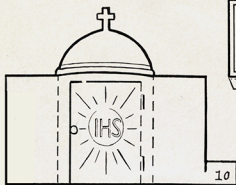
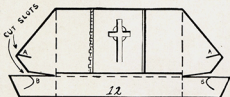
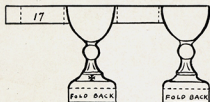
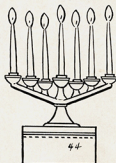
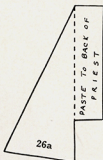
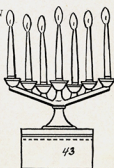
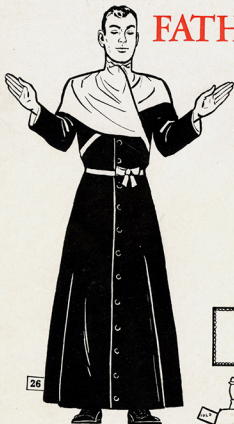


# FATHER PETER CUTOUTS

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CATHOLIC



EXTENSION

# FATHER PETER CUTOUTS

By the Editors of *EXTENSION*

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**T**HIS book contains cutouts of all the vestments, altar linens and sacred vessels necessary for FATHER PETER to celebrate the Holy Sacrifice of the Mass and Benediction of the Blessed Sacrament, as well as of those things required by PAUL, THE ALTAR BOY, who will assist him. The various pieces are numbered as follows:

1) Altar .....	Cover 2	16) Open Missal .....	Page 2	31) PAUL, THE ALTAR BOY .....	Cover 1
a) Antependium .....	Cover 2	17) Chalice .....	Cover 1	32) Cruets .....	Cover 1
b) Altar Cloths .....	Cover 2	18) Purificator .....	Page 2	33) Finger Towel .....	Page 4
2) Crucifix .....	Cover 2	19) Paten and Host .....	Cover 1	34) Bell .....	Cover 1
a) Reredos .....	Cover 2	20) Pall .....	Cover 1	35) PAUL'S Plain Surplice .....	Page 4
3) Canopy (Baldacchino) .....	Cover 2	21) Chalice Veil .....	Page 2	36) PAUL'S Surplice and Candlestick .....	Page 4
4) Candelstick .....	Cover 2	22) Burse .....	Page 3	37) PAUL'S Surplice with Censer and Bent .....	Page 5
5) Candelstick .....	Cover 2	23) Corporal .....	Page 3	38) FATHER PETER with His Breviary .....	Cover 1
7) Candelstick .....	Cover 2	24) Ciborium .....	Cover 1	39) Ostensorium .....	Cover 1
8) Candelstick .....	Cover 2	25) Ciborium Veil .....	Page 3	40) FATHER PETER'S Surplice and Stole .....	Page 5
9) Candelstick .....	Cover 2	26) FATHER PETER Wearing Cassock and Amice .....	Cover 1	41) Cope .....	Page 5
10) Tabernacle .....	Cover 1	26a) Easel for Father Peter .....	Cover 1	42) Biretta .....	Page 6
11) Tabernacle Veil .....	Page 2	27) Alb .....	Page 3	43) Candelabra for Benediction .....	Cover 1
12) Missal and Bookstand .....	Cover 1	28) Stole and Cincture .....	Page 3	45) Humeral Veil and Ostensorium .....	Page 6
13) Epistle Chart .....	Cover 1	29) Chasuble .....	Page 4	46) FATHER PETER'S Surplice and Breviary .....	Page 6
14) Gospel Chart .....	Cover 1	30) Maniple .....	Page 4		
15) Center Chart .....	Cover 1				

**DO NOT CUT TO LEFT OF DOTTED RULE ON THE FOLLOWING PAGES.** After you have cut out all the figures, the explanations will be all together like a little textbook.

## Colors to Be Used

**T**Hese cutouts are not colored for a very good reason. You are to color them yourself. Read the explanations of the *Liturgical Colors*, then look up your patron saint's feast or whatever holy season you want to commemorate. When you have selected the color required by the Church for use on the feast you have chosen, use that color wherever the instructions tell you to COLOR unless a choice is given.

White, red, green, purple and black are the "liturgical colors."

**WHITE**—symbol of joy—is used on all feasts of Our Lord and Our Lady which have a joyous character and on feasts of virgins, widows and confessors. **RED**—symbol of love and martyrdom—is used on Pentecost and on all feasts of martyrs, even though they be virgins or widows.

**GREEN**—symbol of hope—is used on all Sundays after Epiphany and after Pentecost, for they represent the remaining ages of the world during which we hope for our salvation. During those periods it is also used for any weekday which hasn't a feast.

**PURPLE**—symbol of mourning and penance—is used on all Sundays and weekdays without feasts during Advent and Lent, for Advent signifies that for 4000 years the world awaited the coming of the Saviour and Lent is the greatest of the penitential times. Ember days also use purple vestments since they are penitential days.

**BLACK**—symbol of deepest sorrow—is used only on Good Friday and All Souls' Day and for funerals and other Masses for the dead throughout the year. It is never associated with the Blessed Sacrament except accidentally when Communion is being distributed during a Mass for the dead.

**ROSE** vestments are permitted on the third Sunday of Advent—Gaudete Sunday—and the fourth Sunday of Lent—Laetare Sunday.

**BLUE**—In Spain and some of the old Spanish colonies of America **BLUE** is permitted on the feast of the Immaculate Conception.

**CLOTH OF GOLD**—may be used to replace **WHITE, RED or GREEN**, but not **PURPLE or BLACK**.

**CLOTH OF SILVER**—may be used to replace **WHITE**.

## The Altar and Its Appointments

**T**HIS most important thing in the church is the **ALTAR**, for it represents Our Lord, Jesus Christ. St. John, in the *Apocalypse*, said that he saw a golden altar standing before the throne of God on which and through whom the offerings were made to God, the Father. The altar must be of stone and in this it also represents Christ, for St. Paul (*First Epistle to the Corinthians*,

*Chapter 10, Verse 4*) tells of the Israelites drinking water from the rock and says that the rock was Christ.

In the early days of the Church, Mass was said in the Catacombs, those underground burial places used by the Christians. Some of the passages were enlarged into little chapels and in these the martyrs were buried and upon their tombs priests said Mass. So today every altar must be of stone and must contain within it the relics of saints. Where it is impractical to make the entire altar of stone, a small stone is consecrated by the bishop, just like a complete stone altar would be, and in it are placed the relics of the saints. This is placed in the center of the altar table.

In the course of time people began to decorate altars to such an extent that the altar stone, the most important thing, was almost forgotten in the huge pile of decoration and statues which were placed above it, and people began to think that those towers and spires were the most important things about the altar. FATHER PETER'S altar is in strict agreement with all the rules of the Church.

**THE CANOPY, or BALDACCHINO** (Figure No. 3), gives kingly honor to Our Lord.

Since the altar is Our Lord, it is clothed as befits His Divine Person. The front is covered with the **ANTEPENDIUM** (frontripe or drape), a precious cloth of the same **COLOR** as the feast of the day.

On the table of the altar are the **ALTAR CLOTHS**. They consist of two white linen cloths which stretch the length of the altar table itself and a third one which is long enough to cover the entire table and fall down to the floor on either side. Thus the entire altar, as representative of Christ, is clothed on the front by the antependium and on the top and sides by the altar cloths. The practical purpose of the altar cloths, being three in number, is to make sure that in case the Precious Blood should be spilt it will be absorbed by these cloths.

Just as the altar signifies Christ, so the cloths signify the members of Christ, namely, the faithful Christians who surround Him like a garment. They are also symbolic of the linen cloth with which Our Lord's Body was wound when He was laid in the sepulcher.

The most important ornament of the altar is the **CRUCIFIX** (Figure No. 2) which brings vividly to mind the actual Sacrifice of Christ on Calvary of which the Mass is the mystical repetition. So important is the crucifix that Mass may not be said without it. On Father Peter's altar the crucifix is

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attached for convenience to the support of the canopy, (or reredos) but ordinarily it should stand on a base as high as the candlesticks so that the crucifix rises above everything.

- A) COLOR (a) ANTEPENDIUM** on Figure No. 1. Do NOT color scallops at top; these represent the altar cloth. COLOR fringe GOLD. Other decorations may be of OTHER COLORS. Cut slot. Fold on dotted line.
- B) Cut slots in Figure No. 2. COLOR CRUCIFIX GOLD, or BROWN** to imitate the color of wood. COLOR background either GREEN or RED. Insert Figure No. 2 in slot of altar.
- C) COLOR fringe GOLD** on Figure No. 3; the rest of the canopy either RED or GREEN. Cut on black lines; fold on dotted lines. Paste corners. Set on top of Figure No. 2 as indicated in little sketch. Paste inside back of CANOPY to outside back of Figure No. 2.



Next in importance are the CANDLES (Figures Nos. 4, 5, 6, 7, 8 and 9) and their holders, the CANDLESTICKS. FATHER PETER'S altar has six of them which are necessary for a High Mass or a sung Mass, but Low Mass requires only two. When a bishop says even a Low Mass he is permitted to use four candles, and if he is solemnly pontificating in his own diocese, besides the six candles necessary for a High Mass, there will be a seventh behind the crucifix to signify his higher authority.

Lighted candles are prescribed for the saying of Mass not merely to enable the priest to see but mainly because of their mystical signification. The Church requires that they be either pure beeswax or at least three-fourths beeswax, because they represent Christ, and the wax which the bees gather from the sweet-scented flowers signify the Body of Christ which He took from His Mother, the Virgin of all Virtues. The wick lying hidden in the candle signifies the pure Soul of Christ hidden in His Body, and the light is His Divinity.

**COLOR the CANDLESTICKS GOLD or WOOD color, but leave the CANDLES WHITE.**

**COLOR flame RED.** Fold dotted lines on base, turn back flaps.

The TABERNACLE (Figure No. 10) is important but there are many altars without tabernacles compared to those which have them. It is important because, as its name signifies, it is a "tent" in which Our Lord lives, where the Blessed Sacrament is preserved, just as His Heavenly Father made His presence known to the Israelites in the tabernacle or tent which they carried in their forty years' wandering in the desert. Of course, nowadays, to protect the Blessed Sacrament, the Church requires that the Tabernacle be made of very strong and durable material, and the door fitted with a lock and key. The Blessed Sacrament is normally allowed to be preserved only in one Tabernacle in a church. It is not always on the main altar, but in large churches where there are many side chapels or side altars it may be reserved in the tabernacle of one of those.

**COLOR the tabernacle GOLD.** Cut left side and top of door so it will open. Fold softly on dotted lines; do not tear into slots on Figure No. 2.

To carry out the symbolism of the "tent," as well as to denote to the people which tabernacle contains the Blessed Sacrament, the tabernacle should be covered with a VEIL (Figure No. 11) of the same COLOR as the vestments of the feast. Using the one we supply as a pattern, other veils can be easily made just like it so that you will have one for each of the liturgical colors.

**COLOR veil for fast day. Trimming may be GOLD braid or embroidery of OTHER COLORS.**

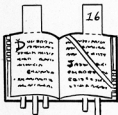
Our Lord instituted the Sacrifice of the Mass when at the Last Supper He took bread and wine and said, "This is My Body—This is My Blood. Do this in commemoration of Me." So the essence of the Mass is in the Consecration when the priest, in the Person of Christ, repeats those words, changing the bread and wine into His Body and Blood. The Apostles grouped around this essential part all those beautiful prayers and readings from the Old and the New Testaments which make up the Mass today. These prayers are different for every feast and for many of the ordinary days throughout the year, so the priest must have a book from which to read them, which is called the MISSAL.

No. 12 is FATHER PETER'S BOOK STAND and MISSAL. By following the directions, you can make it stand up on your altar. On the book stand is a closed missal.

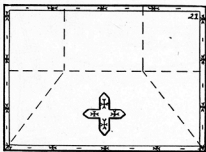
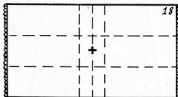
The priest moves from the center to each side of the altar during the course of the Mass. On the right side, which is known as the Epistle side, he reads the Introit, Orations, and the Epistle. Then the altar boy moves the book to the left side, known as the Gospel side, where the priest reads the Gospel of the day. When he finishes the Gospel he pulls the book toward the center of the altar and there it remains until after the Communion when the altar boy again transfers it to the Epistle side where the priest reads the Communion verse and the Postcommunions.

**COLOR the closed book RED. You may make the cross GOLD. The stand may be colored GOLD or BRONZE. COLOR the tabs RED.**

In the meantime, however, while the book was to the left of the center of the altar, the priest has had to go to the left of the center of the altar and



FOLD PURIFICATOR LIKE THIS.



water into the chalice and again to wash his fingers. For convenience, the prayers that are said while he performs these actions are printed on a CHART which stands on that side of the altar. (Figure No. 13.)

On Figure No. 13, COLOR frame gold; cut out and place on the altar.

After the priest has finished the *Postcommunions*, he closes the book, gives the blessing at the center of the altar and walks to the Gospel side where he says the first chapter of the Gospel of St. John, and to refresh his memory that Gospel is printed on the CHART, No. 14.

COLOR frame GOLD and place on the Gospel side of the altar.

In the center of the altar is a CHART, No. 15, three times the size of the other two. This contains all the prayers which the priest must say in connection with certain actions during the solemn part or Canon of the Mass which he could not read out of the missal without turning his eyes away from the crucifix or the Blessed Sacrament.

COLOR frame GOLD on figure No. 15. Place in front of tabernacle.

In the early days of the Church when there were subdeacons and deacons who were not also priests, the subdeacon chanted the *Epistle* from a small pulpit (or ambo) placed on the right hand side of the church. The deacon, being higher in Major Orders, had the privilege of chanting the Gospel which he did from another ambo on the left side of the church. The old custom is preserved by having the priest go to the right side of the altar for the reading of the *Epistle* and to the left side for the reading of the Gospel.

If you want your MISSAL opened, cut out Figure No. 16 and hook it over the Missal Stand.

COLOR ribbon markers in the liturgical colors.

Mass cannot be said without a CHALICE (Figure No. 17) for the consecration of the wine which is to be changed by the power of God into the Blood of Christ. Because it is to hold Our Lord in the Blessed Sacrament under the appearance of wine, the chalice should be made entirely of gold or of silver with at least the inside of the cup gold-plated. The solid gold chalice is very rare; they are mostly made of solid silver and gold plated, but the Church permits very poor parishes to have chalices where the base is made of one of the lesser metals like bronze or copper, and even in this case the cup must be of solid silver and gold plated at least on the inside.

COLOR chalice GOLD. Cut out. Fold along dotted lines. Paste connected half to back of chalice.

As sacred vessels the chalice and the paten should be dressed or covered at all times during the Mass when not in use. Over the mouth of the chalice goes the PURIFICATOR, No. 18, an oblong WHITE linen cloth which is folded twice lengthwise so that it presents a width no greater than that of the cup of the chalice. It is used by the priest to wipe his mouth after receiving Communion and to dry the chalice after the second abtution or cleansing.

Fold purificator on dotted lines (see little sketch).

Inseparable companion of the chalice is the PATEN (Figure No. 19) or little round GOLD plate upon which the Sacred Host rests and with which the fragments are gathered from the corporal. It, too, must be of gold or solid silver, gold-plated, and both the PATEN and the CHALICE must be consecrated by the bishop before they may be used.

COLOR paten GOLD. Leave host WHITE. Place on top of chalice over the purificator.

On top of the paten goes the PALL, Figure No. 20, a stiff little square of WHITE linen.

Then the CHALICE VEIL (Figure No. 21) is draped over the pall.

COLOR chalice veil in the feast color selected. Fold along all dotted lines. Place on top of pall so front of chalice is hidden from view.

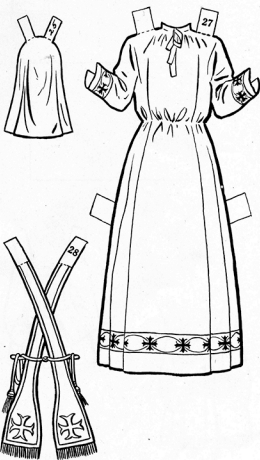
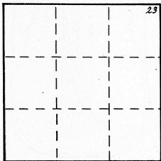
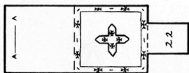
On top of the chalice veil is placed the BURSE (Figure No. 22), a square, like a pocket, which contains the corporal.

COLOR for the feast day.

When the priest ascends the altar before beginning Mass he sets the chalice to one side, removes the burse and extracts the CORPORAL (Figure No. 23). This is a pure WHITE linen cloth forming a square as big as the altar is deep. It is folded in a very special way because on it the Blessed Sacrament rests, and should there be any fragments so small that the priest fails to collect them, they are kept within the corporal.

Fold the front third over the middle and the back third over that; then fold the right hand section over the center and the left above that. This will form a compact little package.

CUT SCOT A-A



The CORPORAL, PURIFICATOR and PALL are the sacred linens which may not be touched by lay people after having been used until washed by the priest himself. The reason for this is clear, for the corporal may still contain particles of the Blessed Sacrament. The purificator has touched the lips of the priest right after he has received Communion under the species of the wine, and may have absorbed some of the Precious Blood itself. When the priest has to distribute Communion during the Mass, he does so immediately after having consumed the Precious Blood and before he has purified the chalice, so while he is distributing Communion he covers the chalice with the pall and in this way the pall may have absorbed some of the Precious Blood from contact with the lip of the chalice from which it flowed. Of course, everybody knows that the sacred vessels should not be handled by anyone who has not received permission to do so.

The CIBORIUM (Figure No. 24) is a sacred vessel similar to the chalice and of the same material, with the addition of a top or cover. In it are placed the hosts consecrated for the Communion of the laity.

**COLOR ciborium GOLD.** Fold the same as the chalice so it will stand.

The ciborium should be covered with a little VEIL (Figure No. 25) when it contains the Blessed Sacrament. This WHITE veil, therefore, serves the double purpose of decently clothing Our Lord and also of indicating that the ciborium actually contains the Blessed Sacrament.

#### Father Paul and His Vestments

The black CASSOCK is the priest's usual street dress, though in the United States it is worn only in and around the church. FATHER PETER (Figure No. 26) already wears the AMICE—a short WHITE linen cloth of square or oblong shape, with long strings, which is first laid over his head and then on his shoulders to cover the collar of his cassock, thus protecting the precious material of the vestments from contact with the skin.

When the priest puts the AMICE on, he says the prayer: "Put upon my head, O Lord, the helmet of salvation against the wiles of the enemy."

Cut out Figure No. 26; then cut out the little easel; fold along the dotted line and paste straight part to the back of the priest so as to make him stand up. (Before pasting this easel, make two more easels of cardboard, using this for a pattern. One will be for the other figure of FATHER PETER (Figure No. 38). You will need it for Benediction. You will also need one for PAUL, THE ALTAR BOY.)

The ALB (Figure No. 27) is a WHITE linen vestment, reaching nearly to the ground, with close-fitting sleeves and secured around the waist by the cincture. It is put on after the amice to symbolize the self-denial and chastity befitting a priest. Since it hangs down to the ground it reminds the priest that he is bound to perform good works to the end of his life.

When the priest puts it on he says: "Whiten me, O Lord, and cleanse my heart from all stain so that, washed by the Blood of the Lamb, I may enjoy eternal happiness."

This vestment is entirely WHITE although it may be decorated with COLORED embroidery around the sleeves and hem.

The CINCTURE (Figure No. 28) is a long cord with tassels at either end. It is woven of linen or some other material. It is usually WHITE, but it may be the COLOR of the vestments. It is used, like a girdle, to gather the alb together at the waist, and when the priest puts it on he asks Our Lord to bind him with the girdle of purity so that he may have the virtues of continence and chastity which it symbolizes.

(Note: In real life the priest vests himself with the MANIPLE after donning the CINCTURE and before the STOLE and CHASUBLE. In our FATHER PETER CUTOUTS, however, so that none of the vestments will be hidden, we have had to change the order around a bit.)

The STOLE (also Figure No. 28) is a long vestment about 4 inches wide which FATHER PETER wears over his alb. It hangs from the neck and is crossed on the breast, the right side over the left, and is held in place by the ends of the cincture. The stole is always used by a deacon, priest or bishop at all functions which denote the character of the priesthood; for example, the celebration of Mass or when the Blessed Sacrament is touched or when any Sacrament is administered.

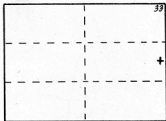
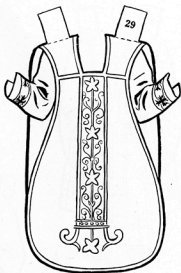
When the priest puts on the stole, he asks God to give him the stole of life everlasting which we lost through the fall of our first parents. (Because it would be too difficult to drape the cincture on FATHER PETER, we have combined it with the stole. Remember: these are two separate vestments.)

When a bishop wears it, he does not cross it over his breast, and when a deacon wears it, it hangs from his left shoulder, is crossed over his right hip and held in place by the cincture.

In the administration of the Sacraments both the WHITE and the PURPLE stoles are used in Baptism, and a PURPLE stole is always used for the Sacraments of Penance and Extreme Unction, while all the rest of the Sacraments take WHITE.

**COLOR the stole according to the feast you have chosen.**

In Latin the CHASUBLE (Figure No. 29) is called a "little house," be-





cause originally it was circular in form and covered the priest's entire body, with only a hole for his head. When the priest wished to use his arms he had to raise the whole front part of the chasuble so that it rested in the crook of his elbows. This is one reason why even today the priest holds his arms bent at the elbows when he prays at Mass. It also explains why the altar boy lifts the back of the chasuble when the priest elevates the Host, for when wearing the old garment the chasuble would bind across the back whenever the priest raised his hands above his head.

The chasuble is distinctly the vestment of a priest, although sometimes the deacon and subdeacon are allowed to wear folded chasubles. When the priest receives the chasuble at ordination the bishop says it is a priestly vestment which signifies charity, and when the priest puts it on, he asks God to let him assume the burden of the ministry.

*COLOR the chasuble according to the feast you have selected. It may be decorated by a large cross or a straight band on the back, which may be embroidered in DIFFERENT COLORS.*

The MANIPLE (Figure No. 30) is a band about 4 inches wide and a little over a yard long which is placed on the left arm so that it falls in equal lengths on both sides. It is worn only during Mass. It is made of the same silk or precious material as the chasuble and stole and must be of the same color. It is adorned with three crosses—one at either end and one in the middle. It is the sign of the rank of subdeacon, but is also worn by the deacon, priest and bishop. Originally it was merely a fine cloth or handkerchief which the priest used to wipe his brow.

In the prayer which the priest says when he puts it on are symbolized the cares and sorrows in this life which we should bear with patience in order to gain our eternal reward. (As we told you before, in our FATHER PETER CUTOUTS we have to put the maniple on last, although really it is donned before the stole. The bishop puts it on after the *Confiteor* in the ordinary Mass.)

*COLOR the maniple the same as the chasuble and stole, for the feast. The embroidery may be colored in OTHER COLORS.*

FATHER PETER is now vested for Mass.

#### The Altar Boy

In the early Church, beside the clerics in MAJOR ORDERS (priests, deacons and subdeacons) there was also the MINOR CLERGY who performed duties about the church which were not reserved to the others. There was the PORTER, who took charge of the door of the church and saw to it that only those who had a right to be in church could enter. Next came the LECTOR, who had the privilege of reading parts of the Scriptures during the Mass of the *Catechumens*, which was like Sunday School or an instruction class for converts. The ACOLYTES and EXORCISTS made up the four MINOR ORDERS. It was the duty of the EXORCIST, when commanded by his superiors, to say the prayers of the Church over persons possessed by the devil. The ACOLYTE closely assisted the deacon and subdeacon at Mass, and it is to him that the modern ALTAR BOY compares.

FATHER PETER'S ALTAR BOY, PAUL (Figure No. 31) is shown dressed in a black CASSOCK (or soutane) because he is the modern counterpart of the ancient acolyte who wore the same dress as any of the clergy.

Before Mass PAUL will have prepared the things for the altar. He will see that the CLOSED BOOK (Figure No. 12) is placed on the *Epistle* side of the altar with the binding away from the tabernacle. The BOOK STAND itself is always placed parallel to the front edge of the altar on the *Epistle* side, whereas, on the *Gospel* side, to which he moves it after the reading of the *Epistle*, it is placed at an angle so that the front corner points toward the tabernacle.

When the book is on the Gospel side, the OPEN BOOK (Figure No. 16) may be hooked onto the bookstand.

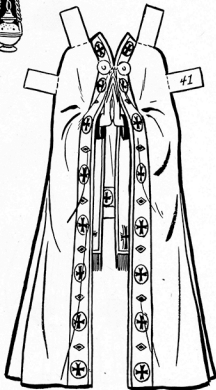
Our ALTAR BOY always sees to it that the CRUETS (Figure No. 32), those little glass pitchers of wine and water, together with the glass tray and WHITE FINGER TOWEL (Figure No. 33) are placed on the credence table at the *Epistle* side of the ALTAR.

Then, too, he will place the little SILVER BELL (Figure No. 34) on the first step of the altar at the right side so that it will be handy when he has to ring it for the *Sanctus*, when the priest places his hands over the chalice, at the *Elevation* and at the *Communion*.

When PAUL is ready to serve Mass he puts on the plain WHITE SURPLICE (Figure No. 35) which is, in reality, a small alb, much shorter in length and with shorter, fuller sleeves.

If PAUL is to be acolyte at Solemn Mass, he precedes the priest into church, carrying a CANDLESTICK with a LIGHTED CANDLE (Figure No. 36), alongside the crossbearer.

When PAUL is going to "serve" Benediction, you put on him the surplice which shows him with the THURIBLE or CENSER in his left hand and the BOAT containing the incense in his right (Figure No. 37). When it's time for the incensation, he will hand the boat to the priest or master of ceremonies



and, with his right hand, open the thurible for the incense. When the incense has been placed on the burning coal the boat is returned to him and he holds it in his left hand, for his right hand must then be ready to receive the thurible after the priest has incensed the Blessed Sacrament. Thus, as he enters, he will always carry the thurible in his left hand and as he leaves it will always be in his right hand, for at Solemn Mass the incense will have been blessed, and thus be worthy to be carried in his right hand.

All of PAUL'S surplices are WHITE. You may COLOR censer, boat and candlestick GOLD or BRONZE; flame, RED.

#### Benediction

FATHER PETER (Figure No. 38) will give Benediction of the Blessed Sacrament. He is now dressed simply in his BLACK CASSOCK, and is reading his breviary.

The OSTENSORIUM or MONSTRANCE (Figure No. 39) is a gilt vessel for displaying the Blessed Sacrament. In the two names of "Ostensorium" and "Monstrance" are two different words for saying "to show." Usually the Ostensorium has a circle of rays around the opening which shows the glass pyx containing the Blessed Sacrament.

COLOR the ostensorium GOLD. Leave Host WHITE. Jewels may be of MANY COLORS.

FATHER PETER puts on a surplice over his cassock, and then a WHITE stole (Figure No. 40).

COLOR embroidery on surplice and stole in VARIOUS COLORS.

Over his surplice and stole the priest places the COPE (Figure No. 41) which is a large cloak something like the ancient chasuble, except that it is open all the way down the front.

COLOR cope GOLD—or let it remain WHITE with colored embroidery.

Dressed in this way, and wearing his BLACK BIRETTA (Figure No. 42), FATHER PETER enters the sanctuary for Benediction.

PAUL has prepared the altar for Benediction by removing the charts (Figure Nos. 13, 14 and 15) and the bookstand (Figure No. 12).

He lights all the candles in the two branched CANDLESTICKS (CANDLABRA) (Figures Nos. 43 and 44) as well as all the other candles which are on the altar.

COLOR candelabra GOLD or BRONZE; flames, RED. Leave candles WHITE.

PAUL has placed next to the tabernacle the Benediction BURSE (which can be the one from the WHITE vestment set).

The HUMERAL VEIL (Figure No. 45) is laid on a bench or kneeler on the Epistle side of the sanctuary. This veil is called "humeral" from the Latin word for shoulders, and is about two feet wide and long enough so that the priest can cover his shoulders with it and also his hands as they grasp the Ostensorium to give Benediction. In the FATHER PETER CUTOUTS you have the HUMERAL VEIL and the OSTENSORIUM together so that they can be hooked on the figure of the priest over the cope. When you do this you will see the purpose of the veil, for the priest is completely covered, and Our Lord is truly giving His blessing.

COLOR the embroidery on the humeral veil. Veil itself may be WHITE or CLOTH OF GOLD.

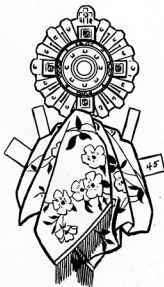
FATHER PETER wears his SURPLICE alone (Figure No. 46) if he is attending Mass or Benediction in the sanctuary. He also wears the surplice with a stole of the proper color whenever he is administering one of the Sacraments. If he receives Communion when not saying Mass (as on Holy Thursday when only one Mass is permitted), he will wear a WHITE stole.

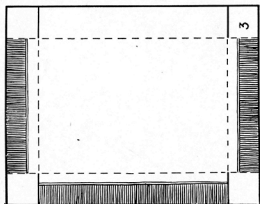
We sincerely hope that your new friends, FATHER PETER and PAUL, THE ALTAR BOY, will teach you to understand and love more dearly the Holy Sacrifice of the Mass.

THE EDITORS  
of  
EXTENSION

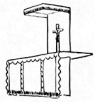
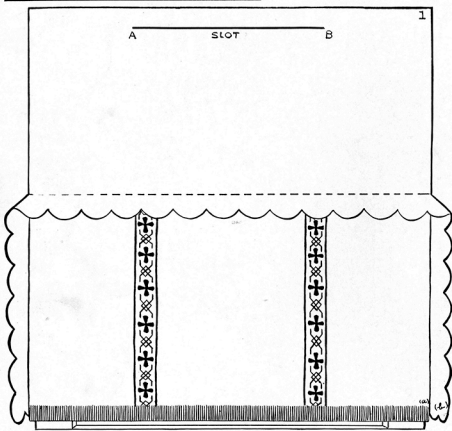
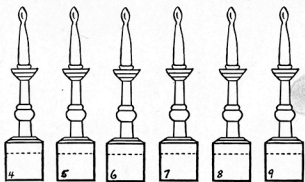
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CUT ON BLACK LINES  
FOLD ON DOTTED LINES  
PASTE CORNERS



TO MAKE ALTAR EVEN FIRMER,  
CUT A PIECE OF CARDBOARD OR  
HEAVY PAPER AND FOLD AS BELOW.  
PASTE TO INSIDE OF FIGURES  
Nos. 1 AND 2 AT BOTTOM,  
ALLOWING THE 24-INCH PORTION  
TO REST ON FLOOR.

