

Fifteenth Sunday after Pentecost

Dominica Decima Quinta post Pentecosten · II classis · Green

1962 *Missale Romanum*, editio typica, pp. 396–397 · *Credo* · Preface of the Most Holy Trinity

The Propers: Map

Proper	1962 Missal text / reference	Scriptural axis	Connection
Introit (<i>Int.</i>)	<i>Inclína, Dómine, aurem tuam ad me</i> (Ps. 85:1, 2–3; v. 4)	The one Davidic psalm in Book III	A three-part cento that adds <i>ad me</i> to the Bible verse.
Collect (<i>Coll.</i>)	<i>Ecclésiám tuam, Dómine, miserátio continuáta</i> (composed)	Mercy that does not stop	A semicolon divides the Church's incapacity from the petition it grounds.
Epistle (<i>Ep.</i>)	<i>Fratres: Si spírítu vívimus</i> (Gal. 5:25–26; 6:1–10)	Correction, burdens, sowing and reaping	<i>Ónera portáte</i> at 6:2 against <i>onus suum portábit</i> at 6:5: one Latin noun, two Greek.
Gradual (<i>Grad.</i>)	<i>Bonum est confitéri Dómino</i> (Ps. 91:2–3)	Mercy by morning, truth through the night	The responsory's first word answers the lesson's last <i>bonum</i> , at Gal. 6:10.
Alleluia (<i>All.</i>)	<i>Quóniam Deus magnus Dóminus</i> (Ps. 94:3)	A great King, and the whole earth	The chant sings <i>super omnem terram</i> where every Bible witness opened here reads <i>super omnes deos</i> .
Gospel (<i>Gosp.</i>)	<i>Ibat Iesus in civitátem, quæ vocátur Naim</i> (Lk. 7:11–16)	A gate, a bier, a widow's only son	<i>Deus visitávit plebem suam</i> is the crowd's verdict, not the Evangelist's.
Offertory (<i>Off.</i>)	<i>Exspéctans exspéctávi Dóminum</i> (Ps. 39:2, 3 et 4)	Waiting doubled, a new song given	Three phrases are not the Clementine's; the pit and the rock are cut away entire.
Secret (<i>Sec.</i>)	<i>Tua nos, Dómine, sacraménta custódiant</i> (composed)	Guarded against the assault	<i>Custodíre</i> is the verb the Introit's unsung half-verse used of the soul.
Communion (<i>Comm.</i>)	<i>Panis, quem ego dédero</i> (Io. 6:52)	Flesh given for the life of the world	A future perfect for a future, and <i>sæculi</i> for <i>mundi</i> .
Postcommunion (<i>Postcomm.</i>)	<i>Mentes nostras et córpora possídeat</i> (composed)	Possessed, and gone before	<i>Doni cæléstis operátio</i> is the held-back subject; its <i>efféctus</i> goes first.

The four senses

Sense	Synthesis
Literal	A psalm asks God to bend down and hear one poor man crying all day long (<i>Int.</i>). Paul instructs the spiritual how to correct a brother, sets a burden to be shared against one that cannot be, and closes on sowing and reaping (<i>Ep.</i>). At the gate of Naim Christ meets a funeral, is moved with mercy, touches the bier and gives a dead son back alive to his widowed mother (<i>Gosp.</i>).
Allegorical	Ambrose reads the widow as holy Church , recalling the younger people from the pomp of the funeral by the tears she is forbidden to weep, <i>quæ flere prohibetur eum cui resurrectio debeatur</i> ; and the bier is wood, so that the dead man <i>spem resurgendi habebat, quia ferebatur in ligno</i> (<i>Gosp.</i>). Bede makes the widowed mother the Church , <i>licet e multis collecta personis, una sit perfecta et immaculata virgo</i> , her motherhood that of Gal. 4:19, and each of the faithful her only son; the gate is one of the bodily senses.
Moral	Augustine reads the three raisings as three grades of sin (<i>Gosp.</i>): the girl within the house is sin consented to in the heart, the young man carried out of the gate is sin gone out into the deed, and Lazarus under the stone is habit, <i>vis dura consuetudinis</i> . Jerome and Augustine make Gal. 6:1 a discipline of the corrector before a remedy for the corrected; Chrysostom makes it an economy of complementary weaknesses inside one body (<i>Ep.</i>).
Anagogical	Cyril of Alexandria makes the raisings a pledge , the three raised standing as “a pledge of the hope prepared for us of a resurrection of the dead” (<i>Gosp.</i>), and the flesh that touched the bier “the body of life” (<i>Comm.</i>). The lesson reaches as far: <i>de spírítu metet vitam ætérnam</i> , at a harvest <i>témpore . . . suo</i> (<i>Ep.</i>).

Scriptural Date and Location

Seven distinct passages are directly appointed, one for each scriptural element; the three orations quote no Scripture. Psalms carry the missal's Vulgate number, the common modern number in parentheses.

Proper	Citation	Location	Date
Offertory	Ps. 39:2, 3 <i>et</i> 4 (Eng. 40:1–3)	Title <i>In finem. Psalmus ipsi David</i> ; no occasion named	Traditional attribution – disputed: David (reign in the usual chronology), B.C. 1055–1015. Composition: Before c. 165 B.C.

The inscription stands as Vulgate v. 1, is not sung, and names David without an event, a place or a life stage. **The Davidic title is the traditional frame; the reign beside it in the Date cell is a reference point, not the psalm's date:** the span is the “usual chronology” Corbett reports in his King David article in volume IV of *The Catholic Encyclopedia*, p. 642, and the article names a later reckoning beside it; the Biblical Commission's responsa of 1910 hold the psalm titles ancient and David the chief author of the songs of the Psalter — an author and not a year (AAS 2 (1910) 354–355). Drum's Psalms article in volume XII dates none of the four psalms this Mass sings, and the psalm's composition is bounded only as the whole Psalter's is, on the critical judgment that no individual psalm can be dated securely.

Introit	Ps. 85:1, 2–3; v. 4 (Eng. 86:1, 2–3, 4)	Title <i>Oratio ipsi David</i> ; the one Davidic psalm in Book III	Traditional attribution – disputed: David (reign in the usual chronology), B.C. 1055–1015. Composition: Before c. 165 B.C.
---------	--	--	---

The clause the antiphon drops first is the ascription, and the tracked Clementine gives that ascription to no other psalm of Book III. Neither psalm nor title names an occasion, a place or a stage of David's life; the Davidic frame with its regnal reference point, the 1910 responsa and the whole-Psalter composition boundary are the Offertory's.

Gradual	Ps. 91:2–3 (Eng. 92:1–2)	Title <i>Psalmus cantici, in die sabbati</i> ; no place, no occasion	Composition: Before c. 165 B.C.
---------	--------------------------	--	--

The inscription stands as Vulgate v. 1 and is not sung, so the sabbath the title names reaches a reader from the psalm and not the chant. **The title names no author,** and the psalm's composition is bounded only as the whole Psalter's is.

Alleluia	Ps. 94:3 (Eng. 95:3)	Title <i>Laus cantici ipsi David</i> ; summons vv. 1–7, warning vv. 8–11	Traditional attribution – disputed: David (reign in the usual chronology), B.C. 1055–1015. Composition: Before c. 165 B.C.
----------	----------------------	--	---

The chant's verse is the first reason clause of the summons, and the warning that opens at v. 8 goes unsung. **The title *Laus cantici ipsi David* is counted inside Vulgate v. 1 rather than numbered apart,** so the verse numbers run level with the English; it names David and no occasion; the Davidic frame, its regnal reference point and the whole-Psalter boundary are the Offertory's.

Gospel	Lk. 7:11–16	Naim, in Galilee; the Third Gospel written by Luke for Gentile converts	Event: A.D. 27 (derived). Composition – disputed: c. A.D. 70; Before the end of the Roman imprisonment, when the Acts was finished.
--------	-------------	---	---

Event: at the gate of the city called Naim, next in order after the healing of the centurion's servant at Capharnaum (Lk. 7:1–10), with the disciples and a great multitude walking with Christ and the town's own crowd walking with the widow.

The narrated event stands in Maas's chronology of the life of Christ in volume VIII of *The Catholic Encyclopedia* and Naim's topography in volume X: Eusebius and Jerome's *Onomasticon* place it south of Mount Thabor near Endor, and the modern village Nain lies on the north-western ridge of Jebel Dahy. Authorship, first audience and purpose stand in Aherne's Gospel of Saint Luke article in volume IX. **The two datings of the composition differ:** Durand's New Testament article in volume XIV gives about the year 70; the Pontifical Biblical Commission's 1912 responsa on Mark and Luke set it before the end of the Roman imprisonment, when the Acts was finished (AAS 4 (1912) 463–465). **No modern critical composition date for Luke stands among the sources named here.**

Communion	Io. 6:52 (6:51 in the modern series)	The synagogue at Capharnaum (Jn. 6:60)	Event: A.D. 28 (derived). Composition – disputed: c. A.D. 90–100; A.D. 96–100.
-----------	--------------------------------------	--	--

Event: the Bread of Life discourse, spoken in the synagogue at Capharnaum on the day after the multiplication of the loaves and near the Pasch (Jn. 6:4, 6:22–24, 6:60).

The narrated occasion stands in the same Maas chronology as the Gospel's; authorship, audience and place of writing in Fonck's article on the Gospel of St John in volume VIII of *The Catholic Encyclopedia*. **The two datings of the composition differ:** Fonck's article gives 96 or one of the succeeding years and Durand's volume XIV article from the year 90 to 100 (approximately), and no modern critical date for the Fourth Gospel stands among the sources named here. **A numbering hazard reaches the citation and not the date:** the tracked Clementine and Douay number this clause 52 with the missal, the Greek Fathers and the translations from them 51.

Epistle	Gal. 5:25–26; 6:1–10	Galatia's churches (Gal. 1:2); writing place undetermined	Composition: Preferred: A.D. 58; alternatives: A.D. 49–50, c. A.D. 53–54, A.D. 56, A.D. 57–58.
---------	----------------------	---	---

The letter names its own author and destination at Gal. 1:1–2. **Five datings stand within the tradition, spanning nine years, one preferred and four alternative.** The preferred is Cornelius a Lapide's *anno Christi* 58, from the prooemium and the *Argumentum* of his *Commentaria in omnes divi Pauli epistolas* (Antwerp, 1614); the four alternatives stand in Aherne's article on the Epistle to the Galatians in volume VI and Prat's on St Paul in volume XI. **The spread is the tradition's own disagreement,** and no modern critical date for Galatians stands among the sources named here.

The Propers: Themes and Movement

The three prayers of this Mass deny the Church and the communicant any standing of their own, twice over: she cannot stand safe without God, and what must go before in us is not our own sense but the working of a heavenly gift. The Secret between them asks only that the sacraments guard and defend, so that not one of the three credits the assembly with anything of its own. Everything the day sings and reads is the motion that answers that denial — mercy moving first in four grammars, a harvest whose seed was given, a dead man handed back alive at a town gate, and flesh given at the end of it for the life of the world.

1. Mercy moves first, and the formulary says so four times in four grammars

The word is a petition at the Introit, *miserére mihi, Dómine, quóniam ad te clamávi tota die*; a divine attribute at the Collect, *miserátio continuáta mundet et múniat*; the thing to be proclaimed at the Gradual, *ad annuntiándum mane misericórdiam tuam*; and at the Gospel the motion in Christ out of which the miracle comes, *misericórdia motus super eam*.

At the Gospel the initiative is Christ's, and Cyril says so. Cyril of Alexandria sets Naim against Capharnaum: there Christ was present by invitation, here nobody summons him and he comes to raise the dead man on his own motion, in Cyril's own words, which stand at the fifth unit of the commentary (Payne Smith, vol. 1, pp. 132–133). The widow of the pericope asks nothing, says nothing, and is credited with no faith; everything that happens at the gate begins on the other side. What the scene draws from those who watch it is a verdict about God and not about the young man, *Deus visitávit plebem suam*, and the appointed text leaves that sentence with them and not with the Evangelist.

The first and last orations of the Mass say the same thing negatively, and their grammar says it too. The Collect's semicolon puts the Church's incapacity, *quia sine te non potest salva consístere*, ahead of the petition it grounds; the Postcommunion makes the same denial of the communicant in the first person plural, *ut non noster sensus in nobis, sed iúgiter eius prævéniat efféctus*, and puts its own subject last of all, both grammars being set out at the third unit of the commentary. Augustine, on the Introit's own psalm, makes the incapacity the ground on which the petition is heard — the ear bends to the neck that is not stiffened — in his sentence at the same unit (*En. Ps.* 85.2). *Misericordia* and *miseratio* are different nouns, so what runs through the four elements is one sense and not one word, and *præveniat* is a plain verb of precedence. The Gradual pairs the mercy with truth, *misericórdiam tuam et veritátem tuam*, the fixed collocation whose psalms are counted through the psalter at the same unit. Four grammars, and in none of them does the motion begin on the assembly's side.

2. The lesson runs an economy, and its currency is itself given

The Epistle is unembarrassedly commercial — *Opus autem suum probet unusquisque, Quæ enim semináverit homo, hæc et metet, témpore enim suo metémus* — while the orations allow the Church nothing of her own. The tradition's resolution is not that the economy is figurative but that its currency is a gift.

Augustine, expounding the Gradual's own psalm, draws the consequence for any progress at all: *quia munera ipsius sunt, non mérita tua* (*En. Ps.* 91.3); the Collect asks that the Church be governed *tuo semper múnere*. **Aquinas finds the same doctrine in the lesson's own grammar**, reading the asymmetry of the possessives at Gal. 6:8: *cum agit de seminatione carnis, dicit in carne sua . . . sed cum loquitur de semine spiritus, non dicit suo, quia spiritus non est nobis a nobis, sed a Deo* (*Super Galatas* cap. 6 lect. 2) — and the asymmetry is in the appointed Latin, *qui séminat in carne sua* against *qui autem séminat in spíritu*, a possessive at the flesh and none at the spirit. At 6:5 he makes even the sheaves measured grace, the burden each man carries to judgement being *mensuram gratiae suae . . . tamquam manipulos bonorum operum*. *Munere* in the Collect and *munera* in Augustine do similar work, so the lesson's commerce and the orations' denial are one doctrine and not two: what the day tells the assembly it will reap was first given it to sow.

3. Flesh sown, flesh carried out, flesh given

Caro turns twice inside one Mass. The Epistle makes flesh the ground that yields corruption, *de carne et metet corruptiónem*; the Gospel carries a corpse out through a gate; the Communion gives flesh as the world's life, *caro mea*

est pro sæculi vita. The lesson carries its burdens with the bier-bearers' own verb, *ónera portáte* at 6:2 and *onus suum portábit* at 6:5 standing in the same Mass as *hi autem, qui portábant* at the gate of Naim. And the lesson's other half reaps out of the spirit what the flesh cannot yield — *qui autem séminat in spíritu, de spíritu metet vitam ætérnam* — so the turn the noun makes across the three elements is already answered inside the element that begins it.

One Father turns the noun in both places, and he does it from the Gospel side. Asked why Christ touched the bier when a word would have sufficed, Cyril answers that the touch is itself the teaching: what the flesh of the Word touches it makes alive, because that flesh is the Word's own, and his sentence stands in the fifth unit of the commentary (Payne Smith, vol. 1, p. 135). Aquinas draws the same inference at the Communion's verse, naming John Damascene for it and closing on Christ's healing of the sick by his own touch (*Super Ioannem* cap. 6 lect. 6), so the bier and the bread stand side by side on a checked witness's own sentence; Augustine supplies the ecclesial half at the same verse, where none but the body of Christ lives by Christ's Spirit (*Tract. in Io.* 26.13), so that the life the antiphon offers is had by being made a member of the one whose flesh it sings. Cyril's Luke commentary is quoted in an 1859 English of an ancient Syriac version, and Augustine's and Aquinas's lemmata at that verse read *dabo* and *pro mundi vita*, so their expositions belong to the verse and not to the antiphon as it is sung.

4. One voice through every change of person

The formulary changes person constantly: first singular at the Introit and the Offertory, first and second plural in the Epistle and its second singular at *considerans teípsum* in Gal. 6:1, no speaking person in the Gradual or the Alleluia, Christ's own singular at the Communion, first plural in the Secret and the Postcommunion. **Augustine expounds both of this Mass's psalm-antiphons on a single principle.** At the Introit's psalm the one Christ is head and members together, and his sentence stands in the third unit of the commentary (*En. Ps.* 85.1); at the Offertory's psalm he settles the question of its speaker on the same principle, and his answer stands in that unit (*En. Ps.* 39.5). Cassiodorus expounds both psalms on the same principle in his own words, so two Latin commentators state the reading: at Ps. 85 the speaker is Christ in the form of a servant and at Ps. 39 the Church he speaks in, his Latin standing in that unit at both (PL 70). Head at the one antiphon and body at the other, and the Mass sings both of them in the first person singular.

The orations move with it. Their objects narrow from *Ecclésiám tuam* to *nos* to *mentes nostras et córpora*, while their verbs go from cleansing and fortifying to guarding and defending to possessing and going before; so the singular of the chants and the plural of the prayers are not two speakers alternating but one body addressed at closer range as the rite proceeds. Objects narrowing across a Mass is a common euchological shape, and this formulary is one instance of it. And at five places in this Mass's two psalm-antiphons Augustine's lemma is not the chant's, three at Ps. 85 and two at Ps. 39, so there what he expounds is the psalm and not the sung text; Cassiodorus's lemma departs from them at *miserere mei* alone.

5. The day's subject is an interval to be endured

The vocabulary of duration is unusually dense — *tota die* (Int.), *mane ... per noctem* (Grad.), *exspéctans expectávi* (Off.), *témpore enim suo metémus* and *dum tempus habémus* (Ep.), and the stock euchological *continuáta, semper* and *úgíter* in the three orations, which carry little on their own. **Every scriptural marker of duration has a reading behind it that stretches it to a lifetime.** Augustine reads *tota die* as the whole age in which the body of Christ groans under pressure, running to the end of the world, and Cassiodorus as the span of one life, both at the third unit of the commentary (*En. Ps.* 85.5; PL 70). At the Gradual's versicle Augustine divides the day between the time when it goes well with us and the time of tribulation, giving the psalm's mercy to the one and its truth to the other (*En. Ps.* 91.4); Cassiodorus on the same versicle takes the two words for the whole of a life, *Mirabiliter vita nostra duobus est sermonibus conclusa*. Ambrose on the Offertory's doubled verb makes perfection not the waiting but the having waited (*In Ps. XXXIX* §1), on the strength of Matt. 10:22, the verse Jerome and Augustine likewise reach for where the lesson says *non deficiámus*; and Aquinas glosses *dum tempus habémus* as this life, which is the time of sowing. Chrysostom, on the same verse, makes the interval the measure of mercy itself: "As it is not always in our power to sow, so neither is it to show mercy."

The one element that could have said today is the one whose today is left unsung. The Alleluia sings Ps. 94 from inside the summons to worship and leaves unsung the oracle of warning in which the psalm's own *hodie* stands, as set out in the second unit of the commentary. What this Mass sings is the waiting; the *hodie* that would cut the waiting short is the half the chant does not reach.

The Propers: Detailed Commentary

1. Nearly every place the sung text leaves the Bible was already in print long before 1962

The Vatican *editio typica* governs every word of this formulary, and how much of that wording belongs to 1962 shows not against the Bible but against the books that had printed the same readings earlier. **Set beside the Benziger *editio iuxta typicam* of the same year, in its uncorrected optical layer and allowing for that layer's accents, the two 1962 books part at a single word.** At Lk. 7:14 the Vatican book spells *Adulēscens* and Benziger *Adolescens*; everything else that separates them is pointing, abbreviated conclusions and the length of a repetition cue. Since the Clementine spells the *o*, and so do the layers of the Venice 1570 and of the 1604 *typica*, the *u* of *Adulēscens* is a form the 1962 book prints where its predecessors do not.

Against the tracked Clementine the sung texts part company at eight places at the level of the word, and at a ninth in the Introit's psalm verse, where *servi tui: quia ad te* answers *servi tui, quoniam ad te*.

Proper and locus	Appointed	Clementine
Int., Ps. 85:1	<i>aurem tuam ad me, et exáudi me:</i>	<i>aurem tuam et exaudi me</i> , — the antiphon adds <i>ad me</i>
Int., Ps. 85:3	<i>miserére mihi, Dómine,</i>	<i>Miserere mei, Domine,</i>
All., Ps. 94:3	<i>super omnem terram.</i>	<i>super omnes deos.</i> — a different predicate
Off., Ps. 39:2	<i>et respéxit me:</i>	<i>et intendit mihi.</i>
Off., Ps. 39:3	<i>et exaudivit deprecationem meam:</i>	<i>Et exaudivit preces meas,</i>
Off., Ps. 39:4	<i>hymnum Deo nostro.</i>	<i>carmen Deo nostro.</i>
Comm., Jn. 6:52	<i>quem ego dédero</i>	<i>quem ego dabo</i>
Comm., Jn. 6:52	<i>pro séculi vita.</i>	<i>pro mundi vita.</i>

Every one of those eight is legible in the optical layers of the Pustet Ratisbon 1862, of the Venice 1570 and of the Vatican *typica* of 1604, which puts all eight in print centuries before the book that now carries them and leaves 1962 inheriting rather than making them.

At two of the eight it is the chant that renders the Greek more exactly and the Bible text that renders it loosely. Swete's Greek has a singular *deeseos* at Ps. 39:3 that *deprecationem meam* answers and *preces meas* does not, and *hymnon* at v. 4 is a hymn and not a *carmen*; both readings sit in Cassiodorus's lemma (*Exp. Ps.* on Ps. 39; PL 70), and *hymnum* in Augustine's (*En. Ps.* 39 §4; PL 36, 433–450) and Ambrose's (*In Ps. XXXIX* §3; PL 14, 1109–1110) besides. The third of the Offertory's departures has the opposite standing: *respéxit me* corresponds to no Greek reading collated for this Mass, and yet the lemma Cassiodorus expounds carries it too (*Exp. Ps.* on Ps. 39; PL 70), so it is attested without being derivable.

Everything else that divides the appointed wording from the Bible is of a different order — four extents cut away, the address *Fratres* put at the head of the lesson, a substituted Gospel incipit, capitals and stops at the joins. Two elements barely move at all: after its address the Epistle runs through Gal. 5:25–6:10 word for word with the Clementine, and the Gradual's only departure from it is a comma the Clementine prints where the missal has none.

2. Five sung texts, five cuts, and expositors whose weight falls where the knife went

Not one of this Mass's five sung texts gives its psalm or its verse entire, and **at four of the five the surviving exposition belongs to words the choir never reaches.** The surviving exposition lies again and again in a clause the books have taken out of it.

The Introit is a cento in three segments — v. 1a to *exáudi me*, then v. 2b from *salvum fac*, then v. 3 whole, with v. 4 for the psalm verse. What the cento drops first is the psalm's title, and it is the one title of its kind: across Vulgate Pss. 72–88, the block the tracked Clementine closes with the doxologies at Ps. 71:19–20 and Ps. 88:53, the headings name Asaph, the sons of Core, Eman and Ethan, and Ps. 85 alone stands as *Oratio ipsi David*. Stripped of it, the chant is the prayer of a servant whose name has gone. Augustine hangs the second and third sections of his

exposition on *quoniam egenus et inops ego sum* (*En. Ps.* 85 §§2–3; PL 37, 1081–1090), which is among the clauses the cento leaves out, and comes at the sung words through it.

The Offertory cuts the middle out of Ps. 39:2–4: the whole of v. 3 from *et eduxit me de lacu miseriae* through *direxit gressus meos* goes, and v. 4b with it, so that *sperabunt in Domino* is severed mid-verse. Augustine’s reading of the psalm’s central image belongs to the verse that has gone — the pit is *Profunditas iniquitatis, ex carnalibus concupiscentiis* and the rock underfoot is Christ (*En. Ps.* 39 §3; PL 36, 433–450) — and the sung remainder keeps the deliverance without the place delivered from.

The Gradual takes Ps. 91:2–3 and not the inscription *Psalmus cantici, in die sabbati* that stands as its v. 1. All that survives of Hilary of Poitiers on this psalm is a treatise on that very inscription, and he says nothing about either clause the chant sings (*Tract. de titulo ps. XCI* §§1–3; CSEL 22, pp. 339ff.). His argument is that the rest the title announces cannot be the seventh day of Genesis, since *nulla hic diei septimi requies, nullum humanorum operum otium decantatur*, and must be looked for instead at Ps. 94:11 — a verse of the psalm the Alleluia sings from. The Latin quoted is that of a poor optical layer of a scan of Zingerle’s edition, whose running heads and apparatus are mangled and whose page order cannot be relied on. The one clause of the psalm on which a Latin expositor spends a whole treatise is thus the clause the choir never opens its mouth on; and Augustine, who does reach the sung verses, turns the same title inward before he gets to them — *Intus est, in corde est sabbatum nostrum* (*En. Ps.* 91 §§1–4; PL 37, 1171–1178).

At the Alleluia the loss is not a cut but a substitution, and it costs more. The chant sings *super omnem terram* where every Bible witness collated reads *super omnes deos*, and both Latin expositors of Ps. 94:3 build on the word that is gone: Augustine takes the gods first for the demons of the nations, *Parum enim erat quia terribilis super omnia daemonia Deus: quid magnum, esse super omnia daemonia?*, and then for men deified by grace, *Deos dixit participatione, non natura* (*En. Ps.* 94 §§5–6; PL 37, 1217–1234), while Cassiodorus divides the same word between gods men invent and men God appoints, *Deos frequenter legimus ab hominibus confictos . . . Legimus etiam deos, sanctos viros a Domino constitutos* (*Exp. Ps.* on Ps. 94; PL 70). **And the substitution is not all this chant leaves behind.** Ps. 94 summons to worship in vv. 1–7 and warns in vv. 8–11, and the appointed verse is the first of the summons’s reason clauses, four verses before that turn, so the psalm’s own *Hodie si vocem ejus audieritis* is never sung here. It is the unsung half that Hebrews quotes at length — Heb. 3:7–11, 3:15, 4:3, 4:5 and 4:7, three of the five coming back to the *hodie*. The predicate the chant does sing stands in the Latin Bible: *rex magnus* and *super omnem terram* collocate at Ps. 46:3 in the tracked Clementine and nowhere else, and outside the Bibles there is an identified English of what the chant itself reads, the 1861 Philadelphia hand missal setting the versicle at its p. 428 as “a great King over all the earth.”

The Communion sings the second half of Jn. 6:52 and not the first, so the half it leaves out, *Si quis manducaverit ex hoc pane, vivet in æternum*, is carried in unsung; and the discourse’s own refrain of resurrection at the last day — three times in the same words at vv. 40, 44 and 55 of the missal’s own Clementine numbering and once in others at v. 39 — is the element the excerpt carries in and cannot say. The Gospel is cut at the head in the same manner: *In illo tempore: Ibat Iesus* replaces Luke’s *Et factum est: deinceps ibat*, and with the connective goes the pair the Evangelist had made — a servant healed at a distance for a Gentile who asks, and then a son raised at close quarters for a widow who does not.

3. Who is speaking, and what the singer is told he is doing while he sings

The Mass sings in the first person singular at the Introit and the Offertory and prays in the first person plural at the Secret and the Postcommunion, while the Collect makes its petition for *Ecclésiā tuā* in the third person and puts no first person in it at all. Its two Latin commentators, who expound both psalms, do not put the same speaker behind them.

At Ps. 85 Augustine’s answer is the whole Christ. Head and members make one who *et oret pro nobis, et oret in nobis, et oretur a nobis* (§1), so that *Inclina, Domine, aurem tuam* is uttered *ex forma servi* and by the entire Body, and *clamavi tota die* covers not a day but *omni tempore . . . Unus homo usque in finem saeculi extenditur* (§5); the petition is granted on the ground of the petitioner’s own lowness, *Inclinat aurem, si tu non erigas cervicem: humiliato enim appropinquat; ab exaltato longe discedit* (*En. Ps.* 85 §2; PL 37, 1081–1090). Cassiodorus arrives at the same reading by his own route — *quod dicit: Inclina, ostendit quia se ad ipsum extendere non poterat humana conditio* — glosses *tota die* as *totius vitae tempus*, and at the psalm verse assigns the gladness asked for to the servant’s part in the speaker, *ab illa scilicet parte qua servus est* (*Exp. Ps.* on Ps. 85; PL 70). His verse numbering runs level with the Vulgate’s at this psalm, the inscription being counted inside v. 1.

At the Offertory the two part. Augustine settles the question outright: the speaker is Christ, sounding now in the name of the Head and now in ours who are his members (*En. Ps.* 39 §5; PL 36, 433–450). Cassiodorus gives the psalm to the Church instead — *Ecclesia catholica, quae fuerat de totius mundi partibus congreganda, patientiae virtutem praedicat* — and supplies the philology neither of the others does, on a lemma that is the antiphon’s word for word: the doubled verb is *sermo geminatus, quia superflua non est tam decora repetitio, Resperit: quia praevenit omne bonum nostrum, Deprecatio quoque significat frequentissimam precem*, and *hymnus* is a Greek word for praise put together under the law of song, which is why the psalm must add *Deo nostro*, the pagans having sung hymns to their idols (*Exp. Ps.* on Ps. 39; PL 70). Ambrose reads the same psalm as an announcement of the New Testament, *immisisti in os meum canticum novum, quod est Novum Testamentum*, and draws a practical consequence from it, *ut nostra omnia relinquamus, Christum sequentes, et nostros diligamus inimicos* (*In Ps. XXXIX* §3; PL 14, 1109–1110). So the servant of the one antiphon and the patient Church of the other are two answers from one commentator, and the Mass sings both of them with the same pronoun.

Where the lemmata differ the difference reaches the Missal’s own text. Augustine’s Ps. 85 has no *ad me*, reads *Miserere mei* at v. 3 and *Iucunda* at v. 4 where the missal prints *Laetifica* (*En. Ps.* 85 §§1–6; PL 37, 1081–1090); Cassiodorus reads *ad me* and *Laetifica* with the missal and *miserere mei* against it (*Exp. Ps.* on Ps. 85; PL 70). **The addition the antiphon makes is therefore older than the Missal and stands in a sixth-century Latin lemma, while its *miserere mihi* stands in neither Latin commentator.**

The Gradual tells the singer what singing is. Confession, for Augustine, faces two ways at once — *In utraque re, et in peccato tuo, quia tu fecisti, et in bono facto, confitere Domino, quia ipse fecit* — and *psallere* is not vocal at all: *Opus nostrum, psalterium nostrum est . . . Canta ore, psalle operibus*, the singer to seek *gloriam Dei, non tuam; nomen ipsius, non tuum* (*En. Ps.* 91 §§1–4; PL 37, 1171–1178), which is in the matter of praise the very thing this Mass’s own lesson prohibits at Gal. 5:26. Cassiodorus reaches both halves in his own sentences, refusing merit — *nec meritorum nostrorum esse dicimus quod ipsius miseratione praestatur* — and making the psalter an image of works: *Psallere enim significat piis operibus Domini mandata peragere, ut sicut psalterium de superioribus sonat, ita operatio nostra ad aures Divinitatis ascendat* (*Exp. Ps.* on Ps. 91; PL 70). What the chant sings is also an answer to the lesson that has just ended: the lesson’s last *bonum* stands three words before the *máxime autem ad domésticos fidei* on which Gal. 6:10 closes, and the responsory printed under it on p. 396 opens *Bonum est confitēri Dómino* — though the Greek uses *kalon* at 6:9 and *agathon* at 6:10, so the Latin is doing part of the repeating, and the palm and cedar that would have answered the Epistle’s harvest lie in verses this chant never reaches. Its own *miserícórdiam tuam et veritátem tuam* is a fixed pair, which the tracked Clementine collocates at three places only — Ps. 39:11, Ps. 87:12 and Ps. 91:3 — two of them in psalms this Mass sings from.

Against all of this the three orations put a grammar that claims nothing: the first person plural at the Secret and the Postcommunion, and at the Collect no first person whatever, its petition made for the Church in the third. The Collect turns on a semicolon, which sets the Church’s incapacity on one side and the single petition it grounds on the other; the Secret sets two verbs of defence over one object; and the Postcommunion keeps its subject back to the end of the clause, so that what is asked to possess is *doni cæléstis operátio* and what is asked to go before is its *efféctus* and not *noster sensus*.

4. One verb of carrying, two burdens, and four expositors who do not agree

The appointed Latin prints *portáte* at Gal. 6:2, *portábit* at 6:5 and *qui portábant* at Lk. 7:14, and a single Greek verb stands behind all three. The New Testament has *bastazo* twenty-seven times over, four of those in Galatians and two of the four inside this very lesson; it is also the word Luke gives the men carrying the bier through the gate of Naim. **One Latin verb renders all three occurrences and the Douay follows the Latin**, so that in neither column can a reader see that the command laid on the Galatians and the work of the bearers are the same word. The two burdens run the other way about: *baros* at 6:2 and *phortion* at 6:5 are two Greek nouns under one Latin one, and the Douay again keeps to the Latin with “burdens” and “burden.” A single Mass thus holds an order to take up someone else’s load, a sentence saying that one load can be transferred to nobody, and a procession carrying a body out of a town.

Both ends of the lesson stop just short of the cross. It opens one verse past 5:24 *Qui autem sunt Christi, carnem suam crucifixerunt* and closes four verses before 6:14 *Mihi autem absit gloriari, nisi in cruce Domini nostri Jesu Christi*, so vainglory is raised as the problem and Paul’s answer to it is not read.

How the two burdens can both be true is the question the Latin tradition puts to this lesson, and it comes back with four answers. Jerome makes 6:1 a discipline of the corrector before it is a remedy for the corrected: Paul calls the

offender *homo* and withholds the word from the man correcting him, and he wrote *ne et tu tenteris* rather than *ne tu cadas*, because *Vinci quippe vel vincere, nonnumquam in nostra est potestate: caeterum tentari, in potestate tentantis est* (col. 426); at 6:5 he removes the unshareable burden to the judgement seat, where *non Job, non Daniel, nec Noe rogare posse pro quoquam* (col. 429) — *Comm. in Gal.* lib. III, on Gal. 5:26–6:10 at PL 26, cols. 423–432. Since his lemmata agree with the missal where the argument turns, and the Vulgate Galatians is his own revision, the text he expounds and the text this Mass reads are one text. Augustine makes correction the single proof of a spiritual man, to be attempted only after the conscience has been questioned before God — *Dilige et dic, quod voles* (§§56–57) — and identifies the burden nobody can lift with the weight of conscience, which admiration cannot lighten and may increase: *Non ergo laudatores nostri minuunt onera conscientiae nostrae; atque utinam non etiam accumulent* (§59), at *Exp. Gal.* §§52–61, PL 35, 2145–2148. His Galatians is pre-Vulgate, and his lemmata depart from the missal’s at nearly every appointed verse, 6:5 reading *proprium onus portabit*. **Chrysostom declines the whole frame.** For him the passage is not a discipline of anyone’s conscience but an economy of complementary weaknesses inside one body, the Church a building whose stones occupy different positions, and 6:2 an instruction to make the thing up in common out of what each bears with in the others (*In Gal.* cap. 6; PG 61, 673–680). His words are quoted in nineteenth-century English, so where he separates “fulfil” from “complete” the distinction is his, about the Greek. Aquinas turns 6:5 into the rendering of an account and adds a third way of carrying another’s burden that the others do not have, *pro poena sibi debita satisfaciendo, orationibus et bonis operibus*, which is his own development; his second exposition of 6:7 repeats Jerome’s argument almost word for word, so those two make one continuous line and not two independent witnesses (*Super Gal.* cap. 6 lect. 1–2). Four expositors, four answers to one verse.

At the gate the verb finally takes a body for its object and the carrying halts, *Hi autem, qui portabant, steterunt*, and what is being carried is a man who can neither share a burden nor shoulder his own. **Neither Latin expositor of the scene lets the bearers be helpers.** Ambrose makes them the mortal fluxes of the body’s own nature, *hi sunt nostri funeris portitores* (*Exp. Luc.* V.90; CSEL 32 pars 4, pp. 216–218; PL 15, 1376B–1377A); Bede makes them *vel immunda desideria ... vel lenocinia blandientium ... venenata sociorum* and the bier itself *male secunda desperati peccatoris conscientia* (*In Luc.* lib. II; PL 92, cols. 417–420).

The Secret then asks for defence from what the lesson has just finished naming. Chrysostom, on Gal. 6:1, lays the man’s fall to “the malice of the devil rather than the remissness of the soul” (*In Gal.* cap. 6; PG 61, 673–680), and *contra diabólicos ... incursus* is what the prayer over the gifts asks to be guarded against. He is expounding Paul and not the prayer.

5. Where the expositors put the Church in the scene, and the doctrine that joins the bier to the bread

The three prayers name the Church once and then narrow away from her — *Ecclésiā tuā* at the head of the Collect, *nos* at the Secret, *mentes nostras et cōrpora* at the Postcommunion — and the clause that follows her there, *quia sine te non potest salva consistere*, refuses her any standing of her own before a petition is made at all. The lesson ends on the same body under another name, *māxime autem ad domésticos fidei*, which is the household of Eph. 2:19, *domestici Dei*; Chrysostom takes that clause for a preference inside a charity that excludes nobody, grace “invites both land and sea to the board of charity,” showing only a greater care for its own household (*In Gal.* cap. 6; PG 61, 673–680). **The commentators on the day’s Gospel find the same body inside the scene at Naim, all three at the same figure and each to a different end — and two further expositors do not place her there at all.**

Ambrose reads the widow as holy Church (*Exp. Luc.* V.88–92; CSEL 32 pars 4, pp. 216–218; PL 15, 1376B–1377A). She calls the younger people back from the funeral, *quae flere prohibetur eum cui resurrectio debeatur* (§89), and ringed by the crowd she seems *plus ... esse quam feminā*; and she weeps notwithstanding, *fleat pro te mater ecclesia, quae pro singulis tamquam pro unicis filiis uidua mater interuenit* (§§91–92). He is also the one of the three who names the cross, and he names it out of the timber the bier is made of: the dead man *spem resurgendi habebat, quia ferebatur in ligno* (§90). Bede reads the same widowed mother as mother Church (*In Luc.* lib. II; PL 92, cols. 417–420), *licet e multis collecta personis, una sit perfecta et immaculata virgo*, with each of the faithful for her only son and Gal. 4:19 cited for the motherhood, and works the rest of the scene’s furniture through against her: the city gate is one of the bodily senses through which death gets out; the handing back to the mother is sacramental reconciliation, *Redditur matri, cum ... per sacerdotalis decreta iudicii communioni sociatur Ecclesiae*; and the miracle is turned against Novatian, who *veramque matrem Ecclesiam ... negat consolari debere*. He is also the only witness located who says anything about v. 16. Augustine puts her at the same figure and gives her the affect opposite

Ambrose's (*Sermo* 98; PL 38, 591–595): his widowed mother is mother Church rejoicing at every raising (§2), and the three raisings are three degrees of sin — the girl indoors is consent in the heart, the young man carried through the gate is the deed done, and Lazarus under the stone is habit, *vis dura consuetudinis* (§5). That sermon stops at v. 15, one verse short of the appointed pericope.

Cyril of Alexandria and Gregory of Nyssa read the scene without the Church in it at all. Cyril takes the raisings for “a pledge of the hope prepared for us of a resurrection of the dead” (*Comm. in Luc.*, Sermon XXXVI; Payne Smith, Oxford 1859, vol. 1, pp. 132–135); Gregory of Nyssa, at *De hominis opificio* 25.6–11 (PG 44, 213–217), takes the whole sequence for a graded schooling by which human weakness was accustomed to credit resurrection, and calls the widow's son “the stock of her race, the shoot of its succession, the staff of her old age” — his words quoted in the Nicene and Post-Nicene Fathers' nineteenth-century English, second series vol. 5. Neither of them denies the ecclesial reading and neither is answering its question. **So the one Church weeps in Ambrose and rejoices in Augustine, and what this pericope hands on is a set of readings rather than one doctrine with variants.**

Cyril supplies two things the Latin readings have not got. The first is the initiative, and he states it himself: at Capharnaum Christ was there on an invitation, whereas at Naim “He draws near without being invited. For no one summoned Him . . . but He comes to do so of His own accord.” The second is the touching of the bier, which he makes the entire instruction, arguing that the flesh of the Word is “the body of life” and that what it touches it quickens, with iron heated in fire for the comparison (Sermon XXXVI; Payne Smith, vol. 1, pp. 132–135). **That doctrine is where the bier and the bread meet, and the join is not a resemblance but a sentence a witness wrote.** Expounding the Communion's own verse, Aquinas calls the flesh *organum divinitatis suae* and states the principle that an instrument works by the power of the agent using it: *cum instrumentum agat virtute agentis . . . ita ut Damascenus dicit et caro virtute verbi adiuncti vivificat: unde Christus tactu suo sanabat infirmos* (*Super Io.* cap. 6 lect. 6). The closing words of that quotation are the Gospel of this same Mass. Cyril argues the identical doctrine at length on the Fourth Gospel, under a chapter heading that states it, *That the Holy Body of Christ is Life-giving* (*Comm. in Io.* IV.2; Pusey, Library of the Fathers 43, Oxford 1874, vol. 1, pp. 409–412).

Over the Communion's verse the expositors then divide about what sort of eating is in question. Augustine drives it inward — *qui manducat intus, non foris; qui manducat in corde, non qui premit dente* (§12) — and makes the sacrament's *res* the *societatem corporis et membrorum suorum, quod est sancta Ecclesia*, which is *omni homini ad vitam, nulli ad exitium* where the sacrament itself is *quibusdam ad vitam, quibusdam ad exitium* (§15), at *Tract. in Io.* 26 §§12–18, PL 35, 1607–1616. Chrysostom lets the clause carry two references at once, “either His saving doctrines and the faith which is in Him, or His own Body,” and treats the quarrel it provokes in the next verse as the pattern of a permanent failure, unbelief arriving in company with the question how (*Hom. in Io.* 46; PG 59, 257–260, in nineteenth-century English). **None of these expositors of the verse reads the antiphon's words.** Augustine and Aquinas both read *dabo* and *pro mundi vita* at this verse (*Tract. in Io.* 26 §§12–18; *Super Io.* cap. 6 lect. 6), and Aquinas's gloss on the tense turns on the simple future, *dicit dabo, quia nondum institutum erat hoc sacramentum*, so neither that gloss nor the exposition of how far the effect reaches bears on the antiphon's *dédéro* and *sæculi*. What the two of them expound at that place is the Fourth Gospel's verse and not the antiphon as this book sings it.

Visitare with God for its subject occurs in Luke at 1:68, 1:78, 7:16 and 19:44 and nowhere else, so the crowd's *Deus visitávit plebem suam* is one of four — and the appointed text leaves that verdict in the crowd's mouth and not the Evangelist's. And four names the *Catena aurea* attaches to this chapter have no located text behind them: the eight-resurrections scheme it gives to *Ambrosius* is absent from Ambrose's Luke commentary, whose complete critical text has the scheme's terms at V.86 and VI.64 alone and the scheme at neither, and it may belong to another work of his, or to Ps.-Ambrose, or to a Glossa attribution; Theophylact's allegory of the widow as the soul, Titus of Bostra's contrast with Elias and Eliseus, and the unnamed Chrysostom fragment on consolation are the other three, and each of the three rests on the catena's attribution alone. The same catena also puts one of its headings over the wrong book: what it labels *Cyrellus in Ioannem* at this chapter is matter from Cyril's Luke commentary, and Payne Smith's footnote at vol. 1, p. 135 reports that Aquinas and the Cramer catena manuscript give the fragment beside it to Cyril too. Beside them stands a silence of another kind: Gregory the Great has nothing on this pericope — inside Luke 7 the *Catena* cites him only at the sinful woman of vv. 36–50, and on the standard account of their contents his *Homiliae in Evangelia* reach the chapter only at Homily 33, on that same passage.

6. What this Mass inherited, where its oldest text has shifted, and where its Gospel comes back

The three prayers descend as a unit. All three stand together, as one Mass and in liturgical order, in the Gregorian Hadrianum at Wilson's section XXXIII, under the heading *DOMINICA .XVI. POST PENTECOSTEN*. at printed p. 174; and all three in the Old Gelasian at Wilson's Book III sect. XI, printed p. 230, headed *Item alia Missa* and carrying no Sunday number whatever. Their wording has shifted twice since, and the two eighth-century books do not shift together: both of them put the adverb where 1962 does not, reading *tueantur semper incursus* against the Secret's *semper tueantur incursus*, while at the Postcommunion the vocative is placed differently in the Old Gelasian alone. So the Hadrianum differs from 1962 in one place and the Gelasian in two, and at the second the two ancient books also differ from each other.

Of the prayers' own text there is no exposition anywhere the sources reach. Not one of the three is commented on by any Father or Doctor, in a tracked source or in any patristic or medieval work that was opened for this formulary; none of the three turns up in the Veronese, nor in Férotin's *Liber mozarabicus sacramentorum*, Bannister's *Missale Gothicum* or Lowe's *Bobbio Missal*; and nothing opened here dates or attributes any of them, so what is attested of their history begins with the two eighth-century books. The nearest approach to an exposition is Honorius Augustodunensis, who has this Collect at his own Fifteenth Sunday and summarises it as *quam ut Deus mundet, muniat, rogat* (*Gemma animae* IV cap. LXXVIII; PL 172, cols. 719–720).

What the sources disagree about is which Sunday this is. The Old Gelasian numbers it not at all, and Wilson's apparatus there reports Rheinau, S. Gallen, Gerbert and Menard putting the Mass two Sundays later than 1962 and Pamelius one later; the same split recurs at the adjoining section, which makes the offset a numeration base rather than a local slip, and the three prayers all five of those books carry are exactly the three 1962 keeps. The split is Wilson's report of the five and not a reading of their own pages. The Hadrianum's own heading numbers the section that carries these orations *DOMINICA .XVI.* Honorius calls the day the Fifteenth. The *Liber Comitis* heads it *Dominica mensis vi* (PL 30, cols. 521–522), its count from the feast of St Lawrence having stopped a Sunday earlier, where Schuster's reckoning makes this the fifth after St Lawrence and the last of that series (*The Sacramentary* vol. III, printed pp. 139–141) — two counts differing by one. **That heading alone stands on an open question.** What Migne prints there under Jerome's name is unsettled in its date, its provenance and its textual authority, and it is unsettled too whether the *mensis vi* and *mensis viii* headings, with no *mensis vii* standing between them, are the book's own arrangement or Migne's; so the *mensis vi* is a witness to this Sunday's number only so far as that question is open.

And the chants did not travel with the prayers. Across five consecutive sections of the Ottobonianus 313 margins, the series of chants and the series of orations stand two Sundays apart, and the four-element Mass written under this Sunday's Introit there — with the respond *Bonum est confidere* and the communion *Qui manducat* — is not the 1962 four (Wilson, printed p. 173). Honorius agrees with that margin at three slots out of four, and the three Alleluias he records at his own Fifteenth are none of them this one. Whether the respond standing under this Introit is a chant shared between two consecutive Sundays or a copyist's error is unsettled, and the doubling on Wilson's page is real, his own index printing "173 (bis)." In the gregorien.info index of the six earliest Mass antiphonaries Hesbert collected, this Introit, Gradual and Offertory are already at *Dominica XV post Pentecosten*, but that Mass takes *Qui manducat carnem meam* for its Communion and fixes no Alleluia at all, and *Panis quem ego dedero* stands there a Sunday earlier. Measured against that record the movement runs one way only: this Mass's Communion has come forward from the Fourteenth to the Fifteenth, and the antiphon it displaced has not gone back to fill the 1962 Fourteenth, which the tracked registry gives *Primum quaerite*, Mt. 6:33. Every antiphonary figure here is the gregorien.info database's report of Hesbert's printed pages.

One change in the formulary is recent, and a single instrument made it. The Mass prints one Collect, one Secret and one Postcommunion; inside the 1960 code that follows from RG 434 b with RG 435, while the seasonal second and third orations were themselves abolished by a separate instrument, *Variationes in Breviario et Missali Romano* cap. IV n. 18, *Orationes pro diversitate Temporum abolentur*, printed at *Acta Apostolicae Sedis* 52 (1960), p. 709. The 1909 printing of Dom Lucien Fromage's continuation of Guéranger shows the state before the change, printing the three seasonal orations by cross-reference, and calls the day "the Sunday of the widow of Naim" (*The Liturgical Year: Time after Pentecost* vol. II, printed pp. 344–356).

This Mass's Gospel is read again on the Thursday of Lent's fourth week, and that day is attested outside the registry. Schuster names it (*The Sacramentary* vol. III, printed pp. 139–141) and so, independently, does Fromage in the 1909 printing just cited; and the Pustet 1862 prints no Gospel at this Sunday at all but sends the

reader across to that Thursday, which is why the Gospel's presence in a public-domain witness rests on the Venice 1570 and the 1604 *typica*.

Source-Grounded Synthesis Across the Propers

C1. What the choir sings is not what the Bible on the facing page reads, at eight places in the sung texts, and the difference is older than 1962

Eight word-level departures separate the appointed antiphons and the Alleluia's versicle from the Clementine — two at the Introit, one at the Alleluia, three at the Offertory and two at the Communion — and a ninth, in the Introit's psalm verse, stands outside that count. Each of the eight stands beside the Bible's reading in the commentary's divergence table, and the three older Missals named there carry every one of them in their optical layers, so none of the eight is a 1962 act. Set against the witnesses collated for this Mass they fall into three groups, and each of the eight into one group only.

Four of the eight are attested in Latin by the sixth century. Cassiodorus's lemma carries *ad me* at Ps. 85:1, and *resperxit me, deprecationem meam* and *hymnum* at Ps. 39:2–4; Ambrose carries the Offertory's incipit and *hymnum*; Augustine carries *deprecationem meam* and *hymnum*. Two of those same four, *deprecationem meam* and *hymnum*, are also the nearer renderings of Swete's Greek, the Clementine's *preces meas* and *carmen* the freer, as set out word by word in the first unit of the commentary: at those two places the chant is the closer rendering and the Bible text the looser one. Beside the four, and not itself one of the eight, stands *Lætifica* at Ps. 85:4, where Cassiodorus reads with the missal and Augustine reads *Iucunda*.

Two of the eight stand in no Bible witness and in no Latin or Greek lemma collated here: *miserére mihi* at Ps. 85:3, where both Latin commentators read *mei*, and *super omnem terram* at Ps. 94:3, where every witness reads *super omnes deos*; both stand in the table of the commentary's first unit, and the collation at the third unit for the Introit's reading and at the second for the Alleluia's. Nothing in Swete answers the Introit's *ad me* either, which Cassiodorus's Latin lemma nonetheless carries.

The Communion's two stand outside both groups. *Dédéro* and *sæculi* answer nothing in the Greek, which has a simple future and *kosmou*, and none of the five English witnesses examined renders either reading distinctly. They are not variants a Greek witness can adjudicate but a future perfect and a second noun standing where the Bible text has neither.

The sixth-century lemmata date four of these readings in Latin before the Clementine.

C2. The lesson's burden and the bier's load are carried by one Latin verb, and Augustine and Bede put the same thing under it

The appointed Latin prints *portáte* at Gal. 6:2, *portábit* at 6:5 and *qui portábant* at Lk. 7:14, and one Greek verb stands behind the three where the Greek nouns for the two burdens differ, as set out in the fourth unit of the commentary. What the two elements' expositors put under that verb is the same thing. Augustine, at the burden no one can hand to another, names it conscience, and adds that our praisers do not lighten it and may add to it (*Exp. Gal.* §59), the bearing of one another's burdens at 6:2 fulfilling, on his reading, the law of charity (§58); Bede, at the bier, makes the thing carried the falsely secure conscience of a despairing sinner (*In Luc.* II, PL 92, 417–420), his bearers named in his own words in that same unit; Ambrose, at the same verse, names the bearers from the body rather than the conscience (*Exp. Luc.* V.90). **So the verb keeps its object across the two elements and reverses its office.** In the lesson the conscience is a load each man carries for himself and no admirer lightens, while charity carries the loads that can be shared; at Naim the conscience is what is carried, by the very things Augustine says add to its weight, and the carrying runs toward the tomb until Christ's touch stops the bearers, *stetérunt*.

The join holds only where the witnesses put it. Each expositor reads his own passage, and none sets Gal. 6:5 beside Lk. 7:14: the identity is of the object each names, not a comparison either draws. And Jerome, Chrysostom and Aquinas name the unshareable burden otherwise — the tribunal, self-regard, the rendering of account — so the conscience on the bier answers Augustine's reading of the lesson and not a reading the four expositors share.

C3. Almost nothing this Mass sings is sung here alone

Against the tracked 1962 calendar registry, a finding aid derived from the book, most of this formulary's chants, and its Gospel with them, are appointed somewhere else in the year as well.

Four of the chant texts are Lenten in their other life. The Gradual, the Offertory and the Communion each stand at a Lenten weekday — a Saturday of the second week, a Tuesday of the fourth, a Thursday of the first — and Schuster states all three identities independently of the registry; Ps. 85:2, the Introit's own *salvum fac*, is an Ember-Friday Gradual of Lent's first week, and Ps. 91:2 returns as a Septuagesima Offertory. Each of those loci stands at its own element in the full edition.

Where the Gospel returns in Lent it is read against its own Old Testament figure. At the Thursday of the fourth week of Lent the Missal sets this pericope beside Eliseus and the Sunamitess's son, 4 Kings 4; the witnesses to that day stand in the sixth unit of the commentary.

The neighbouring Sundays share this Mass's psalm stock. The Sixteenth Sunday takes both the Introit's psalm and the Offertory's up where this Sunday leaves them — Ps. 85 at vv. 3 and 5 with v. 1 as its verse, Ps. 39 at vv. 14–15 — so this Mass sings the head of both psalms and the next their continuation; the Twelfth Sunday's Introit sings Ps. 69, whose doublet with Ps. 39 stands in the guide to that Sunday at loci not opened here; and the Ninth Sunday's Communion, Jn. 6:57, comes from the same discourse as this one's.

The Alleluia is the exception. Within the 1962 temporal registry Ps. 94:3 is sung at this Mass and at no other, while the Fourteenth Sunday's Alleluia takes Ps. 94:1 from the same psalm and skips v. 2 between them. The one element the rest of the year does not reuse is also the one whose sung predicate is not the Bible's.

C4. The word for the cross stands in none of the ten elements, and the expositors of the bier supply the cross, the life-giving flesh and the sin

Ten elements, and the word stands in none of them. The extent the missal appoints is cut on both sides of it: the lesson opens one verse after the letter's *crucifixerunt* at Gal. 5:24 and closes four verses before its *in cruce* at 6:14, as set out in the fourth unit of the commentary. The Gospel gives a death undone at a town gate rather than a death died. The Communion sings *caro mea est pro sæculi vita* and stops before the discourse says how the flesh is given.

What the appointed wording withholds, the expositors of the one scene supply, each from the bier. Ambrose reads the wood the dead man is carried on as the sign of the salvation the cross was to give back, in his sentence at the fifth unit of the commentary (*Exp. Luc.* V.90), so the cross enters this Mass through the *lóculum* Christ touches and through no word the missal prints. Cyril reads the touch as instruction in the life-giving flesh, the doctrine set out from his sentence and Aquinas's in the third unit of the thematic movement. Augustine reads the death as the middle of his three grades of sin (*Sermo* 98 §5), and Bede reads the restoration to the mother as the sinner's return to the Church's communion by priestly judgement (*In Luc.* II, PL 92, 417–420). So the cross reaches this Mass as the wood under the corpse; the flesh that touches the bier is, on Cyril's and Aquinas's showing, the flesh the Communion sings; and the death undone is read as sin. What the appointed wording itself puts where the word would stand is a visitation and three petitions — a crowd saying *Deus visitávit plebem suam*, and prayers asking that the Church be cleansed, that the congregation be guarded, and that mind and body be possessed. Ambrose alone names the cross; Augustine's sermon stops at v. 15 and reads no crowd; and Cyril's Luke is quoted from an English of a Syriac version.

The Propers: Notable and Quotable

Five afterlives of wording from the scriptural propers, each a use that moves the phrase into a register its writer did not occupy. Two elements supply all five: Gal. 6:2, 6:5, 6:7 and 6:9 have each become free-standing English proverbs; the Introit, the Gradual and the Communion have no such afterlife in the four corpora searched; and the Alleluia sings a reading the English Bibles do not carry.

Epistle, Gal. 6:7 — the verse as the operative sentence of a money judgment

Appointed text and locus. Epistle, marginal no. 1584, printed p. 396: *Nolite errare: Deus non irridetur. Quæ enim seminaverit homo, hæc et metet.*

Later text and locus. *Benton v. Bakker* (In re Heritage Village Church & Missionary Fellowship, Inc.), 92 B.R. 1000, 1022 (Bankr. D.S.C., 9 November 1988), Reynolds, Bankruptcy Judge. The final paragraph of the opinion, under the heading CONCLUSION: “In conforming with the religious overture of this case, this Court observes that James Bakker either overlooked or ignored parts of the Bible including I Timothy 6:10 . . . Now, however, we must apply Galatians 6:7 — ‘Be not deceived; God is not mocked: for whatsoever a man soweth, that shall he also reap’. Let judgments be entered pursuant to this Memorandum Opinion.”

The turn. In the lesson the verse is a warning inside a passage about supporting one’s catechist and doing good to the household of the faith. Here a federal bankruptcy court, having found that the president of a religious broadcasting corporation took excessive compensation from it, uses the verse as the pronouncement of civil liability: it does not illustrate the judgment, it delivers it, and the judge frames the borrowing as “conforming with the religious overture of this case.” The sentence a congregation hears read as exhortation becomes the state’s sanction against a preacher. The court quotes the Authorised Version exactly and names chapter and verse, so the dependence is explicit, and Bakker’s 1989 federal fraud conviction is a different case.

Epistle, Gal. 6:7–8 — the title and the mechanism of a 1917 War Office film

Appointed text and locus. Epistle, marginal no. 1584, printed p. 396: *Quæ enim seminaverit homo, hæc et metet. Quoniam qui sēminat in carne sua, de carne et metet corruptiōnem.*

Later work and locus. *Whatsoever A Man Soweth* (1917), silent film, 35mm, black and white, 2256 feet; director, producer and writer Joseph Best; sponsor, the War Office. Catalogued by the British Film Institute at Screenonline film id 1358391, with a curatorial analysis signed Bryony Dixon; corroborated in the Wellcome Collection catalogue, work id n4b7rac9, which lists it as the 1917 title in a British Film Institute collection of British sex-education films.

The turn. The title is the King James wording of Gal. 6:7 verbatim, truncated where the proverb is usually truncated, and the BFI’s own curator states that the title is biblical and the film built as a sermon: “As the biblical title suggests, it is essentially a straight sermon, a form that its target audience would have found familiar both from church at home and during their military service.” **The film enacts the next appointed verse.** The synopsis records a Canadian soldier accosted by a prostitute outside the National Gallery, taken round hospital wards “occupied by victims of venereal disease at every stage, including rotting legs and hands,” a school for the blind where “more than half the children there contracted blindness as a result of hereditary venereal disease,” and the soldier’s brother infecting his wife and finding their child born blind. Gal. 6:8’s *de carne et metet corruptiōnem* is staged as clinical corruption of the flesh, and the BFI’s own clip title for the temptation sequence is “Sowing wild oats.” Paul’s warning about self-deception in the moral life becomes a state hygiene instrument for keeping soldiers fit for duty, with the reaping specified as syphilis, congenital blindness and a ruined family. The sponsorship is the BFI record’s own.

Offertory, Ps. 39:2 — the incipit as the title of a soldier’s poem, and the choir taking it back

Appointed text and locus. Offertory, *Ant. ad Offertorium*, Ps. 39, 2, 3 et 4, marginal no. 1588, printed p. 397: *Exspectans exspectavi Dóminum . . .* The uncorrected optical layers of the Pustet Ratisbon 1862, the Venice 1570 and the 1604 *typica* show *Expectans expectavi*, the 1570 with that book’s *u* for *v*.

Later texts and loci. Charles Hamilton Sorley, “Expectans expectavi,” poem XXV in *Marlborough and Other Poems* (Cambridge: Cambridge University Press, 1916), pp. 65–66, dated at its foot “May 1915.” The poem opens “From morn to midnight, all day through, / I laugh and play as others do, / I sin and chatter, just the same / As others with a different name” and ends “With parted lips and outstretched hands / And listening ears Thy servant stands, / Call Thou early, call Thou late, / To Thy great service dedicate.” Sorley was killed at Loos on 13 October 1915, aged twenty, five months after the date under the poem, and the volume was published posthumously. Then Charles Wood, “Expectans Expectavi,” alternative title “This sanctuary of my soul,” for mixed chorus and organ, first published Boston: C. C. Birchard, plate no. 1147, 1919, with Sorley named as librettist.

The turn, twice. Ps. 39:2 says the speaker waited and was answered; Sorley's speaker is the one who does not wait — "From morn to midnight . . . I sin and chatter" — and the waiting is transferred to an inner shrine kept "Unlatched and lit" on the chance that God might "care / To enter or to tarry there," with "Call Thou early, call Thou late" handing the initiative back. Sorley's title, *Expectans expectavi*, sets the psalm's confident perfect over a poem about not having been paying attention. The second turn is on top of the first: Wood's 1919 anthem sets only the last two stanzas and is catalogued under their first line, so a poem whose point is a distracted young man is sung in choir as a straightforward act of devotion under a psalm title, with the confession cut. **Nothing in the poem or in its printing ties Sorley's Latin to this Sunday's Offertory rather than to the Psalter or the Vulgate at large;** the words are the same words, in the older spelling those three layers show, and they are the poem's only Latin.

Offertory, Ps. 39:2–4 — the psalm closing a rock album, with the ending changed to a complaint

Appointed text and locus. Offertory, marginal no. 1588, printed p. 397. Douay–Rheims at Ps. 39:2–4: "With expectation I have waited for the Lord . . . and he put a new canticle into my mouth, a song to our God."

Later work and loci. U2, *War*, Island Records ILPS 9733, released 28 February 1983 in the United Kingdom; track 10 of 10 is "40," 2:35. The album's opening track is "Sunday Bloody Sunday." Bono describes the adaptation in his own introduction to *Selections from the Book of Psalms* (Pocket Canons, 1999): "lost for words and forty minutes of recording time left before the end of our studio time, we were still looking for a song to close our third album, War. We wanted to put something explicitly spiritual on the record to balance the politics and the romance of it . . . We thought about the psalms . . . 'Psalm 40' . . . '40' became the closing song at U2 shows and on hundreds of occasions, literally hundreds of thousands of people . . . have shouted back the refrain, pinched from 'Psalm 6': 'How long' (to sing this song)?"

The turn. Ps. 39(40) is a thanksgiving: the waiting is over, the cry has been heard, the new song is already in the mouth. The song keeps the thanksgiving and appends a question from a different psalm — Ps. 6:4, *usquequo*, "how long," a lament — so it ends not in the new song but in the question, and the crowd rather than the band is left singing it. On a record whose first track is "Sunday Bloody Sunday" the unanswered question lands on the Troubles. **The overlap with the appointed wording is the waiting-and-being-heard clause and the new-song clause and not the whole song:** the song follows the Authorised Version of Ps. 40:1–3, while the antiphon is the Roman chant's Latin, which departs from the Vulgate at three places here, keeps only the opening clause of v. 3 and cuts the rest of it — the pit, the rock and the established goings, which the song keeps — and v. 4b with it. The statement about the refrain's origin and the crowd's response is the adapter's own testimony.

Epistle, Gal. 6:2 and 6:5 — the lesson's own internal tension argued out in wartime Parliament

Appointed text and loci. Epistle, marginal no. 1584, printed p. 396, containing both *Alter altérius ónera portáte, et sic adimplébitis legem Christi* (6:2) and *Unusquisque enim onus suum portábit* (6:5).

Later text and locus. United Kingdom, House of Commons, Official Report, debate "National Scheme of Family Allowances," HC Deb 23 June 1942, vol. 380, cc1853–944, at **c1895**. Mr Maurice Hely-Hutchinson, Member for Hastings, speaking against the Motion: "It is far simpler to base one's whole attitude towards this as indeed towards all forms of social service on the words in the second verse of the 6th Chapter of St. Paul's Epistle to the Galatians— Bear ye one another's burdens than it is to struggle on to the fifth verse of the same chapter and there find the striking contradiction— For every man shall bear his own burden." The interruption, at the same column: "Mr. George Griffiths (Hemsworth): That is not a contradiction but a confirmation." And the reply: "It was the late Sir Arnold Wilson who called my attention to that apparent contradiction . . . The two verses reflect the use of the same English word 'burden' to represent two entirely different words in the original Greek . . . So the instruction appears to be that a man ought to carry his pack, and the rest of us ought to help him if it turns out to be so overwhelming a burden as to be a calamity."

The turn. The appointed lesson is treated as a self-contradicting statute to be construed. Paul sets the two sentences three verses apart in one paragraph about correcting a brother and testing one's own work; in the Commons they become the two rival principles of the welfare state, in the debate whose subject-matter became the Family Allowances Act 1945. The reply is a lexical argument on the floor of the House, used to limit the state's duty to what is "so overwhelming a burden as to be a calamity"; the retort from the Labour benches is the counter-reading. **The Greek argument in that speech is Hely-Hutchinson's, and he attributes it**

to the late Sir Arnold Wilson: his renderings “calamities” and “pack” are his own and are not established. Paul does write two different Greek nouns at 6:2 and 6:5, *baros* and *phortion*, which the Greek New Testament carries whatever was said in the House. The two phrases stand in twelve and in two spoken contributions across the whole Hansard corpus, several of them in the same class of debate, so this exchange is one attestation of a standing parliamentary habit.

The Propers: Interpretive Possibilities

Everything below is exploratory editorial and AI proposal. None of it is sourced historical intent, attributed teaching or documented reception, and none of it should be quoted as any of those. Each proposal joins at least two precisely named appointed elements and ends on the strongest thing that stands against it. **No connection here is claimed to be unknown, unprecedented, first or authored by the model;** where a proposal and a checked witness conflict, the witness wins. The precedent search behind each, its corpus and its bounds, is recorded in `research/scope.md` and summarised in the terminal appendix.

Editorial proposal — P1. Incapacity stated twice in one Mass, once of the Church and once of the person

Anchors: Collect (*Coll.*), *et quia sine te non potest salva consistere*; Epistle (*Ep.*), Gal. 6:1 *considerans teipsum, ne et tu tentéris* and Gal. 6:3 *Nam si quis existimat se aliquid esse, cum nihil sit, ipse se seducit*

Mechanism: The same denial made at two scales inside one formulary. The Church cannot stand safe of herself; the man who takes his own measure deceives himself. The Collect’s own grammar states the incapacity before its last petition, the semicolon after *consistere* being its hinge, as in the third unit of the commentary. The lesson does the same thing to the individual corrector, and Jerome, Aquinas and Augustine read it that way — Jerome noting that Paul warns of temptation and not of a fall, temptation lying in the tempter’s power, quoted in the fourth unit of the commentary; Aquinas that nothing so breaks a man’s severity in correcting as the fear of his own fall; and Augustine requiring the corrector to answer God first that he acts from love.

Fruit: A single doctrine of dependence preached at both scales in one hour: the ecclesiology of the Collect and the moral counsel of the lesson turn out to be the same sentence said twice, which is why the Mass can command correction of a brother without licensing severity.

What the element-by-element reading misses: Read alone, the Collect is a conventional prayer for the Church and Gal. 6:1–3 is a rule of pastoral practice. Read together, the rule of practice is the Collect’s ecclesiology applied to one man, and the shared move is from an admission of nothing to an instruction about what to do next.

Strongest limit: *Salva consistere* and *existimat se aliquid esse* share no Latin root, so this is a doctrinal join throughout and not a word-play, and the shift from the ecclesial scale to the personal one is the proposal rather than an observation in the text. **Whether any checked expositor reads Gal. 6:3 ecclesially was not reached,** so the second half of the join has no reception behind it.

Editorial proposal — P2. The great King over all the earth, and the town he visits

Anchors: Alleluia (*All.*), *et Rex magnus super omnem terram*, Ps. 94:3 as the chant sings it; Gospel (*Gosp.*), Lk. 7:16 *Quia prophéta magnus surrexit in nobis: et quia Deus visitávit plebem suam*

Mechanism: The chant’s substituted predicate is a claim of universal scope, and the Gospel that follows it directly puts God at one town’s gate. The chant’s *Rex magnus super omnem terram* names God king over the whole earth and the Gospel’s *prophéta magnus* a prophet risen among us, and the crowd’s second clause names the visit as God’s own. The substituted predicate is the Latin Bible’s own phrase at Ps. 46:3, as in the second unit of the commentary.

Fruit: The Mass’s widest predication of God and its narrowest scene of him stand within a few minutes of each other, so that the universality the Alleluia sings is what makes the visit at Naim more than a local wonder — and the Gospel’s own crowd, saying *Deus visitávit plebem suam*, is the one that draws the inference.

What the element-by-element reading misses: Treated on its own the Alleluia is a verse of general praise, and no exposition located here rests on the predicate it sings. Set against the Gospel it turns out to be the element that states the scope of what the Gospel then narrates.

Strongest limit: Severe and threefold. **No checked witness expounds the chant's predicate at all:** Augustine and Cassiodorus both read *super omnes deos* and build their expositions on the very word the chant removes, so the proposal has no reception behind its key phrase. Nothing shows the chant took the phrase from Ps. 46:3 rather than from a psalter not opened here, no psalter of the older type having been collated at all. And the reading is inherited chant wording, standing in the uncorrected optical layers of the Pustet 1862, the Venice 1570 and the 1604 *typica*, so nothing about a 1962 compiler may be claimed from it.

Editorial proposal — P3. The ear the Mass asks God to bend, and the visitation the crowd reports

Anchor: Introit (*Int.*), *Inclína, Dómine, aurem tuam ad me*, with the missal's own *ad me*; Gospel (*Gosp.*), Lk. 7:16 *et quia Deus visitávit plebem suam*

Mechanism: The Mass opens by asking God to bend down toward one speaker and closes its Gospel with a crowd reporting that he has come. What makes it more than a theme is the added word: the tracked Clementine reads *Inclína, Domine, aurem tuam et exaudi me*, and the antiphon supplies a direction the Bible verse does not have, while the Gospel supplies the arrival. *Visitare* with God as subject stands in Luke four times only, at the loci given in the fifth unit of the commentary, and the crowd's sentence at Naim is one of the four.

Fruit: A shape for the whole Mass: the first thing asked is a movement of God toward one voice, and the last thing narrated is a crowd of witnesses saying it happened. It gives the communicant a way of hearing the Introit as a petition the day's own Gospel answers.

What the element-by-element reading misses: The Introit's *ad me* is otherwise only a textual curiosity, recorded in the divergence apparatus and dropped. Set against the Gospel's *visitávit*, it is the element that makes the petition directional.

Strongest limit: The addition is inherited chant wording and not a 1962 act, so nothing about a compiler may be claimed; *inclína aurem* is common psalter idiom and its recurrence proves nothing on its own; and **the appointed Gospel gives *Deus visitávit plebem suam* to the crowd and not to the Evangelist**, so a reading that makes it Luke's own verdict is an interpretation and not the text. Cassiodorus's lemma does carry *ad me*, so the addition is older than the Missal.

Editorial proposal — P4. What the cuts withhold, the Mass says elsewhere

Anchor: Offertory (*Off.*), ending at *hymnum Deo nostro*; Introit (*Int.*), *sperántem in te* and the half-verses it passes over; Secret (*Sec.*), *Tua nos, Dómine, sacraménta custódiat*

Mechanism: Two cuts in one Mass each withhold a word that another element of the same Mass carries: the hope the Offertory stops short of is sung already at the Introit, and the guarding the Introit passes over is asked at the Secret. The Offertory ends at *hymnum Deo nostro*, so Ps. 39:4b, *sperabunt in Domino*, is cut mid-verse and Ps. 39:5, *spes ejus*, is never reached, the extent given in the second unit of the commentary — while the Introit's own antiphon already prays *salvum fac servum tuum . . . sperántem in te*. And the Introit's centonisation passes over Ps. 85:2a *Custodi animam meam*, while the Secret asks *Tua nos, Dómine, sacraménta custódiat*: the verb the unsung half-verse used of the soul is the verb the Secret asks of the sacraments.

Fruit: The Mass keeps saying, in prayers of its own, what its chants stop just short of singing. That is a way of hearing the orations as continuous with the chants rather than as a separate genre laid over them, and it gives the Secret — otherwise the least remarkable of the three prayers — a precise place in the formulary.

What the element-by-element reading misses: A cut is normally noticed only as an absence. Here the absences are answered elsewhere in the same Mass, which no element-by-element reading can see, because the answer is never in the element where the cut is.

Strongest limit: **The unsung matter is not appointed text, and a proposal that leans on it presses verses the assembly does not hear.** *Custodire* is also among the commonest verbs in the Roman euchology, so the Introit-and-Secret leg rests on a coincidence of a very ordinary word.

Editorial proposal — P5. Let us walk, and Jesus was going

Anchor: Epistle (*Ep.*), Gal. 5:25 *Si spiritu vivimus, spiritu et ambulamus*, the lesson's first imperative; Gospel (*Gosp.*), *In illo tempore: Ibat Iesus in civitatem*, the pericope's first finite verb as the missal prints it

Mechanism: The appointed lesson's first imperative and the appointed Gospel's first finite verb are the same act, and the missal's own arrangement puts them one after the other in the rite, with only a Gradual and an Alleluia between. The incipit is the missal's own, standing where Luke's connective stands, as in the second unit of the commentary, so that the first thing said of Christ in this Mass's Gospel is that he was walking, immediately after the assembly has been told to walk.

Fruit: A reading of the day's two lessons as one instruction and its example, in the plainest possible form: the Epistle says walk, and the Gospel shows where the walking goes — to a gate, a bier and a widow. It also gives the Epistle's opening imperative, which is otherwise a conclusion drawn from premises the Mass does not read, something in this Mass to attach to.

What the element-by-element reading misses: Read separately, Gal. 5:25 is the tail of an argument about flesh and spirit and Lk. 7:11 is a scene-setting line. Read in the order the book prints them, they are an imperative and its enactment, and the enactment ends in mercy rather than in moral effort.

Strongest limit: Obvious and severe. *In illo tempore* is the standard Roman Gospel incipit formula throughout the book, and *Ibat* is inherited from the Bible text's own *deinceps ibat*, so the substitution moves the verb to the head of the pericope rather than creating it. A proposal that overstated this would be claiming a compiler's wit where there is a formula. How many other 1962 Gospel pericopes have their incipit reshaped the same way is a whole-Missal count nobody has run, and the optical layers available would not support it.

Appendix: Scope and Qualifications

Which edition this is. This is the *synthesis companion*. It carries the propers map, the date-and-location sheet, the two-page thematic movement, an integrated cross-proper commentary, the source-grounded and exploratory synthesis, the notable-and-quotable gallery and this apparatus. It deliberately omits two things the canonical full edition prints: the complete appointed Latin with its English, and the element-by-element reception sweep. It is compiled mechanically from the same source leaf and owns no prose, research record or source audit of its own.

Edition, formulary identity and text-verification state

The work is the Fifteenth Sunday after Pentecost of the *Missale Romanum ex decreto Sacrosancti Concilii Tridentini restitutum, Summorum Pontificum cura recognitum, editio typica* (Vatican City: Typis Polyglottis Vaticanis, 1962). Printed heading *DOMINICA / DECIMA QUINTA / post Pentecosten*, rank *II classis*, printed pp. 396–397, marginal nos. 1582–1591; *Credo* and the Preface of the Most Holy Trinity; no Tract, Sequence, second or third oration, blessing, station or ritual text. Green follows RG 127 b of the 1960 *Rubricae generales* and is not printed on these pages.

All ten elements, their headings, references, wording, accentuation, punctuation, the printed rank, the rubrics, the marginal series and both formulary boundaries were visually collated against the page images of the CMAA-hosted facsimile of the Vatican typical edition on 2026-09-05, at the scan's native resolution, with disputed glyphs enlarged. No transcription and no optical text layer was allowed to supply a reading. The full record of that collation, its provenance and its unresolved points is `propers/verified.md`; the unedited machine pull that located the formulary is `propers/retrieved.txt`.

A second 1962 edition, the Benziger *iuxta typicam*, was read only in an uncorrected optical text layer. It is a different edition of the same revision and not an independent image of the typical edition, so every difference between them recorded in the commentary is an edition difference or an artefact of that layer. Nothing was blended and no Benziger form was substituted for a Vatican typical form. One word-form difference stands, *Adulēscens* against *Adolescens* at Lk. 7:14.

Published text, English, and rights

The basis for reproducing the Latin is 17 U.S.C. §103(b): the copyright in a revised edition extends only to the material that edition contributed. Nine of the ten elements are printed, in the same order and at the same references,

in three Missals tracked in this repository as public-domain text — the Vatican *typica* of 1604, the Pustet Ratisbon 1862 and the Venice 1570 — and the Gospel in two of them, read in uncorrected optical layers of which no page image was opened here. The source records of the 1604 and the 1570 classify their layers degraded and forbid resting any negative search on them; the Pustet’s classifies its layer prose Latin and bounds that prohibition to searches over its accented text, and all three admit quotation only through a checked passage. It is not a page-image collation and nothing is quoted from any of the three: where the commentary reports one of their readings, a spelling or a point, what it reports is what that layer shows, and the strings behind those reports are the lightly normalised renderings recorded in `propers/verified.md`. No negative result in this guide rests on them. The Pustet does not print this Sunday’s Gospel at all but cross-references it to the Lenten Thursday that shares it, so the Gospel’s presence in a public-domain witness rests on the 1604 and the 1570. The 1962 typical edition’s own copyright status is unresolved and is more likely than not restored in the United States to the end of 2057; the reading of the statute above is this project’s and is not a clearance anyone granted, and it is not legal advice.

No English here is composed, translated, adapted or paraphrased. This edition carries two registered English witnesses. The scriptural English is the Douay–Rheims as revised by Bishop Challoner, in the tracked Project Gutenberg e-text of that revision, with psalm loci resolved from the tracked numbering concordance and not by arithmetic; what this edition quotes of it is the Ps. 39:2–4 rendering in the notable-and-quotable gallery and the Douay wording the commentary reports at the places it names. The English of the three orations is *The Roman Missal translated into the English language for the use of the laity*, first revised edition (Philadelphia: Eugene Cumiskey, 1861), which this audit read on the page images of the registered scan at printed pp. 427–429 and found word for word the tracked transcription; of that book this edition quotes the Alleluia versicle’s own rendering at printed p. 428, while the complete appointed text, with the Douay at every scriptural element and this book at all three orations, stands in the canonical full edition and not here. **That English is a free devotional rendering and not a word-for-word translation**, its translator is not established by any source opened here, and it is presented as an identified historical English witness on that footing. Where the registered English does not answer the Latin, this edition has no appointed-text section in which to say so at the element: the four gaps that follow and the missal’s untranslated cues beside them are declared at the element in the canonical full edition and recorded in full in `propers/verified.md`. At four sung elements the Douay has no counterpart for a reading — the Introit’s added *ad me*, the Alleluia’s *super omnem terram*, the Offertory’s three departed phrases, and the Communion’s *dédéro* and *séculi* — and beside them stand the missal’s own untranslated cues: the lesson’s prefixed *Fratres*, the Gospel’s incipit, and the Secret’s conclusion, which the 1861 book leaves untranslated. Of the four only the Alleluia’s gap is closed, the 1861 book rendering *super omnem terram* at its printed p. 428. That book answers the Offertory’s *hymnum* and not *et respéxit me*, and at *et exaudivit deprecationem meam* it takes the Douay’s verb with the missal’s number and so answers the missal’s reading in number alone. *Et respéxit me* is answered by neither the Douay nor the 1861 book, and the Introit’s added *ad me* by the Douay; the Communion’s two readings are rendered distinctly by none of the five English witnesses examined.

The repository’s translation ledger and its own passage records contradict each other about these three orations. The ledger carries all three as text-free rows with availability “unavailable” and a reason of withheld rights, on the ground that no tracked publication artifact and passage binding establishes text that may be served — while that edition’s tracked public-domain artifact and three registered passages exist, two of them verified, and this audit read all three orations on the registered page images. The English printed here rests on the artifact and the passage records, which are cited; the ledger is not cited as evidence either way, and it stands unreconciled with the records it contradicts.

Evidence states and how claims are distinguished

Verified source text is wording checked against an identified primary edition: that is the Latin of all ten elements. A checked quotation is a published claim read at an exact locus in a named edition; that is every patristic, medieval and liturgical citation here, each carrying its locus at the point of use in *The Propers: Detailed Commentary* and, for the quotations the earlier pages carry, in *References*. Source-grounded synthesis is an editorial conclusion supported by checked evidence: the claims of *Source-Grounded Synthesis Across the Propers*. Editorial or AI proposal is labelled as such and confined to *The Propers: Interpretive Possibilities*. An unverified lead supports no published claim.

Greek is given in transliteration throughout, and the Greek witnesses are the 1904 Nestle text for the New Testament and Swete’s Septuagint for the psalms and 3 Kingdoms; those, and no other Greek edition, stand behind every Greek word printed. **No Greek patristic text was collated anywhere.** Cyril of Alexandria on Luke and on John, Chrysostom on Galatians and on John, and Gregory of Nyssa were all read in nineteenth-century English

translation, and Cyril's Luke commentary reaches English through an ancient Syriac version of a Greek original surviving elsewhere only in catena fragments. Where one of those witnesses makes a point about a Greek word, the point is reported as his argument and is not established here.

Source scope, and what it does not reach

Everything checked in Latin was read in Latin: Ambrose, Augustine, Jerome, Bede, Hilary, Cassiodorus and Aquinas. The editions and their state vary and the variation is material. Ambrose on Luke was read as an optical layer of the critical edition, whose body text is sound and whose apparatus lines are mangled. **Hilary on Ps. 91 was read as an optical layer of a scan of the critical edition whose Latin recognition is poor**, whose running heads and apparatus are badly mangled and whose page-number sequence is unreliable; CCSL 61/61A was not consulted. Ambrose on Ps. 39 and Jerome on Galatians were read on page images with no text layer and transcribed by eye. Bede and Cassiodorus were read on optical layers of Migne whose recognition is poor and which corrupt individual words. Augustine was read throughout in a web presentation of the Maurist text. Aquinas was read in the standard scholarly electronic text of the Marietti editions. **No critical edition later than 1919 was consulted anywhere**: those are in copyright and are not held here.

Named commentators the repository's own index ranks for these passages and which were not opened: on the four psalms, Theodoret, Jerome, Arnobius the Younger, Bellarmine, Peter Lombard, Nicholas of Lyra, Euthymius Zigabenus, Bruno the Carthusian, Albert the Great and Hugh of Saint-Cher; on the Epistle, Ambrosiaster, Theodoret, Marius Victorinus, Theophylact, Haymo of Halberstadt, Peter Lombard, the *Glossa ordinaria*, Nicholas of Lyra, Denis the Carthusian, Cornelius a Lapide and William Estius; on the Gospel, Theophylact, Titus of Bostra, Euthymius Zigabenus, Albert the Great, Bonaventure, Denis the Carthusian, Hugh of Saint-Cher and Maldonado; on the Communion's verse, Hilary's *De Trinitate* VIII, Irenaeus, Theophylact, Rupert of Deutz, Albert the Great and Maldonado. Bonaventure's exposition of the Communion's verse was located in a tracked public-domain volume and not read. Godfrey of Admont's *Homilia LXXXII*, PL 174:575A–580C, and *Homilia LXXXIII*, PL 174:580C–583D, reach this formulary only as loci recorded in the preceding Sunday's leaf; PL 174 was not opened, so what those two homilies say of these passages is not established here.

On the liturgical side: Rheinau, S. Gallen 348, Pamelius, Menard and Gerbert's printed p. 175 were not opened, so the five-witness Sunday-numbering split is Wilson's report of those books. The Wurzburg comes and Klauser's *Capitulare evangeliorum* were not sought, so the lectionary result is what Migne prints at PL 30 under Jerome's name, whose date, provenance and authority nobody here established. No Ordo Romanus, station list, Breviary of any date, Ambrosian or Mozarabic missal was opened for this Sunday, and whether it has a station church is not claimed either way. **Hesbert's *Antiphonale Missarum Sextuplex* cannot be reached under the rights policy in force**: the edition is registered here at catalogue level with no artifact, on the ground that no affirmative United States redistribution basis for exact edition bytes was established, so every antiphonary datum in this guide is the gregorien.info database's report of his pages and is attributed to that database.

Search limits and material negative results

Every negative below is the answer one corpus gave to one query, and a different corpus, a different phrasing or a non-English literature could overturn any of them.

- No Bible witness and no patristic or Greek lemma collated here reads *super omnem terram* at Ps. 94:3 or *miserere mihi* at Ps. 85:3. Both readings stand in the optical layers of the three older Missals read for the preexisting-material check, which are neither Bible text nor patristic lemma. Nothing in Swete answers the Introit's added *ad me*, which Cassiodorus's Latin lemma nonetheless carries.
- The Communion's *dédéro* and *sæculi* answer nothing in the Greek, and no English witness examined — the tracked Douay, the Keating of 1806, the Cummiskey of 1861, the Lasance of 1945, Shepherd's English of Fromage's continuation of Guéranger as printed in 1909 — renders either distinctly.
- *Naim* occurs once in the whole tracked Clementine, and *propheta magnus* only at Ecclus. 48:25 and Lk. 7:16.
- The eight-resurrections scheme the *Catena aurea* attributes to Ambrose is not in his Luke commentary, on a word search of the complete critical text; it may stand in another of his works, or be Ps.-Ambrose, or be a Glossa attribution.

- Gregory the Great has nothing on this pericope, on the evidence of the *Catena*'s lemma frequencies over Luke 7 and of the standard account of his forty homilies. PL 76 and CCSL 141 were not opened.
- No Father or Doctor comments on the three orations anywhere in this repository's tracked sources or in the patristic and medieval works opened for this formulary; the patristic corpora at large were not searched, and a Father found quoting one of the three incipits corrects the result. None of the three occurs in the Veronese in two independent scans, in Férotin's *Liber mozarabicus sacramentorum*, in Bannister's *Missale Gothicum* or in Lowe's *Bobbio Missal*. **Four bounds travel with that second negative:** it is a literal search over uncorrected optical text and cannot see a paraphrase or a recentonised descendant; three of the four books are diplomatic editions printing manuscript contractions; the *e caudata* failure demonstrated below would hide any of the three in any of the four books; and the corpus itself excludes every eighth-century Gelasian, every Ambrosian book, every Gregorian supplement beyond Wilson, every medieval monastic or diocesan sacramentary and every later Roman missal.
- No registered passage record exists anywhere in this repository's source library at any locus of Luke 7, at any of the four appointed psalms, or at any verse of the appointed Epistle; no Graduale, Liber usualis, Cantatorium or Latin psalter other than the Clementine is registered at all, and the one Antiphonale registered is Hesbert's *Antiphonale Missarum Sextuplex*, at catalogue level with no artifact, so that no chant book's text is reachable here. No Psalterium Romanum, no Psalterium *iuxta Hebraeos* and no Old Latin psalter was collated for this formulary.
- **No qualifying cultural afterlife was located for the Introit, the Gradual, the Alleluia or the Communion**, across four corpora searched on 2026-09-05: the Library of Congress Chronicling America collection, the CourtListener opinion index, the UK Parliament Hansard contributions index and the Caselaw Access Project static corpus. The counts are recorded in `research/scope.md`. The Alleluia is closed to that sweep as a matter of text and not of effort, because no English corpus can be searched for a reading the English Bibles do not carry. **On this selection the gallery has no Gospel entry:** the one located non-preaching use of the appointed Gospel is contestable under the profile's own rule, and the absence is left standing.
- Those four corpora are overwhelmingly American and English-language. No British, Irish, Canadian or Australian newspaper corpus, no non-English literature, no film or broadcast archive beyond two catalogue records, no advertising archive and no manuscript source was searched.
- The precedent search behind the five interpretive proposals ran inside this repository alone, over the tree at the commit `research/scope.md` records: the 669 proper-guide files that search swept across both providers and both calendars, the 628 article files it swept, both providers' theology and history trees, the 1962 Ordinary and reference works beside this series, and the tracked 1962 calendar registry and commentary corpus index. Those are the sweep's extent at that commit and not the collection's present size. The open web, external sermon and homiletic databases, printed chant repertories and any universal literature search lie outside it, so *not located in the checked corpus* says only that this bounded corpus, fixed at that commit, does not hold the conjunction.
- No gallery entry rests on a search snippet: every legal candidate retained was read in the Caselaw Access Project's continuous text of the printed reporter and the phrase confirmed there. **No page-image collation stands behind any gallery entry**, so none of the five is described as verified and the printed pointing of none of them is presented as settled.

One method warning governs every literal search reported here. A search over registered optical text layers produces false negatives, and the demonstration is on this formulary's own prayers: a first pass over the Hadrianum layer returned nothing for *miseratio continuata*, *Mentes nostras et corpora* and *doni caelestis operatio*, and a second pass found all three, the layer rendering a footnote marker inside one word and a caret for the *ae*-ligature in another. Every negative here was run with loosened patterns and cross-checked against a second scan or a second pattern where one existed, and each remains correctable.

Chronology

Every biblical date printed in this work comes from the Scripture chronology corpus and from nowhere else, carried in `research/chronology.toml` and projected mechanically into the Date column of the page-2 sheet. No date here was inferred, harmonised, or taken from a commentary or a chronological table. For all four psalm elements the composition answer is a single whole-Psalter boundary on a modern critical profile, which states in its own words that no individual psalm can be dated securely. For the three psalms whose titles name David the corpus also answers a traditional-attribution relation, marked disputed, which carries David's reign in the usual chronology as a named

reference point and not as a date of the psalm; that relation leads the Date cell, the explanatory row names its source, and the Gradual, whose title names no author, carries none. The Epistle carries five labels spanning nine years within one traditional profile, one preferred and four alternate, and all five are printed. The Gospel and the Communion each carry two disputed composition labels and one preferred narrated-event label, and the two kinds answer different questions — when the book was written and when the thing it tells of happened.

Review state

The research behind this guide was carried out in one production and its audit record is `research/scope.md`, which holds the passage-by-passage reception matrix, the corpora and editions searched, the rejected and unresolved leads, the competing historical judgments, the gallery audit with its candidates not selected, and the audit of the interpretive proposals with their precedent classifications and search boundary. The bindings this publication makes to the repository’s reusable source library are recorded in `research/source-bindings.toml`. This is a hand-missal companion for study, not an official liturgical text, a critical edition or a substitute for the cited sources, and it has passed no specialist, clerical or ecclesiastical review.

References

The Missal and the liturgical witnesses

- *Missale Romanum ex decreto Sacrosancti Concilii Tridentini restitutum, Summorum Pontificum cura recognitum*, editio typica (Vatican City: Typis Polyglottis Vaticanis, 1962), printed pp. 396–397, marginal nos. 1582–1591, with the *Rubricae generales* at printed pp. XX and XXXI. Read on the page images of the CMAA-hosted facsimile, `artifact.catholic-church.missale-romanum.vatican-typica-1962.cmaa-facsimile-pdf`, at the scan’s native resolution. Controls every Latin form, heading, reference, accent, point, marginal number and rubric printed here, and both formulary boundaries.
- *Missale Romanum*, editio iuxta typicam (New York: Benziger Brothers, 1962), printed pp. 390–392, read only in the uncorrected optical text layer of the Internet Archive digitisation. Every difference recorded from it is evidence about that layer.
- *Missale Romanum*, Vatican *typica* (1604), under the running head *Dominica xv. post Pentecost.* at lines 38,590–38,741 of the tracked optical layer, its printed page number not legible there; *Missale Romanum* (Ratisbon: Pustet, 1862), printed pp. 338–339, at lines 50,324–50,454 of its layer; *Missale Romanum* (Venice, 1570), at lines 53,352–53,515 of its layer. All three were read only in uncorrected public-domain optical layers, and no page image of any of them was opened; the source records of the 1604 and the 1570 classify their layers degraded and forbid resting any negative search on them, while the Pustet’s classifies its layer prose Latin and bounds that prohibition to searches over its accented text, all three admitting quotation only through a checked passage. The 1604 and the 1570 carry all ten elements in the same order and at the same references; the Pustet carries nine, its Gospel standing there as a cross-reference to the Lenten Thursday that shares the pericope. Where a reading, a spelling or a point of theirs is reported in this guide, what is reported is what that layer shows: the strings behind those reports are the lightly normalised renderings of the layers recorded in `propers/verified.md`, not quotations of the books. No negative result here rests on any of the three.
- H. A. Wilson (ed.), *The Gregorian Sacramentary under Charles the Great* (Henry Bradshaw Society XLIX, 1915), section XXXIII, heading *DOMINICA .XVI. POST PENTECOSTEN.*, printed p. 174, folio mark *[fo. 168v]*; and printed p. 173 for the Ottobonianus 313 chant margins. Read on the page images of the Internet Archive scan and in its optical layer.
- H. A. Wilson (ed.), *The Gelasian Sacramentary* (Oxford: Clarendon, 1894), Book III sect. XI, printed p. 230, heading *Item alia Missa*, with the marginal apparatus *R. S. / Gerb. 175. / Pam. 411. / Men. 179.* Read on a page image and in two optical layers of the same printing that agree verbatim on every word quoted.
- The four non-Gregorian, non-Gelasian books over which the three orations’ negative was run, read as the uncorrected optical layers of the registered corpus `corpus.catholic-church.ancient-sacramentaries-2026-08-01`: the Veronese in Feltoe’s edition, in two independent scans; Férotin’s *Liber mozarabicus sacramentorum*; Bannister’s *Missale Gothicum*; and Lowe’s *Bobbio Missal*. Searched by literal string, after letter folding, for fourteen distinctive phrases of the three orations and for five vocabulary controls, with the two Wilson layers as the positive control;

nothing is quoted from any of the four, no page image of any was opened, and the negative carries the four bounds stated in the appendix.

- Honorius Augustodunensis, *Gemma animae* IV capp. LXVII, LXXII, LXXIV–LXXX, PL 172 cols. 715–721, with this Sunday at cap. LXXVIII. Read on page images of a registered facsimile whose bytes are rights-restricted and are not held here.
- *Liber Comitis*, PL 30 cols. 521–522, the heading *Dominica mensis vi* and its Epistle and Gospel. Read on a page image of the Migne volume and corroborated in that item’s optical layer.
- Ildefonso Schuster, *The Sacramentary*, vol. III (London: Burns Oates & Washbourne, 1927), printed pp. 139–141, for the Lawrence reckoning at the sixth unit of the commentary and the Lenten identities of the Gradual, the Offertory and the Communion in the source-grounded synthesis; that his three pages name no station church stands in the canonical full edition. Read on page images of the registered scan.
- The continuation of Prosper Guéranger, *The Liturgical Year: Time after Pentecost* (Dom Lucien Fromage), vol. II, second edition, translated by Dom Laurence Shepherd (Stanbrook Abbey, Worcester; London: Burns & Oates, R. & T. Washbourne, Art & Book Company; United States: Benziger Bros., 1909), printed pp. 344–356: the name “the Sunday of the widow of Naim” and the three seasonal orations by cross-reference, both at the sixth unit of the commentary; the Magnificat antiphon he prints at Vespers stands in the canonical full edition. Read in the digitisation’s own embedded text layer.
- *Variationes in Breviario et Missali Romano*, cap. IV n. 18, *Orationes pro diversitate Temporum abolentur, Acta Apostolicae Sedis* 52 (1960), printed p. 709, with the *Rubricae generales* n. 18 at printed p. 599 distinguished from it. Read on a rendering of the Holy See’s own scan.
- René-Jean Hesbert, *Antiphonale Missarum Sextuplex*, at AMS 187, behind the sixth unit of the commentary’s account of where this Mass’s chants stand in the earliest antiphonaries; the eight loci of Ps. 94:3 were read for a result that stands in the canonical full edition. **His pages are reached here only through the gregorien.info database’s index of them**, that edition being registered in this repository at catalogue level with no artifact for want of an established redistribution basis, and every antiphonary figure in this guide is attributed to the database and not to him.
- `src/sources/calendars/roman-1962/propers.yaml`, the tracked 1962 calendar registry, for the other appointments of this formulary’s chants and readings. A repository derivative and a finding aid, not the printed book.

Scripture, its versions, and the chronology corpus

- *Biblia Sacra Vulgatae Editionis* (Clementine), tracked as `edition.catholic-church.vulgata-clementina.ebible-latvuc`: Pss. 39, 46, 85, 91 and 94, Gal. 5–6, Lk. 7 and Jn. 6, the comparison text for every divergence recorded here and the Bible whose English this guide quotes; and, behind the further readings this edition rests on, the ascriptions of Pss. 72–88 with the doxologies at Ps. 71:19–20 and 88:53, Jn. 6:39–55, Heb. 3:7–4:7 and the collocation sweep for *rex magnus super omnem terram* at the second unit of the commentary; Ps. 87:12 and the collocation sweep for *misericordiam tuam et veritatem tuam* at the third unit; Lk. 1:68, 1:78 and 19:44, the sweep of Luke for the stem *visita-* and Eph. 2:19 at the fifth; 4 Kings 4 in the source-grounded synthesis; and Eccles. 48:25 with the whole-Bible sweeps for *Naim* and *propheta magnus* in the scope appendix. 3 Kings 17:23, Lk. 4:25–26 and 7:22 and Heb. 10:5, and the readings that rest on them, stand in the canonical full edition.
- *The Holy Bible, Douay–Rheims*, as revised by Bishop Challoner, tracked as `edition.english-college-of-douay.douay-rheims-bible.challoner-gutenberg-1581`: Ps. 39:2–4; 46:3; 85:1–4; 91:2–3; 94:3; Gal. 5:25–6:10; Lk. 7:11–16; Jn. 6:52. The comparison English behind the commentary’s divergence work and the rendering quoted in the notable-and-quotable gallery at Ps. 39:2–4, with the Vulgate-to-English psalm conversions taken from the tracked numbering concordance of the same edition; the English of every scriptural element stands in the canonical full edition.
- *The Roman Missal translated into the English language for the use of the laity*, first revised edition (Philadelphia: Eugene Cumiskey, 1861), printed pp. 427–429, and the tracked transcription `artifact.eugene-cummiskey.roman-missal-english-laity.philadelphia-1861.temporal-orations-en` at physical lines 155–157. The book’s own rendering of the Alleluia’s versicle at printed p. 428, quoted in the commentary as identified nineteenth-century English of what the missal sings and not as the Douay; the English of the Collect, the Secret and the Postcommunion, and the rendering of the Offertory antiphon at printed p. 429, stand in the canonical full edition.

- Eberhard Nestle, *Novum Testamentum Graece* (1904), in the morphologically tagged digitisation of that text: Gal. 5–6, Lk. 7, Jn. 6, and the exhaustive lemma sweeps behind the counts of *bastazo* and the visitation verb; the counts of *monogenes* and *splanchnizomai* stand in the canonical full edition.
- H. B. Swete, *The Old Testament in Greek according to the Septuagint*, in a digitisation derived from the First1KGreek project: Psalmi at Pss. 39, 85 and 94. The title of Ps. 94 is emitted at an anomalous reference in that file, so verse bodies were read and titles were not relied on. Regnorum III at 3 Kingdoms 17 was read for a comparison that stands in the canonical full edition.
- The Scripture chronology corpus, as resolved for this formulary into `research/chronology.toml` and projected into the page-2 Date column. Its sources for this Mass are the introduction to the Psalms in the *New American Bible Revised Edition* (United States Conference of Catholic Bishops web edition, retrieved 2026-07-28), which carries the whole-Psalter boundary the four psalm elements share and is cited here and not reproduced; John Corbett, “King David,” *The Catholic Encyclopedia* vol. IV (1908), printed p. 642, which the corpus names for the regnal era it sets beside the Davidic attribution of the Offertory, the Introit and the Alleluia; Alfred Durand, “The New Testament,” vol. XIV (1912), which the corpus names for the first of the Luke and of the John composition labels; Aherne’s “Epistle to the Galatians” in vol. VI, Prat’s “St. Paul” in vol. XI, Fonck’s “Gospel of St. John” in vol. VIII and Maas’s “Chronology of the Life of Jesus Christ” in vol. VIII, all in the same encyclopedia (New York: Robert Appleton, 1908–1912); the Pontifical Biblical Commission’s 1912 responsa on Mark and Luke, named below; and Cornelius a Lapide’s prooemium and *Argumentum* to Galatians in his *Commentaria in omnes divi Pauli epistolas* (Antwerp, 1614). No biblical date printed in this guide comes from anywhere else.

Historical orientation for the page-2 dossiers

- Pontifical Biblical Commission, *De auctoribus et de tempore compositionis Psalmorum*, *Acta Apostolicae Sedis* 2 (1910), printed pp. 354–355: the antiquity of the psalm titles and David as chief author of the songs of the Psalter.
- Pontifical Biblical Commission, *De auctore, tempore et veritate Evangeliorum Marci et Lucae*, *Acta Apostolicae Sedis* 4 (1912), printed pp. 463–465: composition before the end of the Roman imprisonment.
- John Corbett, “King David,” *The Catholic Encyclopedia* vol. IV (1908), printed p. 642, for the reign in the usual chronology that the three Davidic psalm dossiers carry as a reference point, reported there under the article’s own qualification; Walter Drum, “Psalms,” vol. XII (1911); Cornelius Aherne, “Gospel of Saint Luke,” vol. IX (1910), and “Epistle to the Galatians,” vol. VI (1909); Leopold Fonck, “Gospel of St. John,” vol. VIII (1910); Ferdinand Prat, “St. Paul,” vol. XI (1911); Anthony Maas, “Chronology of the Life of Jesus Christ,” vol. VIII (1910); and the article “Naim,” vol. X (1911), for the *Onomasticon* placing and the modern village.

Patristic, medieval and later reception

- Ambrose, *Expositio Evangelii secundum Lucam* V.88–92 and VI.64, ed. Schenkl, CSEL 32 pars 4 (Vienna, 1902), pp. 216–218 and 258, with the Migne concordance PL 15, 1376B–1377A. Read as an optical layer of the critical edition, whose apparatus lines are mangled and whose body text is sound; the word search behind the rejection of the eight-resurrections attribution was run over that complete text.
- Ambrose, *In Psalmum XXXIX enarratio* §§1–4, PL 14, cols. 1109–1110. Read on page images with no text layer and transcribed by eye; the 1919 critical edition was not consulted.
- Augustine, *Enarrationes in Psalmos* 39 (PL 36, 433–450), 85 (PL 37, 1081–1090), 91 (PL 37, 1171–1178) and 94 (PL 37, 1217–1234); *Expositio epistolae ad Galatas* §§52–61 (PL 35, 2145–2148); *In Iohannis evangelium tractatus* 26 §§12–18 (PL 35, 1607–1616); *Sermo* 98 (PL 38, 591–595). Read throughout in a web presentation of the Maurist text; no CCSL or CSEL volume was consulted, and his Galatians lemmata are pre-Vulgate and are quoted as his.
- Jerome, *Commentariorum in Epistolam ad Galatas libri tres*, lib. III, on Gal. 5:26–6:10, PL 26, cols. 423–432. Read on page images with no text layer and transcribed by eye; the 2006 critical edition is in copyright and was not consulted.
- John Chrysostom, *Commentary on the Epistle to the Galatians*, chapter 6 (PG 61, 673–680), and *Homily 46 on the Gospel of John* (PG 59, 257–260). Read in the nineteenth-century English of the Nicene and Post-Nicene Fathers; neither Greek column was collated.

- Cyril of Alexandria, *Commentary on the Gospel of Saint Luke*, Sermon XXXVI, trans. R. Payne Smith (Oxford: University Press, 1859), vol. 1, pp. 132–135; and *Commentary on the Gospel according to S. John* IV.2, trans. P. E. Pusey, Library of the Fathers 43 (Oxford: James Parker, 1874), vol. 1, pp. 409–412. English throughout; the Luke commentary reaches English through an ancient Syriac version, and PG 73 was not collated.
- Bede, *In Lucae evangelium expositio* lib. II, on Lk. 7:11–17, PL 92, cols. 417–420. Read on an optical layer of a Google scan of Migne whose two-column setting interleaves badly and whose individual words are corrupt in places.
- Hilary of Poitiers, *Tractatus super Psalmos*, *Tractatus de titulo psalmi XCI* §§1–3, ed. Zingerle, CSEL 22 (Vienna, 1891), pp. 339ff. Read as an optical layer of a scan of the critical edition whose Latin recognition is poor. It is a tractate on the psalm’s title and not on its verses.
- Gregory of Nyssa, *De hominis opificio* 25.6–11 (PG 44, 213–217). Read in the nineteenth-century English of the Nicene and Post-Nicene Fathers, second series, vol. 5, in Wilson’s translation, as presented by New Advent at newadvent.org/fathers/2914; PG 44 was not collated.
- Cassiodorus, *Expositio Psalmorum* on Pss. 39, 85, 91 and 94, PL 70. Read on an optical layer of a Google scan of Migne whose recognition is poor and which mangles individual words; his verse numbering runs one lower than the Vulgate’s where the inscription stands as a numbered verse, as at Ps. 39, and level with it where the inscription is counted inside v. 1, as at Ps. 85.
- Thomas Aquinas, *Super Epistolam ad Galatas lectura* cap. 6 lect. 1–2; *Super Evangelium S. Ioannis lectura* cap. 6 lect. 6; and *Catena aurea in Lucam* cap. 7 lect. 2, used as an index of the Latin tradition and for the lemma frequencies over Luke 7. Standard scholarly electronic texts of the Marietti editions; the Leonine edition has not published these lecturae.
- Anthony of Padua, *Dominica XVI post Pentecosten*, on this Gospel, and *Dominica XV post Pentecosten*, on another. Named here only for the ordinal hazard; the critical edition of both is storage- and rights-restricted and neither sermon is drawn on.

Cultural afterlives

- *Benton v. Bakker* (*In re Heritage Village Church & Missionary Fellowship, Inc.*), 92 B.R. 1000, 1022 (Bankr. D.S.C., 9 November 1988), Reynolds, Bankruptcy Judge. Read in the Caselaw Access Project’s continuous transcription of *West’s Bankruptcy Reporter* vol. 92; United States federal opinion, public domain.
- *Whatsoever A Man Soweth* (1917), British Film Institute Screenonline film id 1358391, record and synopsis pages, curatorial analysis signed Bryony Dixon; corroborated by the Wellcome Collection catalogue, work id [n4b7rac9](#). Both are catalogue and curatorial pages under their institutions’ own copyright and are cited rather than reproduced; the film’s own rights position is not established here and no frame of it was viewed.
- Charles Hamilton Sorley, “Expectans expectavi,” poem XXV in *Marlborough and Other Poems* (Cambridge: Cambridge University Press, 1916), pp. 65–66. Read in two independent uncorrected optical layers of the 1916 and 1919 printings, which agree with each other; no page image was collated, so the poem’s printed pointing is not settled here.
- Charles Wood, *Expectans Expectavi*, for mixed chorus and organ (Boston: C. C. Birchard, plate no. 1147, 1919), Sorley named as librettist. The publisher, plate, first-publication, instrumentation and alternative-title details are the catalogue’s; the scanned score was not opened.
- Bono, introduction to *Selections from the Book of Psalms: Authorized King James Version*, Pocket Canons (Canongate, 1999), quoted from the authorised reprint in *Modern Reformation* 14:1 (2005). The Canongate book itself was not retrieved and its pagination is unknown. U2, *War* (Island Records ILPS 9733, 28 February 1983), track listing and durations from the MusicBrainz release record for the 1983 United Kingdom pressing. The song’s lyric is in copyright and is not reproduced.
- United Kingdom, House of Commons, Official Report, “National Scheme of Family Allowances,” HC Deb 23 June 1942, vol. 380, cc1853–944, at c1895; read in Parliament’s own historic Hansard digitisation as continuous text with column anchors, and not collated against the printed bound volume.

Last revised (UTC): 2026-10-01T22:26:08Z

Reuse and rights. To the extent Triptych holds the rights, project-created content and design are licensed under CC BY 4.0. Scripture, liturgical or official texts, received prayers or hymns, quotations, fonts, and other third-party material retain their own status; public-domain material remains public domain. Identify changes. Attribution implies neither Triptych nor ecclesiastical approval. See [LICENSE](#) and [THIRD_PARTY.md](#) in the source.