

The Five Sequences as a Structurally Complete Theological Set: A Pentachoral Analysis

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Abstract

The five sequences canonized in the post-Tridentine Roman Rite — *Victimæ paschali laudes*, *Veni Sancte Spiritus*, *Lauda Sion*, *Stabat Mater*, and *Dies Irae* — are examined here not primarily as literary or musicological objects but as a structurally complete theological set. Using the rectified pentachoron as a five-vertex relational frame, each sequence is assigned to an irreducible theological pole, and the ten pairwise relations between sequences are analyzed as load-bearing theological edges. A shadow configuration — comprising the heretical or reductive negation of each vertex — is then superimposed on the same structure, revealing that orthodox configuration and its negation are geometrically coincident, sharing both graph topology and centroid. The centroid of the luminous set is identified as *Mysterium Salutis*; its shadow counterpart as *Mysterium Iniquitatis*. The mechanics of the dual structure and the dynamics of heresy, schism, and doctrinal transmission are analyzed within this frame. The paper concludes that the five sequences, composed across four centuries by independent authors for unrelated liturgical occasions, constitute an implicitly complete set whose structural integrity was latent in the deposit of faith and surfaced through the Church's canonical selection pressure rather than by deliberate design.

Keywords: medieval sequences, rectified pentachoron, Pentarchic Theory, *Mysterium Salutis*, liturgical theology, *sensus fidei*, structural completeness, heresy dynamics

1. Introduction

Five sequences survived the Council of Trent's wholesale reduction of the medieval sequence repertoire. The reduction was severe: of several hundred sequences in active liturgical use across medieval Europe, the reformed Roman Rite retained exactly five. The standard explanation is aesthetic and doctrinal conservatism — the Tridentine commission preferred texts of unambiguous theological content and demonstrable antiquity. This explanation is not wrong, but it is incomplete.

What has not been observed — or at least not formalized — is that the five surviving sequences are not merely five individually excellent texts. They constitute a structurally complete set in the sense that they collectively instantiate every major pole of the economy of salvation, with no redundancy and no gap. The present paper makes this claim precise by projecting the five sequences onto a five-vertex relational frame derived from the rectified pentachoron, a four-dimensional polytope whose combinatorial structure (five vertices, ten edges

forming a complete graph K_5) provides a natural scaffold for five-element systems in which every element stands in irreducible relation to every other.

This framework is an application of Pentarchic Theory, a geometric approach to five-element structural analysis developed by the present author and described in prior work (Poschel, 2024). The application here is theological rather than physical, but the underlying logic is identical: five elements that together exhaust a domain, held in ten pairwise relations that are all semantically non-trivial, with a centroid that names what the set collectively instantiates.

The geometry is kept light in what follows. The pentachoron serves as a relational map, not as a mathematical subject. The substance is theological.

2. The Five Sequences: Historical and Theological Survey

2.1 *Victimæ paschali laudes* (Wipo of Burgundy, c. 1048)

The earliest of the five sequences is attributed to Wipo of Burgundy, court chaplain to Conrad II and Henry III of the Holy Roman Empire. It was composed for Easter and is structured, unusually, as a dramatic interrogation: *Dic nobis, Maria, quid vidisti in via?* — "Tell us, Mary, what did you see on the way?" The sequence stages the proclamation of the Resurrection as testimony under questioning, which reflects the apologetic situation of Easter proclamation against active denial. The theological pole is Paschal Sacrifice resolved into victory: the Lamb (*Agnus*) who redeemed the sheep (*oves*), the contest (*mors et vita*) decided, the living Christ witnessed.

2.2 *Veni Sancte Spiritus* (attr. Stephen Langton or Innocent III, late 12th–early 13th c.)

The authorship of the *Veni Sancte Spiritus* is genuinely disputed. Principal candidates are Stephen Langton, Archbishop of Canterbury (d. 1228), and Pope Innocent III (1160–1216). The attribution to Langton has the stronger scholarly support (Connelly, 1957; Raby, 1953), though certainty is not possible. The sequence is appointed for Pentecost and addresses the Holy Spirit directly as Person — *Consolator optime, Dulcis hospes animæ* — invoking the full range of pneumatological action: light, rest, warmth, healing, cleansing, guidance. Its theological pole is pneumatic outpouring: the divine mission initiated, the Spirit addressed as full personal agent rather than force or instrument.

2.3 *Lauda Sion Salvatorem* (Thomas Aquinas, 1264)

Thomas Aquinas composed the *Lauda Sion* at the request of Pope Urban IV for the newly instituted feast of Corpus Christi, along with the full Office for that feast, including the *Pange lingua* and its final stanzas *Tantum ergo*. The sequence is notable for its systematic precision: it addresses not only the fact of Real Presence but its mode, explicitly invoking the distinction between accidents and substance in terms recognizable from the *Summa Theologiae* (Torrell, 1996). The theological pole is sacramental realism: Eucharistic presence as ontological fact, the altar as the re-presentation of Calvary, the Thomistic synthesis of faith and reason deployed in liturgical verse.

2.4 *Stabat Mater dolorosa* (attr. Jacopone da Todi, c. 1290–1306)

The *Stabat Mater* is attributed with reasonable confidence to Jacopone da Todi (c. 1236–1306), Franciscan tertiary and poet, though earlier attributions to Innocent III and Bonaventure have been advanced and largely set aside (Raby, 1953). It was not originally a liturgical sequence — it circulated as a devotional poem — and was admitted to the Roman Rite only in 1727 under Benedict XIII, making it the latest canonical addition of the five. Its subject is the grief of Mary at the Cross, and it asks not for theological exposition but for participation in suffering: *Fac me tecum plangere* — "Make me weep with you." The theological pole is kenotic compassion: the co-suffering of the Mother as witness, the insistence that the grief is real and salvifically significant.

2.5 *Dies Irae* (attr. Thomas of Celano, c. 1200–1265)

The *Dies Irae* is attributed by tradition to Thomas of Celano, the earliest biographer of Francis of Assisi, though the attribution is disputed and some scholars consider the question open (Steiner, 1980). It was incorporated into the Requiem Mass and received full sequence status in the Tridentine rite. Its subject is the Last Judgment, and it holds in sustained tension two movements that cheap eschatology typically separates: the terror of divine judgment (*quantus tremor est futurus*) and the plea for mercy rooted in Christ's redemptive work (*Recordare, Iesu pie*). The theological pole is eschatological reckoning: wrath and mercy as simultaneous divine attributes, the soul's absolute exposure before the tribunal, and the hope that is not presumption.

3. The Pentachoral Frame

The rectified pentachoron is a four-dimensional polytope with five vertices and ten edges arranged so that every vertex connects to every other — the structure of a complete graph K_5 . Projected into relational rather than spatial terms, it provides a scaffold for any five-element system in which each element stands in a distinct and non-trivial relation to each of the other four (Poschel, 2024).

The five sequences are assigned to vertices as follows:

- **V₁** *Victimæ paschali laudes* — Paschal Sacrifice/Victory
- **V₂** *Veni Sancte Spiritus* — Pneumatic Outpouring
- **V₃** *Lauda Sion* — Sacramental Realism
- **V₄** *Stabat Mater* — Kenotic Compassion
- **V₅** *Dies Irae* — Eschatological Reckoning

The ten edges of K_5 carry the pairwise theological relations. These are not merely thematic proximities; each edge names a doctrinal or experiential dependency that holds between the poles regardless of the sequence texts:

V₁↔V₂: The Resurrection generates the Pentecostal mission. The Spirit's sending is contingent on the Paschal event (*nisi ego abiero, Paraclitus non veniet ad vos*, Jn 16:7).

V₁↔V₃: The sacrifice of Calvary is the source of the Eucharistic presence. The altar does not repeat the sacrifice; it re-presents the one sacrifice sacramentally. Aquinas's *Lauda Sion* and the *Victimæ paschali* are

locked in this relation.

V₁↔V₄: The Easter exultation does not annul Good Friday grief. It redeems it retroactively. Mary's witness at the Cross is vindicated, not superseded, by the Resurrection.

V₁↔V₅: The first resurrection is the prototype of the general resurrection. The Paschal mystery is eschatology already begun. *Dies Irae* looks forward to what Easter declares has already been decided.

V₂↔V₃: The Spirit animates the epiclesis. Sacramental efficacy is pneumatological. The *Lauda Sion's* Eucharistic realism presupposes the Spirit's operative presence.

V₂↔V₄: The Paraclete as Consoler (*Consolator optime*) meets the Mother in her grief. The same Spirit who overshadowed Mary at the Annunciation accompanies her at the Passion. Consolation and sorrow share a pneumatological locus.

V₂↔V₅: The Spirit is the agent of eschatological judgment. *Iudex ergo cum sedebit* — when the Judge takes his seat, the pneumatological mission reaches its terminus.

V₃↔V₄: The broken Body witnessed by the standing Mother. Sacramental presence and kenotic witness are structurally inseparable: the Eucharistic body is the body Mary watched die.

V₃↔V₅: The Eucharist as viaticum anticipates the eschatological banquet. Every Communion is a foretaste of the heavenly liturgy that the *Dies Irae* names as its destination.

V₄↔V₅: Grief and judgment fuse explicitly in the *Dies Irae* itself. *Fac me tecum plangere* — the *Stabat Mater's* distinctive petition — is borrowed almost verbatim into the eschatological court scene. The posture of kenotic compassion is carried forward into the final reckoning.

The centroid of this configuration — the point equidistant from all five vertices — is not named by any single sequence but is implied by all of them together. It is identified here as **Mysterium Salutis**: the integral economy of salvation held as a single coherent object rather than as a sequence of discrete doctrines. This terminology follows the usage of Feiner and Löhrer (1965–1976), whose multi-volume dogmatic theology of the same name treats salvation history as a unified mystery admitting of partial approaches from multiple angles but exceeding any single approach.

4. The Shadow Pentachoron

Each vertex of the luminous configuration implies a structural negation — the position against which the vertex was composed, or which the vertex's canonical adoption was intended to preclude. These five shadow vertices, together with the same ten edges, constitute a shadow pentachoron coincident with the luminous one.

S₁ ← V₁: Denial of the Resurrection. The *Victimæ paschali* is structured as interrogation (*Dic nobis, Maria*) because the denial was a live counter-narrative in the first century and remained a theological pressure point. The dramatic form is an apologetic form.

S₂ ← V₂: Pneumatomachianism — the position associated with Macedonius of Constantinople (d. c. 362) and condemned at the First Council of Constantinople (381), holding that the Holy Spirit is a creature subordinate to the Father and Son. The *Veni Sancte Spiritus* presupposes full Trinitarian personhood of the Spirit or it degenerates into an address to an instrument. *Lux beatissima* addressed to a creature is a category error.

S₃ ← V₃: The Berengarian denial of Real Presence. Berengar of Tours (c. 999–1088) held that the Eucharistic elements remain ontologically bread and wine after consecration, with Christ present only in a symbolic or spiritual sense. The condemnation at the Synod of Rome (1059) and subsequent councils, and the eventual formulation of transubstantiation at the Fourth Lateran Council (1215), established the doctrinal boundary that *Lauda Sion* inhabits with systematic confidence. Macy (1984) documents the full range of Eucharistic theologies in play in the period leading up to Aquinas.

S₄ ← V₄: Docetic impassibility applied to the human drama of the Passion. If Christ only appeared to have a body, only appeared to suffer, then Mary's grief is theater and the *Stabat Mater* is maudlin sentimentalism rather than theological witness. The sequence stakes everything on the grief being real — which is to say, on the Incarnation being real.

S₅ ← V₅: The twin corruptions of presumption and despair. Presumption dissolves judgment into universal amnesty without reckoning; despair forecloses mercy without remainder. The *Dies Irae* refuses both. *Ingemisco tamquam reus* — the speaker acknowledges guilt — and *sed tu bonus fac benigne* — but addresses a God whose goodness is the ground of hope. The sequence models the only theologically coherent posture: honest exposure before divine justice, with hope grounded in the Cross rather than in one's own merit.

The shadow pentachoron shares the luminous pentachoron's topology identically. Every edge connects a luminous vertex to its partner's shadow and vice versa. The centroid of the shadow configuration is the same geometric point as the centroid of the luminous configuration — which means **Mysterium Salutis** and **Mysterium Iniquitatis** share a center. They are not opposites across a divide; they are superimposed on the same relational structure. This is not a theological novelty: Augustine's *privatio boni* and the Thomistic account of evil as the absence of due good make the same point in metaphysical terms. The shadow is not an independent substance; it is the negative of the light's shape.

5. Mechanics and Dynamics

5.1 Mechanics

The static properties of the dual structure are as follows.

Each vertex is a polarity pair (V_i , S_i) occupying the same locus with opposite valence. There is no separate shadow graph; there is only a doubled loading on every edge of K_5 . Every relation between two luminous poles simultaneously names a tension between their shadow negations, and every shadow negation exerts structural pressure on every luminous vertex through the shared edge set.

The rectified pentachoron introduces edge midpoints — the sites where two adjacent edges meet — which function in the relational frame as zones of interpenetration between vertex-poles. In the theological reading,

these midpoints correspond to the historically contested terrain between adjacent doctrinal commitments. The $V_1 \leftrightarrow V_3$ midpoint, for instance, is the contested territory of Eucharistic sacrifice — the question of how precisely Calvary and the altar are related, which occupied Trent's third session at length. The $V_2 \leftrightarrow V_3$ midpoint is the epiclesis controversy, still active between Eastern and Western liturgical theology. Councils characteristically happen at edge midpoints.

5.2 Dynamics: Heresy as Vertex Dominance

The luminous configuration is not a static equilibrium. It is a maintained state under continuous shadow pressure. This distinction matters: orthodoxy is not the default condition of a theological tradition but an achievement requiring active maintenance. The mechanisms of maintenance are liturgy, doctrine, and witness — which is to say, exactly the three modes in which the five sequences operate.

Heresy, in this frame, is the dominance of a shadow vertex at a single locus, followed by propagation along the edges of the connected graph. Because K_5 is a complete graph, no vertex is isolated; every vertex is adjacent to every other. Local failure is therefore never purely local.

The Berengarian case illustrates the propagation dynamics clearly. Denial of Real Presence (S_3 dominant at V_3) stresses the $V_2 \leftrightarrow V_3$ edge: if the Spirit's epicletic action produces no ontological change in the elements, the pneumatological theology of sacrament collapses toward mere symbolism. This stresses V_2 itself, tending toward a reduced pneumatology in which the Spirit is immanent presence rather than transformative agent. The $V_1 \leftrightarrow V_3$ edge is simultaneously stressed: if the Eucharist does not re-present the sacrifice of Calvary, the connection between the Paschal event and the liturgical community is severed. The Paschal mystery becomes historical rather than perpetually present, which modifies V_1 's theological loading. Berengarius did not intend to destabilize Christology, pneumatology, and soteriology; but the graph is connected, and shadow dominance propagates.

The Reformation controversies over the Eucharist follow an analogous pattern, with different entry points and different propagation paths, but the same structural logic: a shadow vertex achieves local dominance and the connected graph distributes the distortion.

5.3 Dynamics: Schism as Edge Deletion

Schism is topologically distinct from heresy. Where heresy is a change of vertex valence, schism is the deletion of an edge. A community that breaks communion with another does not necessarily adopt a shadow vertex; it may hold all five luminous vertices in their correct valence while severing the relational connection to part of the Church.

Edge deletion in K_5 has an immediate topological consequence: the graph loses the property of being fully connected as a community even while remaining doctrinally K_5 in structure. The centroid — *Mysterium Salutis* as a collectively instantiated object — is no longer definable across the break. Each separated community may maintain its own pentachoral structure internally, but the integral mystery, which by definition requires all five vertices held in relation simultaneously within a single communion, is fractured at the communal level even where doctrinal integrity is preserved at the propositional level.

This is a structural account of why the ecumenical tradition, from both Catholic and Orthodox perspectives, insists that schism is not merely an administrative inconvenience but a wound to the Body — not because either separated community necessarily holds wrong doctrine, but because the relational wholeness of the K_5 structure requires the communion of all its vertices within a single ecclesial frame.

5.4 Dynamics: Tradition as Maintenance Protocol

The sequences themselves are not static texts; they are sung. Their liturgical function is repetitive and performative: they are re-enacted at the relevant feasts across the full annual cycle, year after year, across centuries. This repetition is not mere custom. In the structural frame proposed here, it functions as a maintenance protocol — the active re-instantiation of the luminous configuration against continuous shadow pressure.

The *sensus fidei*, the theological concept developed in recent magisterial teaching (International Theological Commission, 2014) and rooted in the Scholastic tradition, names the instinct of the faithful by which the deposit of faith is preserved through the transmission of living communities rather than through propositional archives alone. In the present frame, the *sensus fidei* is the faculty by which the Church selects the elements that sustain the luminous configuration — including the canonical selection of exactly these five sequences from among a much larger available corpus.

Most medieval sequences did not survive Trent's reduction. The selection pressure that preserved these five was the accumulated liturgical judgment of the Western Church, operating over centuries, with explicit conciliar ratification. The claim of the present paper is that this selection, whatever its conscious criteria, produced a structurally complete set. The Composer embedded the structure; the tradition found it.

6. Discussion: Structural Completeness and the Question of Design

The claim that the five sequences constitute a structurally complete set in the sense defined above requires some precision about what "completeness" means here.

The sequences were not composed as a set. Wipo wrote for Easter in the eleventh century. The *Veni Sancte Spiritus* was composed for Pentecost in the late twelfth or early thirteenth century. Aquinas composed *Lauda Sion* for a newly instituted feast in 1264. The *Stabat Mater* circulated as a devotional text for centuries before receiving liturgical status. The *Dies Irae* entered the Requiem through gradual adoption over several centuries. No single author designed the set; no council explicitly constituted it as such.

Structural completeness, as used here, means that the five poles identified — Paschal Victory, Pneumatic Outpouring, Sacramental Realism, Kenotic Compassion, Eschatological Reckoning — jointly exhaust the major structural moments of the economy of salvation without overlap, and that every pairwise relation between them is semantically non-trivial (that is, every edge carries genuine doctrinal or experiential content, not merely proximity). The test for completeness is: could a sixth sequence be added to the set that would introduce a genuinely irreducible new pole not already implied by the existing five? The present author holds that it could not. Incarnation is already implied by V_4 (kenotic compassion requires a real Incarnation) and V_5 (Real Presence

requires a real body)). Trinitarian theology is distributed across all five vertices. Creation and Providence are present as the presupposed frame. The five poles cover the soteriological economy from sacrifice through gift through presence through compassion through judgment.

The structural completeness is not the result of design by any human author. It is the result of the deposit of faith being what it is — a fully articulated economy of salvation that, when instantiated in the liturgical tradition's most durable texts, tends toward structural completeness. The tradition's selection pressure — its canonical instinct — preferentially preserved the texts that, together, held the whole.

Whether this is coincidence or Providence is a question the present paper cannot answer on formal grounds. It can only observe that the coincidence, if it is one, is of a highly specific and improbable kind: five authors, four centuries, five distinct liturgical occasions, producing a set whose structural completeness is discoverable only by analysis that none of them performed or could have intended.

The rectified pentachoron does not assemble the set. It reveals the shape the set already had.

7. Conclusion

The five sequences of the Tridentine Roman Rite — *Victimæ paschali laudes*, *Veni Sancte Spiritus*, *Lauda Sion*, *Stabat Mater*, and *Dies Irae* — constitute a structurally complete theological set whose internal relations are all semantically non-trivial and whose collective centroid is *Mysterium Salutis*. The shadow pentachoron, comprising the structural negation of each vertex, is geometrically coincident with the luminous configuration, sharing topology and centroid. The dynamics of heresy (vertex dominance) and schism (edge deletion) can be analyzed within this frame in terms that illuminate both the historical record of doctrinal controversy and the theological rationale for tradition as an active maintenance protocol rather than passive storage.

The five sequences were not designed as a set. They became one through the accumulated canonical judgment of a liturgical tradition guided, on the theological account, by the *sensus fidei* — and, on the structural account, by the shape latent in the deposit itself.

The analytical instrument does not generate the structure. It finds the one that was already there.

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Appendix D: The Five Sequences — Latin Texts with English Prose Translations

Latin texts are in the public domain. English translations below are the author's own prose renderings, made for accuracy of meaning rather than liturgical or poetic effect. The authoritative English liturgical translations are those of the International Commission on English in the Liturgy (ICEL) as published in the *Roman Missal*, Third Edition (United States Conference of Catholic Bishops, 2011), available at uscgb.org.

D.1 *Victimæ paschali laudes*

Wipo of Burgundy, c. 1048. Sequence for Easter Sunday.

Victimæ paschali laudes / immolent Christiani.

Let Christians offer praises to the Paschal Victim.

Agnus redemit oves: / Christus innocens Patri / reconciliavit peccatores.

The Lamb has redeemed the sheep: the innocent Christ has reconciled sinners to the Father.

Mors et vita duello / conflixere mirando: / dux vitæ mortuus / regnat vivus.

Death and life clashed in a wondrous contest: the Lord of life, having died, now reigns living.

Dic nobis, Maria, / quid vidisti in via?

Tell us, Mary, what did you see on the way?

Sepulcrum Christi viventis, / et gloriam vidi resurgentis:

I saw the tomb of the living Christ, and the glory of his rising:

Angelicos testes, / sudarium et vestes.

the angelic witnesses, the burial cloth and the grave clothes.

Surrexit Christus spes mea: / præcedet suos in Galilæam.

Christ my hope has risen: he goes before his own into Galilee.

Scimus Christum surrexisse / a mortuis vere: / tu nobis, victor Rex, miserere.

We know that Christ has truly risen from the dead: you, victorious King, have mercy on us.

D.2 Veni Sancte Spiritus

Attr. Stephen Langton (d. 1228) or Pope Innocent III (d. 1216). Sequence for Pentecost Sunday.

Veni, Sancte Spiritus, / et emitte cœlitus / lucis tuæ radium.

Come, Holy Spirit, and send from heaven the ray of your light.

Veni, pater pauperum, / veni, dator munerum, / veni, lumen cordium.

Come, father of the poor, come, giver of gifts, come, light of hearts.

Consolator optime, / dulcis hospes animæ, / dulce refrigerium.

Best of comforters, sweet guest of the soul, sweet refreshment.

In labore requies, / in æstu temperies, / in fletu solatium.

Rest in labor, coolness in heat, consolation in weeping.

O lux beatissima, / reple cordis intima / tuorum fidelium.

O most blessed light, fill the inmost depths of the hearts of your faithful.

Sine tuo numine, / nihil est in homine, / nihil est innoxium.

Without your divine power, nothing in man has worth, nothing is without harm.

Lava quod est sordidum, / riga quod est aridum, / sana quod est saucium.

Wash what is stained, water what is dry, heal what is wounded.

Flecte quod est rigidum, / fove quod est frigidum, / rege quod est devium.

Bend what is rigid, warm what is cold, guide what has gone astray.

Da tuis fidelibus, / in te confidentibus, / sacrum septenarium.

Give to your faithful who trust in you the sevenfold sacred gift.

Da virtutis meritum, / da salutis exitum, / da perenne gaudium.

Give the reward of virtue, give the passage of salvation, give everlasting joy.

D.3 *Lauda Sion Salvatorem*

Thomas Aquinas, 1264. Sequence for the Solemnity of the Most Holy Body and Blood of Christ (Corpus Christi).

Lauda, Sion, Salvatorem, / lauda ducem et pastorem / in hymnis et canticis.

Praise, O Zion, your Savior, praise your leader and shepherd in hymns and songs.

Quantum potes, tantum aude: / quia maior omni laude, / nec laudare sufficis.

Dare as much as you are able: for he is greater than all praise, and you can never praise him enough.

Laudis thema specialis, / panis vivus et vitalis / hodie proponitur.

A special theme of praise, the living and life-giving bread, is set before us today.

Quem in sacræ mensa cænæ, / turbæ fratrum duodenæ / datum non ambigitur.

Which at the table of the holy supper was given, without doubt, to the company of twelve brothers.

Sit laus plena, sit sonora, / sit iucunda, sit decora / mentis iubilatio.

Let the praise be full, let it be resonant, let the rejoicing of the mind be joyful and fitting.

Dies enim solemnus agitur, / in qua mensæ prima recolitur / huius institutio.

For this solemn day is celebrated on which the first founding of this table is recalled.

In hac mensa novi Regis, / novum Pascha novæ legis / phase vetus terminat.

At this table of the new King, the new Passover of the new law brings the old Passover to its end.

Vetustatem novitas, / umbram fugat veritas, / noctem lux eliminat.

Newness drives out the old, truth drives out the shadow, light banishes the night.

Quod in cæna Christus gessit, / faciendum hoc expressit / in sui memoriam.

What Christ did at the supper, he commanded to be done in his memory.

Docti sacris institutis, / panem, vinum, in salutis / consecramus hostiam.

Taught by sacred ordinances, we consecrate bread and wine as the saving offering.

Dogma datur Christianis, / quod in carnem transit panis, / et vinum in sanguinem.

This is the doctrine given to Christians: that bread passes into flesh, and wine into blood.

Quod non capis, quod non vides, / animosa firmat fides, / præter rerum ordinem.

What you neither grasp nor see, courageous faith affirms, beyond the order of natural things.

Sub diversis speciebus, / signis tantum, et non rebus, / latent res eximiæ.

Under different outward forms — signs only, not the underlying realities — surpassing realities lie hidden.

Caro cibus, sanguis potus: / manet tamen Christus totus / sub utraque specie.

Flesh is food, blood is drink: yet Christ remains whole under each of the two kinds.

A sumente non concisus, / non confractus, non divisus: / integer accipitur.

Not cut, not broken, not divided by the one who receives: he is taken whole.

Sumit unus, sumunt mille: / quantum isti, tantum ille: / nec sumptus consumitur.

One receives, a thousand receive: each receives as much as that one: nor is he consumed in the receiving.

Sumunt boni, sumunt mali: / sorte tamen inæquali, / vitæ vel interitus.

The good receive, the evil receive: yet with unequal outcome, of life or of destruction.

Mors est malis, vita bonis: / vide paris sumptionis / quam sit dispar exitus.

Death for the wicked, life for the good: see how different is the outcome of an equal reception.

Fracto demum sacramento, / ne vacilles, sed memento / tantum esse sub fragmento / quantum toto tegitur.

When the sacrament is broken, do not waver, but remember that as much is present under each fragment as is contained in the whole.

Nulla rei fit scissura: / signi tantum fit fractura: / qua nec status nec statura / signati minuitur.

No division is made of the reality: only the sign is broken: whereby neither the condition nor the stature of what is signified is diminished.

Ecce panis angelorum, / factus cibus viatorum: / vere mirum et singulare!

Behold the bread of angels, made the food of pilgrims: truly wondrous and singular!

Sub diversis speciebus, / in figuris præsignatur: / Isaac immolatus, / agnus Paschæ deputatus, / manna patribus datur.

Under different outward forms, it was foretold in figures: Isaac offered in sacrifice, the lamb appointed for Passover, the manna given to the fathers.

Bone pastor, panis vere, / Iesu, nostri miserere: / tu nos pasce, nos tuere: / tu nos bona fac videre / in terra viventium.

Good shepherd, true bread, Jesus, have mercy on us: feed us, guard us: bring us to see the good things in the land of the living.

Tu qui cuncta scis et vales, / qui nos pascis hic mortales: / tuos ibi commensales, / coheredes et sodales / fac sanctorum civium.

You who know and can do all things, who feed us here as mortals: make us there your table companions, co-heirs and companions of the holy citizens.

D.4 Stabat Mater dolorosa

Attr. Jacopone da Todi, OFM (c. 1236–1306). Sequence for the Feast of Our Lady of Sorrows.

Stabat Mater dolorosa / iuxta Crucem lacrimosa, / dum pendebat Filius.

The sorrowful Mother stood weeping beside the Cross while her Son hung upon it.

Cuius animam gementem, / contristatam et dolentem / pertransivit gladius.

Through her groaning soul, sorrowful and grieving, a sword passed.

O quam tristis et afflicta / fuit illa benedicta / Mater Unigeniti!

O how sad and afflicted was that blessed Mother of the Only-Begotten!

Quæ mœrebat et dolebat, / pia Mater, dum videbat / nati pœnas incliti.

That devoted Mother grieved and sorrowed as she beheld the sufferings of her glorious Son.

Quis est homo qui non fleret, / Matrem Christi si videret / in tanto supplicio?

What person would not weep, seeing the Mother of Christ in such great torment?

Quis non posset contristari / Christi Matrem contemplari / dolentem cum Filio?

Who could refrain from sorrow, contemplating the Mother of Christ grieving with her Son?

Pro peccatis suæ gentis / vidit Iesum in tormentis, / et flagellis subditum.

For the sins of his people she saw Jesus in torments and subjected to scourging.

Vidit suum dulcem Natum / moriendo desolatum, / dum emisit spiritum.

She saw her sweet Son desolate in dying, as he breathed his last.

Eia, Mater, fons amoris! / Me sentire vim doloris / fac, ut tecum lugeam.

Come, Mother, fountain of love! Make me feel the force of your sorrow, that I may mourn with you.

Fac, ut ardeat cor meum / in amando Christum Deum / ut sibi complaceam.

Make my heart burn in loving Christ my God, that I may please him.

Sancta Mater, istud agas, / Crucifixi fige plagas / cordi meo valide.

Holy Mother, do this: fix the wounds of the Crucified firmly in my heart.

Tui Nati vulnerati, / tam dignati pro me pati, / pœnas mecum divide.

Share with me the sufferings of your wounded Son, who so condescended to suffer for me.

Fac me tecum pie flere, / Crucifixi condolere, / donec ego vixero.

Make me weep devoutly with you, to grieve with the Crucified, for as long as I live.

luxta Crucem tecum stare, / et me tibi sociare / in planctu desidero.

I desire to stand beside the Cross with you and to join myself to you in lamentation.

Virgo virginum præclara, / mihi iam non sis amara: / fac me tecum plangere.

Illustrious Virgin of virgins, be not now harsh toward me: make me weep with you.

Fac, ut portem Christi mortem, / passionis fac consortem, / et plagas recolere.

Make me bear the death of Christ, make me a sharer in the Passion, and to contemplate his wounds.

Fac me plagis vulnerari, / fac me Cruce inebriari, / et cruore Filii.

Make me to be wounded by his wounds, make me to be made drunk with the Cross and with the blood of your Son.

Flammis ne urar succensus, / per te, Virgo, sim defensus / in die iudicii.

That I may not be consumed by flames, let me be defended by you, O Virgin, on the day of judgment.

Christe, cum sit hinc exire, / da per Matrem me venire / ad palmam victoriæ.

O Christ, when it is time to depart from here, grant that through the Mother I may come to the palm of victory.

Quando corpus morietur, / fac, ut animæ donetur / paradisi gloria.

When the body dies, grant that to the soul may be given the glory of paradise.

D.5 *Dies Iræ*

Attr. Thomas of Celano, OFM (c. 1200–c. 1265). Sequence of the Mass for the Dead (Requiem).

Dies iræ, dies illa, / solvet sæclum in favilla: / teste David cum Sibylla.

That day, the day of wrath, will dissolve the age in ashes: as David and the Sibyl bear witness.

Quantus tremor est futurus, / quando iudex est venturus, / cuncta stricte discussurus!

What great trembling there will be, when the Judge is to come, to examine all things strictly!

Tuba mirum spargens sonum / per sepulcra regionum, / coget omnes ante thronum.

The trumpet, scattering its wondrous sound through the tombs of all regions, will gather all before the throne.

Mors stupebit et natura, / cum resurget creatura, / iudicanti responsura.

Death and nature will be astonished, when all creation rises to answer before the Judge.

Liber scriptus proferetur, / in quo totum continetur, / unde mundus iudicetur.

A written book will be brought forth, in which everything is contained, by which the world will be judged.

Iudex ergo cum sedebit, / quidquid latet, apparebit: / nil inultum remanebit.

When therefore the Judge takes his seat, whatever is hidden will appear: nothing will remain unavenged.

Quid sum miser tunc dicturus? / Quem patronum rogaturus, / cum vix iustus sit securus?

What am I, a wretch, then to say? What patron shall I implore, when the just man himself is scarcely safe?

Rex tremendæ maiestatis, / qui salvandos salvas gratis, / salva me, fons pietatis.

King of tremendous majesty, who freely saves those who are to be saved, save me, fountain of mercy.

Recordare, Iesu pie, / quod sum causa tuæ viæ: / ne me perdas illa die.

Remember, merciful Jesus, that I am the cause of your journey: do not destroy me on that day.

Quærens me, sedisti lassus: / redemisti Crucem passus: / tantus labor non sit cassus.

Seeking me, you sat down weary; you redeemed me by enduring the Cross: let so great a labor not be in vain.

Iuste iudex ultionis, / donum fac remissionis / ante diem rationis.

Just Judge of vengeance, grant the gift of forgiveness before the day of reckoning.

Ingemisco, tamquam reus: / culpa rubet vultus meus: / supplicanti parce, Deus.

I groan as one who is guilty: guilt reddens my face: spare the one who supplicates, O God.

Qui Mariam absolvisti, / et latronem exaudisti, / mihi quoque spem dedisti.

You who absolved Mary, and heard the thief, have given hope to me as well.

Preces meæ non sunt dignæ: / sed tu bonus fac benigne, / ne perenni cremer igne.

My prayers are not worthy: but you who are good, act mercifully, that I may not burn in everlasting fire.

Inter oves locum præsta, / et ab hœdis me sequestra, / statuens in parte dextra.

Grant me a place among the sheep, and separate me from the goats, setting me on the right hand.

Confutatis maledictis, / flammis acribus addictis, / voca me cum benedictis.

When the accursed have been confounded, consigned to the bitter flames, call me with the blessed.

Oro supplex et acclinis, / cor contritum quasi cinis: / gere curam mei finis.

I pray, suppliant and bowed down, my heart contrite as ashes: take care of my final end.

Lacrimosa dies illa, / qua resurget ex favilla / iudicandus homo reus: / huic ergo parce, Deus.

That tearful day, on which from the ashes will rise the guilty man who is to be judged: spare him therefore, O God.

Pie Iesu Domine, / dona eis requiem. Amen.

Merciful Lord Jesus, grant them rest. Amen.

English translations are the author's own prose renderings for scholarly reference. Authoritative liturgical English translations are those of the International Commission on English in the Liturgy (ICEL), published in the Roman Missal, Third Edition (United States Conference of Catholic Bishops, 2011), available at uscbb.org.

Hashtags

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