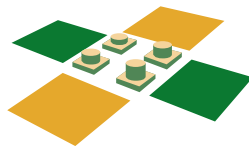


SALISBURY CATHEDRAL

THURSDAY 5 MAY 2011

LATIN EUCHARIST IN HONOUR OF  
THE BLESSED VIRGIN MARY

FOLLOWING THE ORDER  
USED IN THIS CATHEDRAL IN EASTERTIDE  
DURING THE LATE MIDDLE AGES



THE  
EXPERIENCE  
OF WORSHIP  
IN LATE MEDIEVAL  
CATHEDRAL AND  
PARISH CHURCH

This Latin Eucharist takes us back to the forms of service used in the cathedral up until 1549, and again from 1554 to 1559. It follows the order, texts and chants of Mass in honour of the Blessed Virgin Mary during Eastertide.

The Lady Mass (as it was often known) was celebrated daily in the Trinity Chapel by a group of designated clergy. But on Saturday, it was celebrated by the whole body of the cathedral – dean, canons, vicars, choristers and other clergy – in the Quire of the cathedral. It is therefore this Saturday form of the Lady Mass in Quire that is used this evening.

Liturgy always exists in the present: it can never be a historical event, let alone a reconstruction. In celebrating this Eucharist following the late medieval form, we are able to share in the pattern of worship familiar to those who designed, built and used this cathedral building – but we do so in the present, as living worship. We sing and hear medieval plainsong and polyphony as part of worship today, just as we use this medieval cathedral – valuing, carrying forward, and being inspired by the vision and creativity of our forebears in our own time. Its ‘otherness’ can be a window on the divine mystery as well as a connection to Christian witness across the centuries right back to the time of Christ.

The use of an unfamiliar form of the Eucharist in Latin takes us to another stage of ‘otherness’. It offers an opportunity to engage – albeit transitorily – with the experience of worship offered from around 1090 at Old Sarum, and from 1225 until the mid 16th century in this building. It also invites us to reflect anew on our contemporary experience of this building and its daily worship.

Medieval worship has a different aesthetic as well as an unfamiliar language. Two features are particularly distinctive: the use of space, and the overlaying of both texts and actions.

There are two principal areas of the Quire where the celebration is conducted: the presbytery at the eastern end, around the high altar, and the stalls of canons and clergy at the western end. A third space no longer survives: the stone screen and pulpitum which divided the Quire from the nave of the cathedral.

The sung and said texts of the Eucharist used in these two separate areas are always related, but may occur in non-coincident, overlaid strands. The sung texts are always heard, but much that is said at the altar by the celebrant can only be heard by the assisting ministers: the sacrament is offered by the priest at the altar on behalf of everyone present in Quire, who surround that ritual with song. So, at the beginning of the celebration, while those in Quire sing the Introit and Kyrie, the celebrant and assisting ministers enter and prepare for the Eucharist separately. They say the confession and absolution and share the Peace before approaching the altar, which is then purified with incense; they then say the Introit and Kyrie. At the same time, the candle-bearers

bring the bread, wine, water and towel from the sacristy, and later the acolyte brings the paten, chalice, and linen.

There are moments of coincidence, as at the beginning of *Gloria in excelsis*, intoned by the celebrant, and then sung by the choir. And there are moments of interaction, as at the liturgical greeting (*Dominus vobiscum* – The Lord be with you) before the Collect. But throughout much of the Eucharist the celebration at the altar and the celebration in the stalls are complementary but distinct.

The Saturday Mass in honour of the Blessed Virgin Mary was the main celebration of the cathedral community within the Quire – set apart from the rest of the cathedral. What of the lay people? The parish Mass would have been celebrated at the parish altar in the north aisle of the nave earlier in the morning; and there would have been other Masses in the chapels located in the four transepts and at the east end of the cathedral beyond the choir. It is also apparent that some lay persons were admitted to the Quire, at least for Mass on Sunday, in the space between the stalls and the presbytery.

The choir chants used throughout the Eucharist are taken from early sixteenth-century printed editions of the Salisbury Gradual, and the texts and clergy chants are drawn from editions of the Salisbury Missal (principally the edition of 1526).

Kyrie, Gloria in excelsis, Sanctus, Benedictus and Agnus Dei are sung to chant alternating with polyphony composed by John Sheppard (d. 1559) – the *Mass for a Mean*. (Mean is the standard form of boy's voice, with a singing range from about middle C to D nine notes above – as opposed to the high treble voice a fourth higher.)

The directions for the ritual are taken principally from the printed Missal, but are supplemented by additional details found in the manuscript Customaries compiled between the early thirteenth and later fourteenth centuries.

This Eucharist is the first of a series of services being conducted in the cathedral and in the small medieval parish church of St Teilo now located at St Fagans: National History Museum Wales, near Cardiff. These form part of an inter-disciplinary research project investigating *The Experience of Worship in late medieval Cathedral and Parish Church*. The project aims both to explore how worship was conducted and experienced in the Middle Ages, and to seek out how this might lead to new insights about worship in medieval buildings today.

For further details about the liturgy and the research project, turn to pages 14 and 15. For future dates, see the back page.

# THE ORDER OF THE EUCHARIST

*All those who are in Quire are invited to follow the instructions to stand, sit, face the altar, and bow – customs which would have been observed by everyone in Quire in the Middle Ages.*

*The choir singers enter informally. As they do so, please stand.*

*The choir sings the Introit and Kyrie.*

Salve, sancta parens, enixa puerpera regem, qui celum  
terramque regit in secula seculorum. Benedicta tu in  
mulieribus et benedictus fructus ventris tui.

Salve sancta parens ...

*All turn towards altar and bow*

Gloria Patri et Filio et Spiritui Sancto:

*Stand upright*

sicut erat in principio et nunc et semper, et in secula  
seculorum. Amen.

*Turn back*

Salve sancta parens ...

[Hail, holy parent, who gave birth to the king who rules heaven and earth throughout the ages of ages. Blessed are you among women, and blessed is the fruit of your womb. Glory to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, is now and shall be for ever, throughout the ages of ages. Amen.]

*All turn towards the altar and bow for the opening word of the Kyrie.*

*All turn towards altar and bow*

Kyrie

*Turn back and stand upright*

eleison. Christe eleison. Kyrie eleison.

[Lord have mercy. Christ have mercy. Lord have mercy.]

*During the singing of Introit and Kyrie, the ministers and assistants enter. The ministers recite the Lord's Prayer, the confession and absolution; they share the Peace and approach the altar. The celebrant blesses the incense and censes the altar. He in turn is censed and then kisses the book of Gospels, which is then placed on the altar.*

*Meanwhile the candle-bearers return to the sacristy and bring the bread, wine and water to the altar of preparation, and the water and towel to the sanctuary.*

*All turn towards altar and bow as  
celebrant intones*

Gloria in excelsis Deo.

*Turn back and stand upright*

et in terra pax hominibus bone voluntatis.

Laudamus te, benedicimus te

adoramus te, glorificamus te,

4 *Turn to altar and bow*

*Turn back and stand upright*

gratias agimus tibi propter magnam gloriam tuam,  
Domine Deus, Rex celestis, Deus Pater omnipotens.  
Domine Fili Unigenite, Jesu Christe, Domine Deus,  
Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere  
nobis; qui tollis peccata mundi,  
suscipe deprecationem nostram.

*Turn to altar and bow*

*Turn back and stand upright*

Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu  
solus Sanctus, tu solus Dominus, tu solus Altissimus,  
Jesu Christe, cum Sancto Spiritu: in gloria Dei Patris.  
Amen.

*Turn to altar and bow*

*Stand upright, but remain facing altar.*

[Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory, Lord God, heavenly King, O God, almighty Father. Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer; you are seated at the right hand of the Father, have mercy on us. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.]

*As the Gloria concludes, the subdeacon goes to the site of the pulpitum to read the Lesson, while the taperers lead in the acolyte with the chalice and paten, which are taken to the place of preparation, and the burse with the corporals, which the acolyte places on the altar.*

Dominus vobiscum. Et cum spiritu tuo.

[The Lord be with you. And with your spirit.]

Oremus. [Let us pray.]

*Still facing the altar, bow for the collect.*

Concede nos, famulos tuos, quesumus, Domine Deus, perpetua mentis et corporis salute gaudere; et gloriosa beate Marie semper virginis intercessione, a presenti liberari tristitia, et eterna perfrui letitia. Per Dominum nostrum Jesum Christum Filium tuum: qui tecum vivit et regnat, in unitate Spiritus Sancti Deus, per omnia secula seculorum. Amen.

[Grant, we beseech you, Lord God, that we your servants may enjoy continual health in mind and body, and through the glorious intercession of the blessed ever-virgin Mary may be delivered from present sorrow and share the fruits of everlasting joy. Through Jesus Christ your Son and our Lord, who lives and reigns with you in the unity of the Holy Spirit God throughout all the ages of ages. Amen.]

*Turn back, and sit for the Lesson intoned by the subdeacon from the eagle lectern on the site of the pulpitum.*

Lectio Libri Sapientie. Ab initio et ante secula creata sum; et usque ad futurum seculum non desinam, et in habitatione sancta coram ipso ministravi. Et sic in Sion fermata sum, et in civitate sanctificata simíliter requievi, et in Hierusalem potestas mea. Et radicavi in populo honorificato, et in partes Dei mei hereditas illius. Et in plenitudine sanctorum detentio mea.

[A reading from the Book of Wisdom. Before the ages, in the beginning, he created me, and for all the ages I shall not cease to be. In the holy tent I ministered before him, and so I was established in Zion. Thus in the beloved city he gave me a resting-place, and in Jerusalem was my domain. I took root in an honoured people, in the portion of the Lord, his heritage; and my dwelling is in the full assembly of the saints. (Ecclesiasticus 24.9-12)]

*The choir sings two Alleluya chants, the second one of several Alleluyas prescribed for Eastertide. During these the subdeacon and the acolyte prepare the chalice and paten. The deacon spreads the corporals (linen cloths) on the altar; they and the Gospel Book are purified by censuring.*

Alleluya. Per te Dei genitrix nobis est vita perdita data que de celo suscepisti prolem et mundo genuisti salvatorem. Alleluya.

Alleluya. Christus mortuus est propter delicta nostra: et surrexit propter justificationem nostram. Alleluya.

[Alleluya. After child-bearing you remained a pure virgin: mother of God, intercede for us. Alleluya.]

Alleluya. Christ died for our sins, and rose for our justification. Alleluya.]

*All stand for the Sequence.*

Hodie lux diei celebris in matris dei agitur memoria.  
Decantemus in hac die semper virginis Marie laudes et preconia.  
Omnis homo omni hora ipsam ora, et implora eius patrocinia.  
Psalle psalle nisu toto cordis oris voce voto ave plena gratia.  
Ave domina celorum inexperta viri thorum parens paris nescia.  
Fecundata sine viro genuisti modo miro genitorem filia.  
Florens hortus austro flante porta clausa post et ante via viris in via.  
Fusa celi rore tellus fusum gedeonis vellus deitatis pluvia.  
Salve splendor firmamenti tu caliginose menti desuper irradias.  
Placa mare maris stella ne involvat nos procella et tempestas obvia.

[The light of this auspicious day is set forth in remembrance of the mother of God. On this day we raise our voices in praise and proclamation of Mary, ever virgin. Let every person at every hour pray to her, imploring her protection. Make music with the devotion of heart and voice: Hail, you who are full of grace. Hail, lady of the heavens, ever-maiden, chaste, mother without equal. O daughter, made fruitful without man, you wondrously gave life to the life-giver. Flowering garden with southern wind, gateway closed before and after, path untrodden by any man; soil touched by the dew of heaven, pure fleece of Gideon moistened by rain from God. Hail, brightness of the firmament: shine down on our darkened souls; star of the sea, calm the waters, lest the storm envelops us and the tempest overwhelms us.]

*During the Sequence the deacon with the assistants process to the site of the pulpitum.*

*At the end of the Sequence, turn to face the altar, while the Gospel is announced.*

Dominus vobiscum. Et cum spiritu tuo. Sequentia sancti evangelii secundum Johannem.

*Bow* Gloria tibi Domine. *Stand upright, turn and face the Gospel.*

[The Lord be with you. And with your spirit. A reading from the holy Gospel according to John. Glory to you, Lord.]

Stabant autem juxta crucem Jesu mater eius et soror matris eius Maria Cleope et Maria Magdalene cum vidisset ergo Jesus matrem et discipulum stantem quem diligebat dicit matri sue mulier ecce filius tuus deinde dicit discipulo ecce mater tua et ex illa hora accepit eam discipulus in sua.

[Standing near the cross of Jesus were his mother, and his mother's sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus saw his mother and the disciple whom he loved standing beside her, he said to his mother, 'Woman, here is your son.' Then he said to the disciple, 'Here is your mother.' And from that hour the disciple took her into his own home.

Blessed are those who hear the word of God and keep it.]

*All turn towards the altar for the beginning of the Creed.*

Credo in unum Deo

*Turn back*

Patrem omnipotentem, factorem celi et terre, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia secula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de celis.

*Turn towards altar and bow*

Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est.

*Turn back and stand upright*

Et resurrexit tertia dei, secundum Scripturas. Et ascendit in celum: sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos: cuius regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum

*Turn towards altar and bow*

Et vitam venturi seculi. Amen.

[I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, born of the Father before all ages. God from God, Light from Light, true God from true God, begotten, not made, consubstantial with the Father; through him all things were made.

For us men and for our salvation he came down from heaven, and by the Holy Spirit was incarnate of the Virgin Mary, and became man. For our sake he was crucified under Pontius Pilate, he suffered death and was buried,

and rose again on the third day in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead and his kingdom will have no end. And in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets. And in one, holy, catholic and apostolic Church. I confess one baptism for the forgiveness of sins and I look forward to the resurrection of the dead and the life of the world to come. Amen.]

*Stand upright, still facing the altar.*

Dominus vobiscum. Et cum spiritu tuo.

[The Lord be with you. And with your spirit.]

Oremus. [Let us pray.]

*Turn back.*

*The choir sings the Offertory chant.*



Felix namque es sacra virgo Maria et omni laude dignissima quia ex te ortus est sol justitie  
Christus Deus noster alleluya.

[O holy virgin Mary, now you are happy and most worthy of all praise, for the sun of  
righteousness has arisen from you, Christ our God, alleluya.]

*During the singing of the Offertory the paten and chalice are brought from the place of  
preparation to the altar. As the celebrant offers each up, he prays to the Holy Trinity. The  
vessels are purified by censuring, as is the space where the celebrant stands and the celebrant  
himself.*

*The acolyte then comes to cense those who are in the stalls, beginning with the rulers of the choir  
at the western end. Having been purified by censuring, each ruler is offered the Gospel Book by  
the subdeacon to honour it with a kiss – making physical contact with the word of God. The  
remainder are censed, and the Gospel Book is held up to be honoured.*

*Please bow to the acolyte when he bows to you, before and after censuring, and then bow to the  
Gospel Book when it is held up before you.*

*When the censuring and honouring of the Gospel Book is finished, the acolyte and subdeacon return  
to the sanctuary.*

*All now turn towards the altar, and remain facing the altar until the end of the Eucharist.*

*The celebrant turns and invites all to pray by reciting these words silently:*

Orate fratres et sorores pro me ut meum pariterque vestrum acceptum sit domino deo nostro  
sacrificum.

[Brothers and sisters, pray for me, that my sacrifice and your sacrifice may both be acceptable to  
the Lord our God.]

*All respond in the same silent manner as we join in prayer with the celebrant:*

Spiritus sancti gratia illuminet cor tuum et labia tua et accipiat dominus digne hoc sacrificum  
laudis de manibus tuis pro peccatis et offensionibus nostris.

[May the grace of the Holy Spirit illuminate your heart and your lips, that the Lord may duly  
accept this sacrifice of praise at your hands, for our sins and offences.]

*The celebrant recites the Offertory prayer silently, asking the Lord, with the intercession of Mary,  
to grant that the offering may bring us his riches and peace now and for ever. He concludes:*

Per omnia secula seculorum. Amen. [Throughout all the ages of ages. Amen.]

*The Eucharistic Prayer now begins with the dialogue and preface, concluding with Sanctus. Remain standing, facing the altar.*

Dominus vobiscum. Et cum spiritu tuo.

Sursum corda. Habemus ad dominum.

Gratias agamus Domino Deo nostro. Dignum et justum est.

[The Lord be with you. And with your spirit. Lift up your hearts. We lift them to the Lord. Let us give thanks to our Lord God. It is worthy and right so to do.]

Vere dignum et justum est, equum et salutare, nos tibi semper, et ubique gratias agere: Domine sancte, Pater Omnipotens, eterne Deus: Et te in veneratione beate et gloriose Virginis Marie exsultantibus animis laudare, benedicere, et predicare. Que et Unigenitum tuum Sancti Spiritus obumbratione concepit et virginitatis gloria permanente huic mundo lumen eternum effudit Jesum Christum Dominum nostrum. Per quem majestatem tuam laudant angeli, adorant dominationes, tremunt potestates, coeli coelorumque virtutes ac beata seraphin, socia exultatione concelebrant. Cum quibus et nostras voces ut admitti jubeas deprecamur, supplici confessione dicentes

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt celi et terra gloria tua. Hosanna in excelsis.

[It is truly worthy, right and true to salvation, that we should at all times and in all places give thanks unto you, holy Lord, Father almighty and everlasting God. And we ought with joyful souls to praise, to bless and to proclaim you, in veneration of the blessed and glorious ever-virgin Mary, who by the over-shadowing of the Holy Spirit did conceive your only-begotten One and in the abiding glory of her virginity did shed upon this world the eternal light, Jesus Christ our Lord. By whom the angels praise, dominions adore you, powers tremble before your majesty; and the heavens, the heavenly virtues and the blessed Seraphim unite in glad concelebration. We pray that our voices may joyfully join with theirs, humbly confessing you and saying

Holy, holy, holy Lord God of hosts, heaven and earth are full of your glory. Hosanna in the highest.]

*While the choir sings Sanctus, the celebrant continues with the Canon of the Mass, praying for the Church and its bishops, for the monarch, for the faithful, and all present, that the offering of service may be acceptable.*

*At the end of the Sanctus, the celebrant recites the words of Institution. When he has blessed the bread, he raises the host high above his head. In the Middle Ages this was the high point of the Mass.*

*When the host is raised, all bow.*

*As the celebrant continues with the blessing of the cup, the choir begins Benedictus, welcoming the presence of Christ.*

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

[Blessed is he who comes in the name of the Lord. Hosanna in the highest.]

*During the singing of Benedictus, the celebrant continues with the prayer. Recalling the passion, resurrection and ascension of Christ he prays that the Lord will accept the sacrifice offered, recalling the offerings made by Abel, Abraham and Melchisedech. He prays for God's blessing and presence as the final part of the consecration of the bread and wine. He concludes by praying for the dead, and for God's pardon of all those present, so that we may share in the fellowship of the Kingdom with the apostles, martyrs and all the saints. The doxology follows, ending*

Per omnia secula seculorum. Amen. [Throughout all the ages of ages. Amen.]

*The deacon holds the paten high as a signal of the completion of the consecration. The celebrant introduces and sings the Lord's Prayer.*

Oremus. Preceptis salutaribus moniti, et divina institutione formati: audemus dicere:

Pater noster qui es in celis, Sanctificetur nomen tuum, Adveniat regnum tuum, Fiat voluntas tua sicut in celo et in terra. Panem nostrum quotidianum da nobis hodie. Et dimitte nobis debita nostra. Sicut et nos dimittimus debitoribus nostris et ne nos inducas in temptationem.

*The choir responds: Sed libera nos a malo.*

[Let us pray. Commanded by saving precepts, and directed by divine institution, we are bold to say: Our Father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done, in earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation; but deliver us from evil.]

*The celebrant prays quietly that we may be freed from all evil, and that we may have peace in all our days. Having broken the host into three parts, he concludes:*

Per omnia secula seculorum. Amen. [Throughout all the ages of ages. Amen.]

Pax Domini sit semper vobiscum. Et cum spiritu tuo.

[The peace of the Lord be with you always. And with your spirit.]

*The choir sings Agnus Dei.*

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

[Lamb of God, you who bear the sins of the world: have mercy on us.

Lamb of God, you who bear the sins of the world: have mercy on us.

Lamb of God, you who bear the sins of the world: grant us peace.]

*The celebrant shares the Kiss of Peace with the deacon and subdeacon. The deacon shares the Peace with the two Rulers of the choir, who take it to the senior canon present, and then to the rest of those in the stalls. The Peace is passed down each row of stalls from the west end.*

*Please turn to receive the Peace, and then pass it to the person next to you.*

*Just as we received God's word in the honouring of the Gospel Book, now we receive God's Peace, passed down from the priest who has just offered the sacrifice of bread and wine.*

*Meanwhile the celebrant continues with his prayers and receives communion. He is the only person to receive communion.*

*When the passing of the Peace is finished, the choir sings the Communion chant.*

Vera fides geniti purgavit crimina mundi et tibi virginitas inviolata manet alleluya alleluya.

[The true faith of your Son purged the sins of the world, and your virginity remains inviolate. Alleluya, alleluya.]

*After receiving Communion, the celebrant assisted by deacon, subdeacon and acolyte, cleanses the vessels which are then taken back to the sacristy by the acolyte.*

*The celebrant then recites the Post-Communion prayer.*

Dominus vobiscum. Et cum spiritu tuo.

[The Lord be with you. And with your spirit.]

Oremus. [Let us pray.]

*Still facing altar, bow for the prayer.*

Sumptis, Domine, salutis nostre subsidiis, da, quesumus, eius patrociniis nos ubique protegi, in cujus veneratione hec tue obtulimus majestate. Per Dominum nostrum Jesum Christum, Filium Tuum, Qui Tecum vivit et regnat in unitate Spiritus Sancti, Deus, Per omnia secula seculorum. Amen.

[Grant, O Lord, we beseech you, that we who have received this assistance towards our salvation, may be preserved everywhere by the intercession (of the virgin Mary) in veneration of whom we have presented this oblation to your majesty. Through the same Lord Jesus Christ, your Son, who lives and reigns with you in the unity of the Holy Spirit, one God throughout all the ages of ages. Amen.]

*Stand upright*

*The dismissal follows.*

Dominus vobiscum. Et cum spiritu tuo.

Ite, missa est. Deo gratias.

[The Lord be with you. And with your spirit.

Go, the mass is ended. Thanks be to God.]

*Having made a final silent prayer before the altar, the celebrant and other ministers leave the altar. As they leave, the celebrant recites the Last Gospel:*

In principio erat Verbum et Verbum erat apud Deum et Deus erat Verbum. Hoc erat in principio apud Deum. Omnia per ipsum facta sunt et sine ipso factum est nihil quod factum est. In ipso vita erat et vita erat lux hominum. Et lux in tenebris lucet et tenebrae eam non comprehenderunt. Fuit homo missus a Deo cui nomen erat Johannes. Hic venit in testimonium ut testimonium perhiberet de lumine ut omnes crederent per illum. Non erat ille lux sed ut testimonium perhiberet de lumine. Erat lux vera quae inluminat omnem hominem venientem in mundum. In mundo erat et mundus per ipsum factus est et mundus eum non cognovit. In propria venit et sui eum non receperunt. Quotquot autem receperunt eum dedit eis potestatem filios Dei fieri his qui credunt in nomine eius. Qui non ex sanguinibus neque ex voluntate carnis neque ex voluntate viri sed ex Deo nati sunt. Et Verbum caro factum est et habitavit in nobis et vidimus gloriam eius gloriam quasi unigeniti a Patre plenum gratiae et veritatis.

[In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came into being through him, and without him not one thing came into being. What has come into being in him was life, and the life was the light of all people. The light shines in the darkness, and the darkness did not overcome it. There was a man sent from God, whose name was John. He came as a witness to testify to the light, so that all might believe through him. He himself was not the light, but he came to testify to the light. The true light, which enlightens everyone, was coming into the world. He was in the world, and the world came into being through him; yet the world did not know him. He came to what was his own, and his own people did not accept him. But to all who received him, who believed in his name, he gave power to become children of God, who were born, not of blood or of the will of the flesh or of the will of man, but of God. And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father's only son, full of grace and truth.]

*In the medieval Mass, only the celebrant received Holy Communion. However, anyone who wishes to receive Holy Communion this evening should now go to the Trinity Chapel (beyond the Quire) where the celebrant and deacon will administer the sacrament.*

## THE HISTORICAL CONTEXT OF THE LADY MASS

Celebration of Mass in honour of the Blessed Virgin Mary on Saturday dates back to the time of Alcuin (c. 735–804). In due course Saturday became ‘Mary’s day’, with a special Lady Mass and Office taking the place of the main calendar observance unless a particular feast took precedence. This Saturday custom was widely observed in both monasteries and secular cathedrals in Britain as part of wider veneration of St Mary. The Saturday celebration was soon supplemented with daily Lady Mass, celebrated separately from the main round of observance at an appropriate altar or chapel. This generally involved a separate team of clerics, sometimes supported by a specific endowment. At Salisbury Cathedral itself, daily Lady Mass was instituted by Bishop Richard Poore in 1225. It was celebrated at the altar of the Blessed Virgin in the newly completed eastern Trinity Chapel. Four clerks and an unspecified number of choristers undertook this duty. Other institutions followed a similar pattern, sometimes with a separately funded Lady Chapel staff (as at Hereford Cathedral and in cathedral monasteries like Winchester).

The weekly and daily forms of the Mass of Our Lady drew on very similar liturgical content. In Sarum Use the Saturday version in Quire ranked as a ‘full service’ (*plenum servitium*), and was the principal Mass of the day. It was therefore marked by particular ceremonial (equivalent to a feast of nine lessons), and involved most of the clerical community from boys up to canons. Seasonal versions of the Mass (for Advent, Christmastide and the long period termed *per annum*, observed from Candlemas to Advent Sunday) were also formalized and adopted in both Lady Chapel and Quire, and there were special variants for Eastertide (including the singing of two Alleluyas rather than Gradual and Alleluia). Some of the Proper items were borrowed from the annual Marian feasts within the Sanctorale (such as the Assumption and Annunciation), but many items are specific to the weekly cycle of the Lady Mass. These include special Alleluia and Sequence texts, and designated melodies for Kyrie, Sanctus and Agnus specific to each weekday. On occasion the Gloria was also sung with a special Marian ‘trope’ (involving inserted text and melody). The texts, music and ritual involved were all established by at least the early thirteenth century, but there were variations, especially in the later thirteenth century when the canons and other clergy were fully settled in the new cathedral.

As on other days there were precise conventions at the cathedral specifying which side of the choir was on duty, and from which row of stalls those with specific duties were to be chosen. At the Saturday Lady Mass most of the chants were begun by two choir ‘rulers’, chosen from the middle row, the ‘second form’ where junior canons – mostly deacons – or their substitute vicars sat. They ‘ruled’ from the middle of the Quire, at the western end. With pitch and chant set by the precentor for them, they in turn set the pitch for the whole choral body. In several cases the Sarum Customary specifies that different parts of the building were used: at the Saturday Mass of Our Lady, the Epistle, Alleluia and Gospel were all intoned from on high from the pulpitem (the gallery on the stone screen dividing the Quire from the nave, represented this evening by the eagle standing on its platform).

The sources chosen for the Mass are early printed editions dating from the later fifteenth or early sixteenth centuries. It should not be thought that these printed editions represent a later, 'less pure' form of what was already circulating four centuries earlier. In general there is a very high level of consistency of texts, chants and rubrics in early and late Sarum sources, with only minor ritual distinctions and the addition of more seasonal options in the later books.

The chant melodies have all been transcribed from the Sarum Gradual of 1532, which uses quadratic notation on a four-line stave. This edition was printed in Paris by Nicholas Prevost and Francis Regnault, and sold in both Paris and London (by Robert Redman). Some half dozen copies survive, although not all are complete. Here can be found the sung choral Propers for the Lady Mass cycles (Introit, Gradual, Alleluya, Sequence, Offertory, Communion), arranged in accordance with season, and also the Ordinary melodies (Kyrie, Gloria, Credo, Sanctus, Agnus Dei, Ite Missa est). The other Proper texts (including Collect, Epistle and Gospel) are found in the Missal, the celebrant's own book. Missals were printed in great quantity; that used here is based on the edition of 1526, again printed by Regnault. Like other Missals, it also contains the Canon of the Mass as a separate section and substantial ceremonial instructions.

## THE RESEARCH PROJECT

The Latin Eucharist this evening has been devised as part of the research project *The Experience of Worship in late Medieval Cathedral and Parish Church*. The project is part of the UK-wide research programme, *Religion and Society*, funded jointly by the Arts and Humanities Research Council and the Economic and Social Research Council.

The project is led by Professor John Harper, director of the International Centre for Sacred Music Studies, Bangor University. The other core members of the research team are Dr Sally Harper and Judith Aveling (both of Bangor University), Dr Paul Barnwell (Oxford University), and Dr Magnus Williamson (Newcastle University). The partner organisations in the research project are Salisbury Cathedral and St Fagans National History Museum Wales, near Cardiff.

A medieval organ has also been recreated as part of the project, and will be used for a series of enactments of medieval liturgies at the medieval church of St Teilo at St Fagans National Museum later this year. Members of the public will be welcome to attend these liturgies on Tuesday 21 June, Thursday 23 June, Tuesday 13 September, and Thursday 15 September.

The medieval organ is also expected to be 'in residence' at Salisbury Cathedral in late September, and will be in use for the Jesus Mass on Thursday 6 October. It will also be 'in residence' at Bangor Cathedral by early 2012., and later at St Davids Cathedral.

For further details see [www.experienceofworship.org.uk](http://www.experienceofworship.org.uk)



## FORTHCOMING PROJECT EVENTS

*Tuesday 21 June 2011, repeated Thursday 23 June:  
St Teilo's Church, St Fagans Museum*

11.30-12.45 Latin Mass of Our Lady  
16.00-16.45 Latin Vespers of Our Lady, followed by the  
antiphon ceremony *Salve regina*



*Tuesday 13 September 2011, repeated Thursday 15 September:  
St Teilo's Church, St Fagans Museum*

11.30-12.45 Latin Mass of the Holy Name  
(preceded by Procession at 11.00 on Thursday only)  
16.00-16.40 Latin Vespers of the Holy Name



*Thursday 6 October, 2011: Salisbury Cathedral*

17.30 Latin Eucharist of the Holy Name of Jesus

*Sunday 9 October, 2011: Salisbury Cathedral*

9.30 Procession before the Eucharist

There will also be a series of related small-group reflections  
on Wednesday 5 and Thursday 6 October at Sarum College,  
Salisbury (advance booking required).



## FURTHER DETAILS AND BOOKING

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*The Experience of Worship project team wish to express  
their warmest thanks to the Dean and Chapter of Salisbury  
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