

SALISBURY CATHEDRAL
THE TRINITY CHAPEL

LATIN EUCHARIST
IN HONOUR OF
THE HOLY NAME OF JESUS

ACCORDING TO THE LATE MEDIEVAL
USE OF SALISBURY



THURSDAY 6 OCTOBER 2011

IN ASSOCIATION WITH
THE EXPERIENCE OF WORSHIP IN LATE MEDIEVAL CATHEDRAL
AND PARISH CHURCH
A RESEARCH PROJECT AT BANGOR UNIVERSITY

ORDER OF THE LATIN EUCHARIST

Introit

Kyrie eleison

Collect

Epistle

Gradual

Alleluya

Sequence

Gospel

Offertory antiphon

Invitation to the people to pray for the priest

Sursum Corda

Preface

Sanctus and Benedictus

All kneel at the bell after the Sanctus until the end of the Eucharist

The Canon (*silent*)

Elevation of the Host (*signalled by the bell*)

Conclusion of the Canon (*silent, except the last phrase*)

The Lord's Prayer (*sung by the priest, with choir response*)

Pax Domini

Agnus Dei

Sharing of the Pax among clergy and people

Communion antiphon

Post-Communion prayers

Benedicamus Domino

The Last Gospel (*all kiss the floor at 'Et verbum caro factum est'*)

The indented items are recited by the priest.

Additionally, the priest recites prayers throughout the Eucharist.

PRAYERS FOR THE LAY PEOPLE

PATER NOSTER qui es in celis: sanctificetur nomen tuum:
adveniat regnum tuum: fiat voluntas tua sicut in celo et in terra.
Panem nostrum cotidianum da nobis hodie:
et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris.
et ne nos inducas in tentationem sed libera nos a malo.

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.

AVE MARIA gratia plena: Dominus tecum
benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus.
Sancta Maria Mater Dei ora pro nobis peccatoribus
nunc et in hora mortis nostre.

HAIL MARY, full of grace, the Lord is with thee.
Blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners
now and at the hour of our death.

O REX GLORIOSE, inter sanctos tuos semper es laudabilis et tamen ineffabilis
tu in nobis es Domine et nomen sanctum tuum invocatum est super nos
ne derelinquas nos Domine Deus noster:
ut in die iudicii nos collocare digneris inter electos tuos Rex benedicte.

O GLORIOUS KING,
which amongst thy saints art praised, and nevertheless incomparable,
thou art in us, O Lord, and thy Name hath been called upon by us.
Therefore do not forsake us, O Lord our God,
and in the day of judgement vouchsafe to bestow us amongst thy saints and elect,
O blessed King.

THE HOLY NAME OF JESUS

Mass in honour of the Holy Name of Jesus was celebrated weekly in this cathedral from at least 1459 when Robert, Lord Hungerford, endowed such a mass to be celebrated in his chantry chapel by one of the two chaplains appointed to serve in the chapel at 8 am each Tuesday. On each Friday the same chaplain was directed to offer Mass in honour of the Five Wounds of Jesus. Robert Hungerford's chapel stood to the north of the Trinity Chapel but was demolished as part of Wyatt's restoration of the cathedral, a process begun by 1789.

The significance of the name of God is apparent both in the liturgy and in Scripture. Every Christian is baptised 'In the name of the Father, and of the Son, and of the Holy Spirit'; and these words are used at the beginning of the Eucharist and at other times in worship. Scriptural references to the name of God are found in both the Old and New Testament; and in the Christian tradition the four letters of IESU in Greek and Latin took the place of YHWH (Yahweh, Jehovah) in Hebrew. Both the Gospels and the Epistles refer to the authority of the name of Jesus. This was the name inscribed on Pilate's instruction at the Crucifixion: making the four points of the sign of the Cross emblematically marks out the name of IESU.

Christian writings on the significance of the Holy Name of Jesus can be traced back to the first millennium, and the Name is honoured in the sequence attributed to Bernard of Clairvaux (1090–1153), 'Jesu dulcis memoria'; but it became a particular focus of popular devotion in the later fifteenth and earlier sixteenth centuries. The Holy Name of Jesus was formally instituted in the Province of Canterbury in 1488 as a feast to be celebrated on 7 August (the day after the feast of the Transfiguration). Additionally, weekly Masses were offered with this intention.

In England, not only were there endowments for Masses and special prayers (from at least the fourteenth century), but special provision was made for music in honour of the Holy Name of Jesus from the fifteenth century. In Salisbury, for instance, vicars choral from the cathedral were engaged each Friday in Lent to sing Jesus Mass at St Thomas's Church: payments are listed in the early sixteenth-century churchwardens' accounts.

THE LATIN EUCHARIST

This Latin Eucharist follows the order of the Mass of the Holy Name of Jesus as set forth in the late medieval Use of Salisbury. It is celebrated, as it was in the Hungerford Chapel in the years before the Reformation, by one priest assisted by a single server. While we cannot reconstruct the interior of the Trinity Chapel as it was in the Middle Ages, it is possible to offer something of the medieval experience of a space for the people's worship. There are no chairs, benches or kneelers. There is, however, the stone plinth at the sides and back for those who need to rest from standing or kneeling.

There is no text of the Eucharist: few people would have come with liturgical books — if anything those who could read would most likely have brought books of devotions and prayers. However, all would have been familiar with the order and shape of the Mass, and a summary is provided on page 2. On ordinary days (such as this) it was customary for the people to kneel from the first bell (after the Sanctus) until the end of the service.

All lay people would have known at least two texts by heart, and prayed them regularly during the Mass — the Lord's Prayer, and the Angelic Salutation to Mary. These are provided on page 3, together with the prayer 'O Rex gloriose' which Robert Hungerford directed his chaplains to say daily kneeling before the statue of Jesus in his chantry chapel.

THE SHARING OF THE PAX

In the Middle Ages only the priest made his communion at most Masses. The people might receive blessed bread after the Mass on Sunday, but most likely only communicate on Easter Day. Often the closest they came to communion was the receiving of the Pax. The priest kissed the chalice containing the consecrated wine ('This is my blood'), kissed the Pax, and then passed the Pax to the server who, having kissed it, took it to be kissed by those present at the Mass. The Peace of God is therefore closely associated with the Communion.

Three stages of peace are identified in Mass commentaries: peace with God, peace with yourself, and peace with your neighbour.

THE MUSIC OF THE EUCHARIST

The lay vicars (representing the earlier vicars choral) sing the plainchant. There is also some polyphony. The antiphon at the Introit comes from the Gyffard partbooks (music that may have been sung at Magdalen College, Oxford, in the mid sixteenth century), and the Kyrie from a Mass on a Square by William Mundy (c. 1528–c. 1591) who was a Gentleman of the Chapel Royal and also Clerk of the parish church of St Mary-at-Hill in the city of London.

The Sanctus, Benedictus and Agnus Dei are sung in alternation with the organ. All this music is based on plainchant melodies. The sung polyphony represents the kind of improvised three-part singing that was typical of the period (so-called ‘faburden’) and the organ settings are by Philip ap Rhys (d. 1566), who was paid to play the organ at St Mary-at-Hill in 1540, but who became vicar choral and master of the choristers at St Paul’s Cathedral, probably in 1547.

THE LATE MEDIEVAL ORGAN

Organs were numerous in Britain in the later Middle Ages, and large churches often had several, to serve the liturgy in different parts of the building. There may have been as many as 10,000 organs in Britain before the Reformation, but only three partial survivals are now known: two wind-chests found in Suffolk, and an organ case at Old Radnor, Powys. This instrument has been made especially for this research project. Designed by Dominic Gwynn to a specification drawn up by John Harper, the organ was built by Goetze and Gwynn in 2010, and richly painted and decorated by Fleur Kelly (with Lois Raine) in 2011. It is based on the historical evidence available, and is typical of its period, but scaled for installation and use in a small parish church. After the research project is finished, it is intended that the instrument should be located in St Teilo’s Church at St Fagans National History Museum Wales, outside Cardiff, where it will enhance the early sixteenth-century interior, and be available for both research and performance.

The organ has a keyboard compass $C-a^2$, but the Principal ranks sound $F-d^2$ — a fourth higher. Such ‘transposing’ organs were the norm in Britain until about 1680. The six ranks of pipes are Diapason, Principal I, Principal II (from tenor c), Octave I, Octave II, Fifteenth. The diapason is wood; other pipes are metal.

THE VESTMENTS, PAX AND PYX

The experience of worship in the Middle Ages was sensory, emotional and physical. After the Reformation, greater emphasis was placed on hearing and understanding the text in the everyday language of the people. This research project has been exploring the sensory, emotional and physical aspects of medieval worship alongside the texts (which are extensive for the priest, but not always heard by others present). Part of the physical exploration has been the researching, commissioning and making of vestments and ritual objects for the liturgy. Some of these are used in the Eucharist this evening.

THE VESTMENTS AND BURSE were made by hand in Salisbury Cathedral by Mary White. Most medieval vestments that survived the Reformation have been altered or adapted. The design of the chasuble has therefore been based principally on the study of English images of priests in their Mass vestments from the late Middle Ages, and especially on those represented on memorial brasses. The dimensions and design of the burse are derived from four late medieval survivals in the Victoria & Albert Museum, London, though it does not attempt to replicate their decoration.

THE PAX is based closely on a rare survival dating from about 1500, now in St Andrew's Church, Sandon, Essex. Its creation involved five craftspeople: Jeremy Glenn made the wooden frame in Abergavenny, Lois Raine gilded it in Bristol, Ross Smith forged the handle in Pontypool, Alison Merry painted the miniature of the Crucifixion in Bisley (Gloucs), and the York Glaziers fitted the mouth-blown glass.

THE PYX is derived from the sole surviving photograph of a wooden hanging Pyx from St Peter's Church, Bristol. Both church and Pyx were destroyed by bombing in 1940. The project has commissioned two examples, one of which now hangs in St Teilo's Church at St Fagans National History Museum. The Pyx used in this service does not hang: it is intended to stand on altar or credence, and to contain the unconsecrated bread. Both Pyxes were designed by Jeremy Glenn who oversaw their manufacture: they were turned by Norman Lawrence, Ross Smith made the metalwork, and they were painted by Lois Raine.



THE
EXPERIENCE
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CATHEDRAL AND
PARISH CHURCH



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The Mass for the Holy Name of Jesus forms part of the research project *The Experience of Worship in late medieval Cathedral and Parish Church*. This seeks better to understand the nature and practice of past worship in medieval churches, which represent the greater part of the built heritage of the Church of England and the Church in Wales. 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 (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.

For further details of the project and its events, see www.experienceofworship.org.uk

The Experience of Worship project team wishes to express warmest thanks to the clergy, choir, vergers and Liturgy and Music staff of Salisbury Cathedral for their support and collaboration in this venture.