

that we have the glorious Office of saint Thomas, before which that of Liege paled, and eventually disappeared. Tradition says that when he offered it to his Divine Master in the church, a voice came (like that of Paris and Naples) from the tabernacle : "Thou hast written well of Me, Thomas !" Those two beautiful fragments of his hymns which are used at Benediction, "O Salutaris Hostia" and "Tantum Ergo" are familiar to all the children of the Church.

MODE OF VENERATION OF THE HOLY CORPORAL

We conclude by describing the ceremony of exposing "SS. Corporale." The clergy approach the chapel of the Blessed Sacrament with acolytes bearing torches and incense, and the candles are lighted on the altar. The "Lauda Sion" is then recited. Then a canon in white stole over his rochet and ermine *cappa parva*, mounts the nine steps behind the altar, and with the four different keys—belonging to the Bishop, the Chapter, the Cathedral Fabric, and the Municipality of the City—unlocks the great iron folding doors of the lofty monument of marble in which it is kept. Then, descending, he incenses it thrice on his knees. The red curtain is drawn, the silk cover is lifted off the silver monstrance, and its little doors are thrown open. Kneeling in my cotta and stole along with the canon, inside the small chamber of this "turre fortitudinis," he kindly held a taper to the shrine, and under the large glass I beheld the outspread "Holy Corporal." The sight is certainly very marvellous, and calculated to arouse one's faith. There on each of the twenty spaces was a large stain or smear of a reddish brown colour, of different shades. No doubt in the original folding of the Corporal, six hundreds years ago, the stains of blood would naturally be transmitted in a greater or less degree over the entire cloth. Hence there are said to be no less than eighty-three marks, of which twelve are very large. The fragment of the Host that became transformed is seen above, under a crystal, beneath the centre spire, or apex of the shrine, beneath the jewelled crucifix that surmounts this marvellous work of the silversmith of Siena, a wonder of sacred art ! After the opened shrine had been again incensed, the versicle