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## Exposition and benediction of the blessed sacrament pdf

Cardinal Godfried Danniels, endowed with a shoulder veil, holding a monster containing the Blessed Sacrament. Benedict in the Carmelite Friarium in Ghent, Belgium Benediction of the Blessed Sacrament, also called the Blessing of the Sacrament or the Rite of the Eucharistic Exhibition and Benediction, is a devotional ceremony celebrated especially in the Roman Catholic Church, but also in some other Christian traditions, such as Anglo-Catholicism, in which a bishop, priest or deacon blesses the congregation of the Exposition before the blessing of the Actual Blessing or Blessing follows the exposition of the Blessed Sacrament. set on the altar, or at least the exposition of the ciborium containing the Blessed Sacrament. Thus, the blessing with eucharist is preceded by a reasonable time to read the word of God, songs, prayers, and period for silent prayer, while exposure only for the purpose of giving blessing is prohibited. Readings, songs, and prayers are meant to focus on the worship of Christ in the Eucharist. The prayer spirit is also encouraged by periods of silence and preaching or brief exhortations aimed at developing a better understanding of the mystery of the Eucharist. Latin hymns are traditionally sung during the exhibition: O Salutaris Hostia, Tantum Ergo, Laudate Dominum (Psalm 117) and Ave verum corpus. Divine Praise is a prayer traditionally read, but no specific hymns or prayers are required, except that just before the blessing, one or the other of the seven prayers given in the rite of the Eucharistic Exhibition and Benediction, 98 and 224-229 must be read. Western Catholic Church Before the publication in 1973 of the rite of eucharistic exposition and blessing there was no codification of the rite. However, the guidelines for the Diocese of Rome, issued under Pope Clement XII (and therefore called the Clementine Instruction) and drawn up by Cardinal Vicarius Prospero Lambertini (later Pope Benedict XIV), were widely adopted. The rite currently in force for the Latin Church requires the use of incense at the beginning of the exposure and before the blessing if the Blessed Sacrament is exposed in the monstrance, cannot give him a blessing. Immediately after the blessing, the Blessed Sacrament is replaced in church tabernacle, while acclamation such as On communion The saint sings. The Tsucettes must be removed during benevolence (and previous adoration) - they can only be put on again once the Blessed Sacrament is replaced. Eastern Christianity Among the Eastern Catholic churches, the Ukrainian Catholic Church, the Ruthen Catholic Church, the Melquita Catholic Church and the Maronite Catholic Church have a rite of well. Although the blessing of the Blessed Sacrament is not the practice of most Eastern Orthodox or Eastern Orthodox churches, or the Assyrian Church of the East, these churches believe in a real presence. As a sign of this, in many Eastern Orthodox churches the Eucharist is revered during the Divine Liturgy; however, it is part of the liturgy, not a separate form of charity. When the deacon brings the cup before the Communion of the Believers, everyone either makes a full stretch or bows. Also, on the Liturgy of the Pre-sanctions Gifts, during the Great Entrance, when a priest carries a bowl and a disco (paten) to the Holy Doors, each prostrates himself in reverence before the Eucharist. In the Ukrainian Orthodox Church of the United States there was a rite of benediction. See also Corpus Christi (holiday) Rise (liturgy) Eucharist Adoration Links - Patiprin, Andrew (September 5, 2016). Benedict is good for the (Anglican) soul. The church is alive. Blessing of the Blessed Sacrament. Anglican Book Service. Congregation for Divine Worship, Holy Communion and The Worship of the Eucharist outside mass, 91 - John A., Eucharist, Worship and Guardian - Congregation of Divine Worship, Holy Communion and Worship of the Eucharist outside Mass, 93 and 97 - Congregation of Divine Worship, Holy Communion and The Worship of the Eucharist outside Mass, 92 - Congregation of Divine Worship, Holy Communion and The worship of the Eucharist outside of Mass, 91 - Congregation of Divine Worship, Holy Communion and The Worship of the Eucharist outside mass, 100 Rite of Benedict - Divine Liturgy of St. John of Chrysostom and //www.uoacamerica.org/Liturgics/ByzantineRiteBenedictionoftheSacramentofChrist'sBodyandBlood.dsp. Archive from the original on March 11, 2013. Received on March 13, 2016. The Missing or Empty Name (help) of the Commons has media associated with the blessing of the Blessed Sacrament. Extracted from by the Benedictine monks of Buckfast Abbey This article explains the practice of the exposition and blessing of the Blessed Sacrament, as well as providing a brief that devotion. Great Work homiletic and Pastoral Review Publisher - Date Joseph F. Wagner, Inc., New York, New York, March 1928 There is perhaps no service to the Catholic Church that is more popular with its children than the exhibition or blessing of the Blessed Sacrament. These two things go together, in fact, because when the Blessed Sacrament is adored, believers are always blessed with it before it is replaced in the tabernacle. Blessing, as we know it, is a relatively recent date, as well as absolute uniformity regarding the ritual that accompanies it. In this respect, a great deal of freedom has been given to different countries, so that each priest is obliged to observe what was laid down by the hierarchical authorities of the diocese or the country in which he lives. Since the Eucharist is the presence of our Lord, it must obviously be the object of our adoration, in addition to his adoration at Mass or his reception in holy communion. I. LOOKING ON THE HOST In the second half of the Middle Ages among believers, at least in Western and Northern Europe, grew an extraordinary desire not only to receive the Blessed Sacrament, but also to contemplate it. Countless evidence of this devotion can be provided here made the space allow. Thus, Saint-Geztrude, the famous Benedictine mystic of the thirteenth century, teaches bluntly that those should have a special reward in heaven, who on earth must have devoutly stared at the master : *quotas homo desiderio and devotees of insexerit hostiam in the qua latet corpus Christi sacramentalite, totes meritum suum auget in coelo (Insinuation).* For now, it would seem, there is only the question of looking at the consecrated Master during mass or communion. Loyalty has been extremely popular in England, where in many of the country's oldest churches there are yet to see a squint - that is, holes in the walls or pillars in the area of the high altar, through which those who heard Mass in the side chapels were able to see the master when he was raised on a high at the time of consecration. In some old churches, such squints, or openings, are even in the outer walls: they were for the benefit of people who were not present in the church during the Mass, so that when the sacred bell warned of impending consecration, they only had to go to the cemetery to see the elevation of the Master through these external squints. In the fourteenth century in Danzig lived a holy woman named Dorothy, whose life was written by her confessor, John Marienverder. Attracted by the scent of this life by giving the sacrament, the spouse from childhood to death had an intense time to see the Sacred Master, and if one day she saw it a hundred times, as in some cases actually happened, she nothing of her thirst to see it even more often. From this motive she worried that she might get to the church at a very early hour in the morning, so that she could have the look of her soul's beloved, at least from the priests who said early Mass (translation of Thurston's month, July 1901). We are given the secret of this fervent desire to look at the host when her biographer tells us that in this way the Saint tried to satisfy somehow her hunger after the divine bread, which was denied to her : *sane desiderio videndi corpus Christi fuit etiam desiderium aliquotes in anno percipiendi.* This phrase throws a strange light on the religious life of that period. It is probably not an unjustified generalization that the men and women of the centuries immediately preceding the Reformation were so eager to look at the Master because they did not communicate, except in very rare cases. They were content to look at the host, instead of walking down the aisle to get it. Over time, this laudable practice has even become mixed with a certain number of superstitions. Thus, it was confidently stated that on the day he saw the Master, there could be no harm. On the other hand, theologians have seriously debated whether someone who looks at the Master in mortal sin is thus committing a new mortal sin. Even in St. Thomas's Summe, we still hear echoes of the argument. Objecting to the fact that a man in sin does not commit any fresh sin by receiving the Master, as he does not commit any by looking at him, the Angelic Doctor replies: *The body of Christ is not received, being noticed, but only his ordinance (vis., sacramental species, concealing a real presence), because sight does not penetrate into the essence of the body of Christ, but only by sacramental species... therefore, no one has any point in contemplating the body of Christ (Summa, III, 2. ixxx, art 4, a. 4).* Sometimes the sight of the consecrated Master replaced the Holy Viaticum, when the condition of the sick man made his reception impossible. So in the life of St. Juliana Mont-Cornillon, creator of the Corpus Christi festival, we read that, as her last hour drew almost, the abbot spoke this way to her: *Seeing my daughter that your illness prevents you from getting the Body of the Lord, we at least he brought you and set before you that you can recommend yourself to him. But the saint replied: No, lady mother, that would be a presumption. She said this from the usual deep humility for her... Therefore, even when the abbot pressed on her point of view and urged that it was in every way appropriate that she should for the last time contemplate her Savior, whom in this world she was to see no more, she replied: It is not necessary, Lady Mother, to see Him in this present life, whom I am going to in eternal life. One of the nuns, however, admonished her to betray the abbot's wish, and she agreed that it would be as they wished (cfr. Thurston, The Month, June, 1901). This incident is instructive as showing that there was no longer any innovation to remove St. Eucharist from the place where it was reserved for religious purposes other than its actual reception. The scene of Saint Juliana Falcon's death is even more well known. In the bitterness of her grief at the fact that she was unable to receive St. Viaticum, she pleaded with the monastery chaplain to bring the Holy Master to her bed so that she could soothe her longing, at least by looking at her. After many futile efforts she even managed to jump out of bed, and, proly posing in front of her Eucharistic Lord, she pleaded with the priest to allow her to bestow a kiss on the consecrated element. When he refused, she begged him to put it on her chest so that her heart could be renewed by such closeness to Jesus. At last the priest succumbed to her tears. When she laid the veil on her chest and on this corporal, the priest laid the Sacred Master on her. Hardly did he do so when the saint exclaimed: *O my dear Jesus! And immediately expired.* But when she took her last breath, the Most Sacred Master disappeared from her breast and entered it, leaving a mark on her chest like a crucifixion on our altar bread (Faber, Blah. Mystery, Book IV, 546, ed. 1861). The custom of showing the Master to the sick was extremely common in Germany, so much so that in May, by the middle of the sixteenth century, it became a matter of obligation: *si forte infirmus . . . sachrament eucharist percipere no valeat, sacerdos . . . ei consecratam hostiam exhibeat .* In fact, this decree of May uses expression so often in our day- spiritual communion, because, while the sick man looks at the master, the priest to wake him up to the living feelings of devotion: *quae est spiritualis et valde use sacrae Eucharistiae sumptio.* But the practice of showing the Host to patients who could not communicate was not limited to Germany. Thus, according to the Ritual of Rhodes of 1514, the priest, with his hands washed, reverently accepts the Master, raises him somewhat before the sick man, and, still holding him before his eyes, calls him to profess his faith in Christ; after which he prays that the sick man will be accepted into his real vision, whom he thus contemplates in sacrament. Emperor Maximilian of Habsburg, having fallen over the abyss and was unable to receive the Holy Communion, asked the priest to at least show him the Holy Master. However, this custom gradually fell into the desuetude and the Ritual of Paul V forbade it at all: *Let no Eucharist be moved in order to show it to anyone for a single adoration or under the pretext of devotion or from any other motive (Rit. Rom., IV. II. EXPOSITION OF THE BLESSED SACRAMENT* It is in the nature of things that the desire to contemplate the host at Mass and her exhibition in front of the sick and dying who have not been able to get Holy Viaticum, should pave the way for further development. There were many who for one reason or another would not be able to help at Mass daily, and if the fruits derived from the Holy Master's sight were so wonderful, why not be multiplied so that everyone could look at Jesus, even except the masses? The practice we described was a preliminary example of our Exhibition of the Blessed Sacrament, which is such a prominent feature of modern eucharistic devotion. The beginning of the exhibition is extremely unclear. The Corpus Christi Festival was established by Urban IV in 1264, but it by no means follows that in the places where it was created it was accompanied by a procession. Even when there was a procession of St. Eucharist, it is not at all certain that the Holy Master was shown in front of the faithful; in fact, it's much more likely that this is the case. There is no doubt, says Talhofer, that in the fourteenth and fifteenth century, the Blessed Sacrament was still in the covered bowl during the Corpus Christi procession, and even in the 16th and seventeenth centuries it was possible to find parishes that did not possess a monstrance (Liturgik, II, 853). The same applies to the Palm Sunday procession, during which in many places the Blessed Sacrament was moved with great solemnity. Lanfranc, The Archbishop of Canterbury in the eleventh century, describes in detail the ritual to be observed. The blessed ordinance was carried over to the hearse by two priests, but the ship in which it was reserved was not transparent: *Exsant sacerdotis albis induti qui theent feretrum... in the quo and Corpus Christi de de esse recordium.* Processions also took place on Easter Sunday, when the Blessed Sacrament was brought back with great fanfare to the High Altar from the tomb where it had been kept since Thursday's Maundy. But, according to Tevers, this procession was for his object, not so much to show the consecrated Master to the people, for the Master is hidden in a bowl covered with a veil to honor the resurrection of our Lord, pointing to an empty tomb (cfr. Chardon, Hist. des Sacr., in Minja, CCCXXIV). However, from the popular hymn of St. Foma - *Adoro Te, devote, it can be concluded that the Sacred Master was openly shown: visas . . . in Te phallitur. Plagas sicut Thomas no intueor. Jesu, quem velatum nunc aspicio . . .* In fact, in the last stanza the contrast between the vision of sacramental forms in time and blessed reality in eternity, very forcibly deduced. In the thirteenth century, in the centenary of the feast of Corpus Christi, the hosts that were exhibited were not consecrated for this purpose, and some miraculous Masters, that is, the Masters, of which the blood was issued, or which were miraculously saved from the flame, and so on. The first monstrances to exhibit the Blessed Sacrament date back to the fourteenth century. In 1324, Robert de Courtenay, Archbishop of Rheims, left among other cruciform monstrances to be used at the procession of Corpus Christi : *crucem auream diploma lapidibus pretiosis et crystallo in the media in the qua ponitur Corpus Christi and portatures in festo S. Sacramenti (cfr. E. Dumontet, Le desir de voir In the same century a permanent, or almost constant, Exposition of the Blessed Sacrament was first presented in Italy, Germany and other countries. In his treatise on the ordinances, the biographer of Saint Dorothea Danzigzsky clearly hints at a more than brief exposition of the Holy Master; in fact, he seems to definitely thrust that he is usually kept in a monstrance for all to see, hence the desire of the saint to go to church (Septillium, Analect. Bollard., III). In the last years of the fourteenth century, a Munich citizen gave money to a monstrance through which the Master had to be visible to everyone on a daily basis. This monstrance was to be placed behind a high altar. In the next century, the Exhibition of the Blessed Sacrament became even more universal, so much so that the famous Cardinal Nicholas de Kus felt it necessary to check what looked like abuse. At the Council, which took place under his presidency in Cologne in 1452, it was believed that for the greater honor of the Blessed Sacrament it was no longer to be subjected or openly carried into the monstrance, with the exception of the Feast of Corpus Christi and during its Octave. Outside of this, he had to be exposed only once a year in every town or parish, and even then only with a vacation of the Ordinary (Chardon, op. cit.). English-speaking Catholics use the word monstrance to refer to a ship in which the consecrated Master is venerated. Another designation is a stenosorium. Both words are explanatory to their use: the monstrance (or stenosorium) serves the purpose of showing or demonstrating the Sacred Master. As we have seen, we find a clear mention of the monstrance back in the fourteenth century. As for its form, most often it was a cross, a tower or a church. Some of the oldest monstrances have this shape. In the center is a vessel with a crystal door in which the Master was enclosed. This vessel was sometimes round, like the Master himself, or cylindrical and even square. As for the material of the monstrance, it must be either gold or silver, according to Cceremoniale Episcoborum and canon law. The host himself is held in a lunette or crescent moon, also called melchisedech. This moves into the groove in a monstrance proper. Modern canon law distinguishes between private and public exposure. The first - viz., Exposition only with pyx - can be held in all chapels and oratories where reservation is allowed. The latter, i.e. The Exhibition with the Monstrance, can only be held on the feast of Corpus Christi and during its Octave. In other cases, in addition to the leave of the ordinary, there should be a one-time and serious reason. Private exposure always means that the Master has not been seen. The door of the tabernacle was open, and the ciborium was out to the door, but was never exposed to the throne. The ritual for such exhibitions is quite simple. Six candles must be lit. The priest is endowed with surplice and stole, and he can even wear a handle if he wants to do so. Incense is not required, although there is now an almost universal custom of incense happy ordinance, although this is not done in Rome. The phrase *quidlibet iusta causa* is subject to a very broad interpretation, so this provision can cover the many spiritual and temporal needs of the parishioners of the parish, or the religious community, or members of the guild or fraternity. The public exposition is to show the Master in the monstrance, which is usually placed on the throne behind and above the altar, or even left on the altar itself, as is customary in Rome. This solemn and public exhibition can be held only on the bishop's vacation, even in the churches of the freed regulars. These expositions should be caused by a real and even serious public matter. In this matter, however, the practice of many countries is very different from the letter, at least the law, for the blessing of the monstrance has become a regular feature of modern Catholic life. The blessing of the Blessed Sacrament, preceded by a sermon and rosary, Vespers or Serline, is the main Sunday evening service. Regulating the number of exposures and benedict is left to the bishop; therefore, a wide variety of practices in different countries. The minister of the exhibition is a priest, or deacon; but while he may expose the Blessed Sacrament, the latter cannot give a blessing. Benedict with the Sacred Master is a normal and now obligatory completion of the Exhibition, but there was a time when it was not necessarily that way. It is impossible to establish the exact period when the actual blessing with the monstrance was first introduced; but, if the people themselves are blessed with the relics of the Saints or fragments of the True Cross, it was only a step to have themselves blessed with the Holy Master when he was subjected to their veneration. Perhaps the earliest mention of the blessing given to the Holy Master in a complaint made by an Archpriest of Augsburg, who died in 1345. At one time, there seemed to be a custom, from Corpus Christi Day to the end of the harvest, bringing the Blessed Sacrament daily to the church door and using it in certain forms of blessing and exorcism, to ensure the safety of crops (cfr. Thurston, Month, August, 1901, p. 191). In the past, various forms of words accompanied the blessing with the Sacred Master, some of these customs survive here and there. But Rituale Romanum emphatically establishes the rule that blessing should be given in silence: the godfather of Sacramento semel benedict populum in modum crucis, nihil dicens . . . (Rit. Rom., IX, cap. V., 6). This silent blessing is more impressive than any word; for at this moment not so much a priest as our Lord himself blesses His children by looking at them from the depths of sacramental mystery, even when He once looked with pity at the hungry crowds that followed him into the wilderness. This paragraph 9384 digital courtesy of CatholicCulture.org CatholicCulture.org exposition and benediction of the blessed sacrament pdf. rite of exposition and benediction of the blessed sacrament**

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