitude, reserved for Lauds, Prime, and Compline.

(b) Proper of Season - This portion contains the Office of the different liturgical seasons: Advent, Christmastide, Septuagesimis, Lent, Holy Week, Paschal time, and time after Pentecost. But only by slow degrees did this division of the Liturgical Year develop in its present form.

The Proper of the Season contains the Office of all the Sundays and festivals belonging to it, with special lessons, extracts from the Gospels, and frequently proper antiphons, responsories, and psalms adapted to the peculiar character of these different periods.

(c) Proper of the Saints - Following on the Proper of the Season comes in the Breviary the Proper of the Saints, that is to say, that part which contains the lessons, psalms, antiphons, and other liturgical

formularies for the feasts of the saints.

(d) The Common - Under this designation come all the lessons, Gospels, antiphons, responsories and versicles not reserved to a special occasion, but may be employed for a whole group of saints.

(e) Special Offices - The Office of the Blessed Virgin Mary and the Office of the Dead.

The Prayer of the Breviary is meant to be used daily; each day has its own office; each hour of the day has its own office in reality, for, liturgically, the day is divided into hours founded on the ancient Roman division of the day of three hours apiece: Prime, Terce, Sext, None, and Vespers, and the Night Vigils.

In conformity with this arrangement the Office is portioned out into the prayers of the night vigils, that is to say, Matins and Lauds.

Matins is subdivided into three nocturns to correspond with the three watches of the night: 9 P.M., midnight, 3 A.M.

The Office of Lauds was to be recited at dawn:

Prime	6 AM	)	
Terce	9 AM	)	
Sext to midday		)	Diurnal
None	3 PM	)	
Vespers	6 PM	)	

The Office of Compline, which falls somewhat outside the above division, and whose origin dates later than the general arrangement, was recited at nightfall.

Nor does this division of the hours go back to the first Christian period. So far as can be ascertained, there were no other public or official prayers in the earliest days, outside the Eucharistic service, except the night watches, or vigils, which consisted of the chanting of psalms and of readings from the Holy Scripture, the Law, and the Prophets, the Gospels and Epistles and a homily. The offices of Matins and Lauds thus represent, most probably, those watches. It would seem that beyond this there was nothing but private prayer; and at the dawn of Christianity, the prayers were said in the Temple, as we read in the Acts

of Apostles.

The monastic idea exercised a preponderant influence on the arrangement and formation of the Canonical Hours. . . .

The offices of Prime and Compline were devised later, Prime at the end of the fourth century, while Compline is usually attributed to St. Benedict in the sixth century.

Each of the hours of the Office in the Roman Liturgy is composed of the same elements: psalms (and now and then canticles), antiphons, responsories, hymns, lessons, versicles, little chapters and collects (prayers).

(a) Psalms and Canticles--Sometimes used in the Breviary in order of sequence, as in the ferial offices of Mattins and Vespers, sometimes by special selection, independently of the order of the Psalter, as in Lauds, Prime, Compline, and, in general, in the Offices of the Saints and other feasts.

Another point to notice in the composition of the Roman Office is that it allows of the inclusion of a certain number of canticles, or songs, drawn from other portions of the Holy Writ than the Psalter, but put on the same footing as the Psalms. These are:

- The Canticles of Moses after the Passage of the Red Sea. (Exodus 15).
- The Canticles of Moses before his death. (Deut. 32).
- The Prayer of Jonas (Jon. 2).
- The Canticle of Habacuc (Habacuc 3).
- The Canticle of Ezechias (Is. 38).
- The Canticle of the Three Children (Dan. 3,26).
- The Benedicte (Dan 3,52).

Lastly, the three canticles drawn from the New Testament: The Magnificat, the Benedictus, and the Nunc Dimittis. St. Benedict admits these canticles to his Psalter, specifically stating that he borrows them from the Church of Rome, and thus providing a further argument for the priority of the Roman Office over the Monastic.

(b) Antiphons which are read nowadays in the Breviary are abridged formularies which, almost always serve to introduce a psalm or canticle. They consist sometimes of a verse taken from a Psalm, sometimes selected from the Gospels or Holy Scripture. Occasionally they consist of phrases not

culled from the Bible, but modelled on its style, i.e., they are the invention of a liturgical author, for example: "Veni, Sponsa Christi, accipe, coronam, quam tibi Dominus praeparavit in aeternum."

Originally, the meaning of the word, the function fulfilled by the Antiphon was not what it is now. Although it is difficult to determine precisely the origin and purport of the term, it seems that it is a derived term from the word antiphona, and that it signified a chant by alternate choirs. The singers or the faithful were divided into two choirs; the first choir intoned the first verse of a psalm, the second continued with the second verse, and so on, to the end of the psalm. The antiphoned chant is thus recitation by two choirs alternately. This term has given rise to technical discussions which cannot be entered into here.

(c) Responsory, whose composition is almost the same as that of the antiphon--verse of a psalm sentence out of the Holy Scripture or of ecclesiastical authorship--nevertheless differs from it entirely as to the nature of its use in recitation or chant. The precentor sang or recited a psalm; the choir or the faithful replied, or repeated either one of the verses or simply the last words of the precentor. This form, like the antiphon, has already been in use amongst the Jews and appears even in the construction of certain psalms, as in cxxxv.

(d) Hymns--The term hymn has a less definite meaning than those of antiphon or responsory, and in the primitive liturgies its rise is somewhat uncertain. In the Roman Breviary, at each hour either of the day or of the night, there is a little poem in verses of different measures, usually very short. This is the hymn. These compositions were originally very numerous. Traces of hymns may be discerned in the New Testament, e.g. in St. Paul's Epistles. In the fourth and fifth century, hymnology received a great impetus.

Prudentius, Synesius, St. Gregory, St. Hilary, and St. Ambrose composed a great many. But it was above all in the Middle Ages that this style of composition most developed, and collections of them were made filling several volumes. The Roman Breviary contains but a moderate number of hymns, forming a real anthology. Some of them are masterpieces of art. It was at a comparatively late date (about the twelfth century) that the Roman Liturgy admitted hymns into the Breviary. In its primitive austerity it had hitherto rejected them, without, however, condemning their employment

in other liturgies..

(e) Lessons--By this term is meant the choice of readings or of extracts in the Breviary, taken either from Holy Writ or Acts of the Saints or from Fathers of the Church. Their use is in accordance with the ancient Jewish custom, which in the service of the Synagogues enjoined that after the chanting of psalms, the Law, and the Prophet should be read. The primitive church partly adopted this service of the Synagogue, and thus came into being the service of the night watches. But the course of readings was altered; after a lesson from the Old Testament, the Epistles of the Apostles, or their Acts, or the Gospels were read. Some churches somewhat extended their usage, for it is certain that the letters of St. Clement of Rome, of St. Ignatius, and of Barnabas, and the "Pastor" of Humas were read. Some churches, indeed, less well instructed allowed books not wholly orthodox, like the Gospels of Peter to be read. In time, lists were made out to fix what books might be read. ...

Later on, men were not content to confine themselves to the reading of the holy books; certain churches wished to read the Acts of the Martyrs.

When the Divine Office was more developed, probably under monastic influence, it became customary to read, after Holy Writ, the commentaries of the Fathers and of other ecclesiastical writers on the passage of the Bible just previously heard. This innovation, which began in the sixth or even the fifth century, brought into the Divine Office the works of St. Augustine, St. Hilary, St. Athanasius, Origen, and others. To these later were added those of St. Isidore, St. Gregory the Great, the Venerable Bede, and so on. This new development of the office gave rise to the compilation of special books. In primitive times, the Book of Psalms and the books of the Old Testament sufficed for the Office. Later, books were compiled giving extracts from the Old and New Testaments. (Lectionary, Gospel, and Epistle Books) for each day and each feast. Then followed books of homilies (Homilies)--collections of sermons or of commentaries of the Fathers for use in the office. These books form the constituent elements which later combined into the Breviary.

Further, as regards these Lessons, it is well to notice that, as in the case of psalmody, two lines of selection there followed. The first, that the order of ferial offices ensures the reading of the Scripture from Genesis to

the Apocalypse, in sequence; the second, that of the order for feasts of the saints and festivals, breaks in upon this orderly series of readings and substitutes for them a chapter or a portion of a chapter specially applicable to the feast which is being celebrated.

The following is the table of Lessons from the Bible. In its essential features, it goes back to a very venerable antiquity:

Advent: Isaac's and St. Paul's Epistles.

Christmas, Epiphany: St. Paul, following this very ancient order: Epistles to the Romans, Corinthians, Galatians, Ephesians, Philippians, Colossians, Thessalonians, Timothy, Titus, Philemon, Hebrews.

Septuagesima and Lent: Genesis and the other books of the Pentateuch.

Passiontide: Jeremias.

Easter and Paschal Time: Acts of Apostles, Apocalypse, Epp. of St. James, St. Peter, St. John.

Time after Pentecost: Books of Kings.

Month of August: Proverbs, Ecclesiastes, Book of Wisdom and Ecclesiasticus.

Month of September: Job, Tobias, Judith, Esther.

Month of October: Machabees.

Month of November: Ezechiel, Daniel, the twelve minor prophets.

(f) Versicles and Little Chapters. The Capitulum, or Little Chapter, is really a very short lesson which takes the place of lessons in those hours which have no special one assigned to them. These are: Lauds, Prime, Terce, Sext, None, Vespers, and Compline. By reasons of their brevity and of their unimportance, they are much less complicated than the longer ones, and no more need here be said. The Versicles belong to the psalmody, like responsories and antiphons; usually they are taken from a psalm and belong to the category of liturgical acclamations or shouts of joy. They are usually employed after lessons and little chapters, and often take the place of responsories; they are, in fact, brief responsories. The ferial Preces and the Litanies probably belong to the category of versicles.

(g) Collects. Collects also called prayers, are not psalmodic prayers. They are of a completely different character. Their place in the Breviary changes little; they come towards the end of the office, after the psalmody, the lessons, little chapters, and versicles, but

proceed by the Dominus vobiscum, and they gather up in a compendious form the applications of the faithful. Their historical origin is as follows: During the earliest period, the president of the assembly, usually the bishop, was entrusted with the task of pronouncing, after the psalmody, chant, and litanies, a prayer in the name of all the faithful; he, therefore, addressed himself directly to God. At first this prayer was an improvisation. One of the oldest examples is to be found in the Epistle of St. Clement of Rome, and in certain Epistles of St. Cyprian. In time, towards the fourth century, collections of prayers were made for those who were not adept in the art of improvisation; these were the earliest forerunners of Sacramentaries and Orationes, which later occupied so important a place in the history of the Liturgy. The Leonine, Gelsian, and Gregorian Sacramentaries form the chief sources where we draw the collects of our Breviary. It may be observed that they are of great theological importance, and usually sum up the main idea dominating a feast, hence, in them the significance of a festival is to be sought.

## APPENDIX C

## THE PILGRIMAGE OF ETHERIA

This book was discovered by Signor Gamurrini in a MS. of the eleventh century at Arezzo, and he published it first in 1887 and again, in a correcter edition, in 1888.

.....

It is a matter of common knowledge that monasticism took its rise in Egypt about the middle of the third century, perhaps as the result of the Decian persecution, many of those who then fled to the desert never returning, and that from the beginning of the fourth century the movement developed mainly along two lines which were almost contemporaneous: (1) under the method of S. Antony, whose monks were mostly solitary hermits in the strict sense, though in some places they lived near one another in small companies and met together for common worship on Saturdays and Sundays: (2) under the rule of S. Pachomius, who founded the conventual type of monasticism. Here the brethren lived together in much larger bands, and not only combined for common worship but were organized for regular work (on the land, etc.), though they took no meals together and were each allowed to practise that amount of austerity which his strength and zeal prompted beyond the fixed minimum which was obligatory on all. Thus the spirit of individualism was a strongly marked feature in both these systems. It was from Egypt by way of Rome that monasticism was quite early brought to western Europe, and there for some time it retained many of its more especially Eastern characteristics. The community of feeling and atmosphere, therefore, between the monastic institutions of the West and those of Egypt, Syria and Palestine was considerable, and will account for the readiness with which Etheria was received everywhere on her journeys and for the highly appreciative way in which she commends the saintliness of her entertainers and informants, who were in the greater number of instances closely associated with the monastic and ascetic life.

The rule of S. Pachomius, which sprang into a full organization almost at once (like Minerva from the head of Jove), spread rapidly, but into Palestine the monastic life was introduced early in the fourth century, not by him, but by a disciple of S. Antony, Hilarion. There "the original impulse to the eremitic life survived, and the cenobitic ideal made little headway either now or later. In Syria and Mesopotamia asceticism was, so to speak, indigenous." Consequently most if not all the monks and nuns that Etheria met in Palestine, Syria and Mesopotamia were probably either of the strictly eremitic or semi-eremitic kind.

.....

The following were the Daily Offices:-

- (a) Vigiliae nocturnae before dawn.
- (b) Mattins (at dawn).
- (c) Terce (only in Lent).
- (d) Sext.
- (e) None.
- (f) Lucernare (Vespers).

No mention is made of Prime or Compline. These services were open to all who wished to attend, but naturally the chief part of the congregation consisted of ascetics of both sexes (monazontes et parthenae, p. 45). Three psalms and three prayers were said at each office, and Etheria was agreeably impressed with the (to her unfamiliar) practice of adapting Psalms, Prayers and Lessons to the special teaching of the season or place.

She also speaks of "hymns" and "antiphons" being used. The practice of "singing or saying" hymns other than the Psalms of David in Divine service was of very early origin, certainly in the East, and almost as certainly in the West; so that in any case Etheria would not have been entirely unaccustomed to it. But in the fourth century--largely in consequence of the efforts of the orthodox or catholics to counteract the spread of Arian views by this means--hymn-writing and singing had received a very great impetus, and such compositions, whether metrical (as in the West) or merely rhythmical (as in the East), had become a regular part of public worship throughout Christendom. Thus, at Constantinople we know that S. Chrysostom had encouraged their use, and at Milan S. Ambrose had

himself written hymns for the purpose, while at Edessa the famous Syriac hymns of Ephraem belong to about the same period, and were intended as a counterblast to the unsound teaching conveyed by the older songs of Bardesanes. With regard to the "antiphons" which Etheria mentions, it is difficult to say whether she means compositions strictly so called, because they were sung antiphonally, or in a more general sense "anthems" as we call them, for both kinds were already probably in use.

.....

### 1. Matins

Now that your affection may know what is the order of service (operatio) day by day in the holy places, I must inform you, for I know that you would willingly have this knowledge. Every day before cockcrow all the doors of the Anatasias are opened, and all the monks and virgins, as they call them here, go thither, and not they alone, but lay people also, both men and women, who desire to begin their vigil early. And from that hour to daybreak hymns are said and psalms are sung responsively (responduntur), and antiphons in like manner; and prayer is made after each of the hymns. For priests, deacons, and monks in twos or threes take it in turn every day to say prayers after each of the hymns or antiphons. But when day breaks they begin to say the Matin hymns. Thereupon the bishop arrives with the clergy, and immediately enters into the cave, and from within the rails (cancelli) he first says a prayer for all, mentioning the names of those whom he wishes to commemorate; he then blesses the catechumens, afterwards he says a prayer and blesses the faithful. And when the bishop comes out from within the rails, every one approaches his hand, and he blesses them one by one as he goes out, and the dismissal takes place, by daylight.

### 2. Sext and None

In like manner at the sixth hour all go again to the Anatasias, and psalms and antiphons are said, while the bishop is being summoned; then he comes as before, not taking his seat, but he enters at once within the rails in the Anastasis, that is in the cave, just as in the early morning, and as then, he again first says a prayer, then he blesses the faithful, and

as he comes out from (within) the rails every one approaches his hand. And the same is done at the ninth hour as at the sixth.

### 3. Vespers

Now at the tenth hour, which they call here licinicon, or as we say lucernare, all the people assemble at the Anastasis in the same manner, and all the candles and tapers are lit, making a very great light. Now the light is not introduced from without, but it is brought forth from within the cave, that is from within the rails, where a lamp is always burning day and night, and the vesper psalms and antiphons are said, lasting for a considerable time. Then the bishop is summoned, and he comes and takes a raised seat, and likewise the priests sit in their proper places, and hymns and antiphons are said. And when all these have been recited according to custom, the bishop rises and stands before the rails, that is, before the cave, and one of the deacons makes the customary commemoration of individuals one by one. And as the deacon pronounces each name the many little boys who are always standing by, answer with countless voices: "Kyrie eleyson," or as we say, "Miserere Domine." And when the deacon has finished all that he has to say, first the bishop says a prayer and prays for all, then they all pray, both the faithful and catechumens together. Again the deacon raises his voice, bidding each catechumen to bow his head where he stands, and the bishop stands and says the blessing over the catechumens. Again prayer is made, and again the deacon raises his voice and bids the faithful, each where he stands, to bow the head, and the bishop likewise blesses the faithful. Thus the dismissal takes place at the Anastasis, and one by one all draw near to the bishop's hand. Afterwards the bishop is conducted from the Anastasis to the Cross (with) hymns, all the people accompanying him, and when he arrives he first says a prayer, then he blesses the catechumens, then another prayer is said and he blesses the faithful. Thereupon both the bishop and the whole multitude further proceed behind the Cross, where all that was done before the Cross is repeated, and they approach the hand of the bishop behind the Cross as they did at the Anastasis and before the Cross. Moreover, there are hanging everywhere a vast number of great glass chandeliers, and there are also a vast number of cereofala, before the

Anastasis, before the Cross and behind the Cross, for the whole does not end until darkness has set in. This is the order of daily services (operatio) at the Cross and at the Anastasis throughout the six days.

### 1. Vigil

But on the seventh day, that is on the Lord's Day, the whole multitude assembles before cockcrow, in as great numbers as the place can hold, as at Easter, in the basilica which is near the Anastasis, but outside the doors, where lights are hanging for the purpose. And for fear that they should not be there at cockcrow they come before hand and sit down there. Hymns as well as antiphons are said, and prayers are made between the several hymns and antiphons, for at the vigils there are always both priests and deacons ready there for the assembling of the multitude, the custom being that the holy places are not opened before cockcrow. Now as soon as the first cock has crowed, the bishop arrives and enters the cave at the Anastasis; all the doors are opened and the whole multitude enters the Anastasis, where countless lights are already burning. And when the people have entered, one of the priests says a psalm to which all respond, and afterwards prayer is made; then one of the deacons says a psalm and prayer is again made, a third psalm is said by one of the clergy, prayer is made for the third time and there is a commemoration of all. After these three psalms and three prayers are ended, incense is brought into the cave of the Anastasis so that the whole basilica of the Anastasis is filled with odours. And then the bishop, standing within the rails, takes the book of the Gospel, and proceeding to the door, himself reads the (narrative of the) Resurrection of the Lord. And when the reading is begun, there is so great a moaning and groaning among all, with so many tears, that the hardest of heart might be moved to tears for that the Lord had borne such things for us. After the reading of the Gospel the bishop goes out, and is accompanied to the Cross by all the people with hymns, there again a psalm is said and prayer is made, after which he blesses the faithful and the dismissal takes place, and as he comes out all approach to his hand. And forthwith the bishop betakes himself to his house, and from that hour all the monks return to the Anastasis, where psalms and antiphons, with prayer after each psalm

or antiphon, are said until daylight; the priests and deacons also keep watch in turn daily at the Anastasis with the people, but of the lay people, whether men or women, those who are so minded, remain in the place until daybreak, and those who are not, return to their houses and betake themselves to sleep.

## 2. Morning Services

Now at daybreak because it is the Lord's Day every one proceeds to the greater church, built by Constantine, which is situated in Golgotha behind the Cross, where all things are done which are customary everywhere on the Lord's Day. But the custom here is that of all the priests who take their seats, as many as are willing, preach, and after them all the bishop preaches, and these sermons are always on the Lord's Day, in order that the people may always be instructed in the Scriptures and in the love of God. The delivery of these sermons greatly delays the dismissal from the church, so that the dismissal does (not) take place before the fourth or perhaps the fifth hour. But when the dismissal from the church is made in the manner that is customary everywhere, the monks accompany the bishop with hymns from the church to the Anastasis, and as he approaches with hymns all the doors of the basilica of the Anastasis are opened, and the people, that is the faithful, enter, but not the catechumens. And after the people the bishop enters, and goes at once within the rails of the cave of the martyrrium. Thanks are first given to God, then prayer is made for all, after which the deacon bids all bow their heads, where they stand, and the bishop standing within the inner rails blesses them and goes out, each one drawing near to his hand as he makes his exit. Thus the dismissal is delayed until nearly the fifth or sixth hour. And in like manner it is done at lucernare, according to daily custom.

This then is the custom observed every day throughout the whole year except on solemn days, to the keeping of which we will refer later on. But among all things it is a special feature that they arrange that suitable psalms and antiphons are said on every occasion, both those said by night, or in the morning, as well as those throughout the day, at the sixth hour, the ninth hour, or at lucernare, all being so appropriate and so reasonable as to bear on the matter in hand.

And they proceed to the greater church, which was built by Constantine, and which is situated in Golgotha, that is, behind the Cross, on every Lord's Day throughout the year except on the one Sunday of Pentecost, when they proceed to Sion, as you will find mentioned below; but even then they go to Sion before the third hour, the dismissal having been first made in the greater church.

#### FESTIVALS AT EPIPHANY

##### 1. Night Station at Bethlehem

"Blessed is he that cometh in the Name of the Lord," and the rest which follows. And since, for the sake of the monks who go on foot, it is necessary to walk slowly, the arrival in Jerusalem thus takes place at the hour when one man begins to be able to recognize another, that is, close upon but a little before daybreak. And on arriving there, the bishop and all with him immediately enter the Anastasis, where an exceedingly great number of lights are already burning. There a psalm is said, prayer is made, first the catechumens and then the faithful are blessed by the bishop; then the bishop retires, and every one returns to his lodging to take rest, but the monks remain there until daybreak and recite hymns.

##### 2. Morning Services at Jerusalem.

But after the people have taken rest, at the beginning of the second hour they all assemble in the greater church, which is in Golgotha.

Now it would be superfluous to describe the adornment either of the church, or of the Anastasis, or of the Cross, or in Bethlehem on that day; you see there nothing but gold and gems and silk. For if you look at the veils, they are made wholly of silk striped with gold, and if you look at the curtains, they too are made wholly of silk striped with gold. The church vessels too, of every kind, gold and jewelled, are brought out on that day, and indeed, who could either reckon or describe the number and weight of the cereofala, or of the cicindelae, or of the lucernae, or of the various vessels? And what shall I say of the decoration of the fabric itself, which Constantine, at his mother's instigation, decorated with gold, mosaic, and costly marbles, as far as the

resources of his kingdom allowed him, that is, the greater church as well as the Anastasis, at the Cross, and the other holy places in Jerusalem? But to return to the matter in hand: the dismissal takes place on the first day in the greater church, which is in Golgotha, and when they preach or read the several lessons, or recite hymns, all are appropriate to the day. And afterwards, when the dismissal from the church has been made, they repair to the Anastasis with hymns, according to custom, so that the dismissal takes place about the sixth hour. And on this day lucernare also takes place according to the daily use.

### 3. Octave of the Festival

On the second day also they proceed in like manner to the church in Golgotha, and also on the third day; thus the feast is celebrated with all this joyfulness for three days up to the sixth hour in the church built by Constantine. On the fourth day it is celebrated in like manner with similar festal array in Eleona, the very beautiful church which stands on the Mount of Olives; on the fifth day in the Lazarium, which is distant about one thousand five hundred paces from Jerusalem; on the sixth day in Sion, on the seventh day in the Anastasis, and on the eighth day at the Cross. Thus, then, is the feast celebrated with all this joyfulness and festal array throughout the eight days in all the holy places which I have mentioned above. And in Bethlehem also throughout the entire eight days the feast is celebrated with similar festal array and joyfulness daily by the priests and by all the clergy there, and by the monks who are appointed in that place. For from the hour when all return by night to Jerusalem with the bishop, the monks of that place keep vigil in the church in Bethlehem, reciting hymns and antiphons, but it is necessary that the bishop should always keep these days in Jerusalem. And immense crowds, not of monks only, but also of the laity, both men and women, flock together to Jerusalem from every quarter for the solemn and joyous observance of that day.

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#### 1. Services on Sundays.

Now the several days of the several weeks are kept thus:

On the Lord's Day after the first cockcrow the bishop reads in the Anastasis the account of the Lord's Resurrection from the Gospel, as on all Lord's Days throughout the whole year, and everything is done at the Anastasis and at the Cross as on all Lord's Days throughout the year, up to daybreak. Afterwards, in the morning, they proceed to the greater church, called the martyrium, which is in Golgotha behind the Cross, and all things that are customary on the Lord's Days are done there. In like manner also when the dismissal from the church has been made, they go with hymns to the Anastasis, as they always do on the Lord's Days, and while these things are being done the fifth hour is reached. Lucernare, however, takes place at its own hour, as usual, at the Anastasis and at the Cross, and in the various holy places; on the Lord's Day the ninth hour is kept.

## 2. Weekday Services

On the second weekday they go at the first cockcrow to the Anastasis, as they do throughout the year, and everything that is usual is done until morning. Then at the third hour they go to the Anastasis, and the things are done that are customary throughout the year at the sixth hour, for this going at the third hour in Quadragesima is additional. At the sixth and ninth hours also, and at lucernare, everything is done that is customary throughout the whole year at the holy places. And on the third weekday all things are done as on the second weekday.

## 3. Wednesday and Friday

Again, on the fourth weekday they go by night to the Anastasis, and all the usual things are done until morning, and also at the third and sixth hours. But at the ninth hour they go to Sion, as is customary at that hour on the fourth and sixth weekdays throughout the year, for the reason that the fast is always kept here on the fourth and sixth weekdays even by the catechumens, except a martyrs' day should occur. For if a martyrs' day should chance to occur on the fourth or on the sixth weekday in Quadragesima, they do not go to Sion at the ninth hour. But on the days of Quadragesima, as I said above, they proceed to Sion on the fourth weekday at the ninth hour,

according to the custom of the whole year, and all things that are customary at the ninth hour are done, except the oblation, for, in order that the people may always be instructed in the law, both the bishop and the priest preach diligently. But when the dismissal has been made, the people escort the bishop with hymns thence to the Anastasis, so that it is already the hour of lucernare when he enters the Anastasis; then hymns and antiphons are said, prayers are made, and the service (missa) of lucernare takes place in the Anastasis and at the Cross. And the service of lucernare is always later on those days in Quadragesima than on other days throughout the year. On the fifth weekday everything is done as on the second and third weekday. On the sixth weekday everything is done as on the fourth, including the going to Sion at the ninth hour, and the escorting of the bishop thence to the Anastasis with hymns.

#### 4. Saturday

But on the sixth weekday the vigils are observed in the Anastasis from the hour of their arrival from Sion with hymns, until morning, that is, from the hour of lucernare, when they entered, to the morning of the next day, that is, the Sabbath. And the oblation is made in the Anastasis the earlier, that the dismissal may take place before sunrise. Throughout the whole night psalms are said responsively in turn with antiphons and with various lections, the whole lasting until morning, and the dismissal, which takes place on the Sabbath at the Anastasis, is before sunrise, that is, the oblation, so that the dismissal may take place in the Anastasis at the hour when the sun begins to rise. Thus, then, in each week of Quadragesima kept, the dismissal taking place earlier on the Sabbath, i.e. before sunrise, as I said, in order that the hebdomadarii, as they are called here, may finish their fast earlier. For the custom of the fast in Quadragesima is that the dismissal on the Lord's Day is at the fifth hour in order that they whom they call hebdomadarii, that is, they who keep the weeks' fast, may take food. And when these have taken breakfast on the Lord's Day, they do not eat until the Sabbath morning after they have communicated in the Anastasis. It is for their sake, then that they may finish their fast the sooner, that the dismissal on the Sabbath at the Anastasis is before sunrise. For their sake the dismissal is in the morning, as

I said; not that they alone communicate, but all who are so minded communicate on that day in the Anastasis.

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