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PROPOSALS FOR INCULTURATION IN LITURGICAL MUSIC IN POLAND

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Abstract. In recent years, the music performed as part of the liturgy has been attracting an increasing amount of criticism. Many attempts have been made to introduce various substitutes for true musical art into the liturgy, including popular music. The author of the article is critical of relativism in art and asks about the limits of liturgical-musical liberalism, pointing to the dangers of misunderstanding inculturation. Considering the deeply rooted traditions of the Polish Church, he offers specific proposals for inculturation in liturgical music, in the liturgy and during services or devotions.

Keywords: inculturation; liturgy; liturgical music; popular music, Polish Church tradition.

Streszczenie. Propozycje inkulturacji w muzyce liturgicznej w Polsce. W ostatnich latach narasta coraz więcej zastrzeżeń w stosunku do muzyki liturgicznej. Podejmuje się wiele prób wprowadzania do liturgii różnych substytutów prawdziwej sztuki muzycznej, m.in. muzyki popularnej. Autor artykułu krytycznie odnosi się do relatywizmu w dziedzinie sztuki, pyta o granice liberalizmu liturgiczno-muzycznego i wskazuje na zagrożenia wynikające z błędnego rozumienia inkulturacji. Mając na względzie silnie zakorzenione kościelne tradycje polskie, wskazuje konkretne propozycje inkulturacji w muzyce liturgicznej, w liturgii oraz podczas nabożeństw.

Słowa kluczowe: inkulturacja; liturgia; muzyka liturgiczna; muzyka popularna; polska tradycja kościelna.

Today, we are witnessing a wide-scale infiltration of subculture into various areas of human life. Music created by the human genius is very often relegated to the background. For many, it becomes difficult, unnecessary, and even harmful.¹ In recent years, the music performed as part of the liturgy has been attracting an increasing amount of criticism. It is easy to notice the introduction of musical pieces which are trivial, kitschy and impossible to reconcile in any way with the culture of the Gospel. In the spirit of the Council's teachings, music "forms a necessary or integral part of solemn liturgy" (SC no. 112). Admittedly, the Church permits inculturation, but only as long as it involves the input of cultures of different nations into the Roman culture, its enrichment, and not its dismantling.² In the face of such threats, the question arises: How to escape from this impasse? Considering the deeply rooted traditions of the Polish Church and the fact that liturgical music in every era has created styles and forms relevant to itself, it is important to determine how they can be rediscovered and restored – taking into account appropriate documents of the Church on the issue of the liturgy and music. This will provide an opportunity for an appropriately understood inculturation of the liturgy and liturgical music that corresponds to the mentality and needs of the modern Christian.

1. INCULTURATION AND CULTURAL PLURALISM

The term "inculturation" has come into academic circulation fairly recently. Although ambiguous, it is most often used to define the relationship between religion and a specific culture. Most likely, the word "inculturation" was first used in sociology in 1948 to express the process of an individual growing into the culture of a society. In a theological

¹ *The article expands and supplements the author's earlier text: *Granice inkulturacji w muzyce liturgicznej*, in: *Tożsamość muzyki sakralnej w dialogu z kulturą współczesną*, ed. J. Bramorski, Gdańsk 2017, pp. 40–55.

I. Pawlak, *Muzyka liturgiczna po Soborze Watykańskim II w świetle dokumentów Kościoła*, Lublin 2001, p. 213.

² I. Pawlak, *Muzyka jako niezbędny element pracy duszpasterskiej*, in: *Muzyka i śpiew liturgiczny*, ed. J. Zimny, Sandomierz 2002, p. 56.

sense, it emerged in 1959 during the Missiology Week at the University of Leuven (Belgium), although the meaning of the term was not defined at that time.³ The first Church document in which the word “inculturation” appeared was the “Message to the People of God” issued by the Synod of Bishops in 1977. In the area of liturgy, the issue of inculturation was first addressed by C. Valenziano in 1979.⁴

The notion of inculturation has appeared in the sphere of liturgy relatively recently. The term was not used in any of the documents of the Second Vatican Council (1962–1965). Nevertheless, the Council noted the need for adaptation of the Gospel’s message to specific cultures (Constitution on the Sacred Liturgy, nos. 37–40). This is a complex process that entails a dialogue between faith and culture whereby both these realities interpenetrate and enrich each other through mutual exchange.⁵ A fundamental issue in comprehending the phenomenon of inculturation in the sphere of liturgical music is to establish a proper definition of culture in the first place. Many definitions of culture have been formulated in academic literature so far. One of them was proposed by Bernard Lonergan (1904–1984), a Canadian Jesuit. He claimed that “according to the ancient vision, culture is the opposite of barbarism.”⁶ Paraphrasing this thought with respect to liturgical music, it can be said that the music performed in the liturgy nowadays is often not only the opposite of high art, but also a significant departure from the norms set for it, and in extreme cases (e.g. at so-called rock masses during which songs are performed in a rock style and parts of the mass are sung in a rock manner by the celebrant) becomes a manifestation of liturgical barbarism. Instead of encouraging spiritual reflection, it induces one to follow the personalities promoted by the media. According to the Roman instruction *The Roman Liturgy and Inculturation*, inculturation means

³ D. Brzeziński, *Wiara i jej celebrowanie w kulturze. Systematyzacja pojęć*, “Teologia i Człowiek” 27 (2014) no. 3, p. 12.

⁴ *Ibid.*

⁵ K. M. Kaproń, *Współczesna inkultrowanie w liturgii w kontekście doświadczeń Kościoła Pierwszego Tysiąclecia*, “Anamnesis” 68 (2012) no. 1, pp. 92–93.

⁶ B. Lonergan, *Method in Theology*, New York 1972, p. 231.

an intimate transformation of the authentic cultural values by their integration into Christianity and the implantation of Christianity into different human cultures. [...] By inculturation, the Church makes the Gospel incarnate in different cultures and at the same time introduces peoples, together with their cultures, into her own community (no. 4).⁷

An example of properly understood inculturation is the medieval process of Romanisation of the Gallic liturgy of that time, including obligatory songs. The meeting between the Roman liturgy and the culture of the northern peoples of Charles the Great's empire (771–814) played a significant role in that respect. The original simplicity and cohesion – characteristic of the Roman genius – were confronted with the Gallic culture. In consequence, that meeting led to the formation of a new liturgy, full of previously unknown means of expression (e.g. tropes, sequences or hymns).⁸ The liturgy transformed in this way, integrating many elements, returned to Rome to praise God even more magnificently and abundantly. It is possible to indicate many more similar exemplifications of inculturation models in the history of the Church, including the terminology taken from the Hebrew or Aramaic languages that permanently enriched Christianity, for example *hosanna*, *hallelujah*, *maranatha* or *amen*.⁹ These examples show how Christianity, being an “outside” religion, inserted its doctrine and rituals into pagan cultures, assimilating them in a better way at the same time. In this manner, a religious compromise was reached in which it was not easy to “sift out Christian orthodoxy from traditions of the peoples being evangelised.”¹⁰ This phenomenon is presented quite clearly in the letter of Pope Gregory the Great (590–604) to the Benedictine monk Augustine of Canterbury (died 604/605), who was evangelising Anglo-Saxons at that time:

⁷ Congregatio de Cultu Divino et Disciplina Sacramentorum, De Liturgia romana et inculturatione. Instructio Quarta ad executionem constitutionis Concilii Vaticani Secundi de Sacra Liturgia recte ordinandam (ad Const. art. 37–40), 25 January 1994, AAS 87 (1995) 288–314.

⁸ P. Wiśniewski, *Śpiewy późnośredniowieczne w antyfonarzach płockich z XV/XVI wieku na podstawie responsoriów Matutinum*, Lublin 2010, p. 116.

⁹ K.M. Kaproń, *Współczesna inkulturacja*, pp. 96–100.

¹⁰ *Ibid.*, p. 99.

After detailed consideration we took a decision concerning the Angles: absolutely not to destroy these people's temples of gods, only idols which are there; to take holy water and sprinkle these temples with it, build altars and place relics there; because if these temples have been decently built it is necessary and sufficient just to change their purpose: from the place where idols are worshipped they should be transformed into the place where true God is praised. In this way, the people, seeing that their shrines are respected, will discard misconceptions from their hearts more readily, and knowing and worshipping true God, will gather more confidently in the places they are used to.¹¹

Thus, it is easy to notice a process of mutual influence between Christianity and local traditions, especially in the sphere of the liturgy. While integrating into the cultures of the nations being evangelised, Christianity drew on their wealth at the same time, taking over some elements compatible with the Gospel, for example forms and texts of prayer from the Jewish cult which were adjusted to the Christian worship (psalms), some elements of the Byzantine and Roman court ceremonial (e.g. processions, incense burning, vestments), the manner of alternate singing from the synagogue liturgy, etc.¹² A breakthrough event in this respect was a document of the Congregation for Divine Worship and the Discipline of the Sacraments: *The Roman Liturgy and Inculturation*, entirely devoted to the issue discussed here. In accordance with the document's guidelines, inculturation can refer to:

- language, which is “the primary means of communication for people” (no. 39);
- music and singing, which are “expressions of a nation's soul” (no. 40). Such musical forms and instruments which are appropriate to the temple's dignity and contribute to the edification of the faithful can be admitted to the Divine Worship; and
- gestures and postures expressing man's status towards God in the culture of a given country, imbued with the Christian meaning (no. 41).

¹¹ Ibid.

¹² A. Zając, *Inkulturowanie w obszarze muzyki liturgicznej wobec wyzwań współczesnej muzycznej pop-kultury*, in: *Musicam Sacram Promovere*, ed. R. Tyrała, Kraków 2004, p. 65.

Thus, inculturation is closely associated with a specific culture in the first place. In other words, works of art – including the art of music – of a given nation should help the faithful celebrate the liturgy as they are the most comprehensible for that particular community. Although the instruction *Varietates legitimae* (25 January 1994) permits certain adjustments, they are only possible with the consent of the episcopal conferences of particular countries. Hence, cultural pluralism in the sphere of the liturgy and the music associated with it cannot be understood as a mixing of cultures that erases differences between nations. Salvation was done by Christ in a specific culture. The Church also conducts its mission, “offers prayers to God and celebrates the Paschal Mystery using the achievements of various cultures.”¹³ However, the Church always does it in a particular culture, in a specific place and time, taking into account local customs.

2. THE LIMITS OF INCULTURATION

In the light of the reflections presented so far, the question arises whether the Church is aware of the limits of inculturation in liturgical music or the threats that result from the miscomprehension of inculturation. In all relevant statements, the Church emphasises that not every musical genre is suitable for worshipping God. Any attempts at introducing, for example, rock music into the liturgy cause much harm, even though they are only a passing fad.¹⁴ Thus, the resulting “trivialization of faith is not a new inculturation but a denial of its culture and prostitution committed with non-culture.”¹⁵ Intending to cross the boundaries of the European spirit, the Church must face the cultural universalisation

¹³ H. Słotwińska, *Wielokulturowość a tożsamość*, “Roczniki Teologiczne” 63 (2016) no. 11, pp. 92–95.

¹⁴ „Rock [...] is the expression of elemental passions, and at rock festivals it assumes a cultic character, a form of worship, in fact, in opposition to Christian worship. People are, so to speak, released from themselves by the experience of being part of a crowd and by the emotional shock of rhythm, noise, and special lighting effects. [...] The participants sink, as it were, beneath the elemental force of the universe,” cf. J. Ratzinger, *The Spirit of the Liturgy*, transl. John Saward, San Francisco 2000, p. 148.

¹⁵ J. Ratzinger, *Nowa pieśń dla Pana*, transl. J. Zychowicz, Kraków 1999, p. 173.

also in the domain of liturgical music. In the process of inculturation, it is important to remember to preserve the Christian identity on the one hand and to let the Christian universality develop further on the other.¹⁶ The Christian liturgy is not just an activity of a particular group or a local Church; it is humanity approaching Christ and Christ getting closer to people. This mutual approaching should result in “the one divine assembly, of all men.”¹⁷

Nevertheless, there are still tendencies to introduce elements of popular culture into religious music. This type of avant-garde is at odds with the spirit of the liturgy and invokes a number of objections, primarily due to its banal character.¹⁸ Moreover, the decreasing standard of culture in the society is conducive to such initiatives. In this way, in a considerable part of our churches, liturgy has been deprived of *sacrum*, solemnity and dignity, and the rites have been turned into “social gatherings.”¹⁹

The constitution *Sacrosanctum concilium* and the instruction on inculturation point to three principal conditions of correctly understood inculturation. These are: compliance with the spirit of liturgy, accordance with the dignity of the temple and edification of the faithful.²⁰ The liturgy is God’s message to man, administered by the Church. It means that nothing in liturgy, including music, is a private and arbitrary issue. No person, apart from the Church, is the owner of the liturgy, and the liturgy itself also comprises songs arranged in a certain order.²¹ A different way of understanding and celebrating the liturgy deprives it of its identity and *raison d’être*, making it serve nobody and nothing. Therefore, the congregation who gather to celebrate the holy liturgy as instructed by the Lord do something which is solemn and significant to the highest degree, they receive the Eucharist from Christ their Lord “not as

¹⁶ J. Ratzinger, *The Spirit of the Liturgy*, p. 148.

¹⁷ *Ibid.*, p. 49.

¹⁸ A. Zając, *Inkulturacyja w obszarze muzyki liturgicznej*, p. 71.

¹⁹ I. Pawlak, *Spór o pieśń w liturgii*, in: *Muzyka liturgiczna w Kościele Katowickim 1925–2005*, ed. W. Hudek, Katowice 2005, p. 20.

²⁰ P. Wiśniewski, *Inkulturacyja muzyczna w liturgii po Soborze Watykańskim II. W kontekście rozważań Josepha Ratzingera*, “*Studia Płockie*” 34 (2006), pp. 57–67.

²¹ I. Pawlak, *Dlaczego chorał gregoriański?*, “*Annales Lublinenses pro Musica Sacra*” 3 (2012) no. 3, p. 194.

one gift – however precious – among so many others, but as *the gift par excellence*.”²²

The whole tradition of the Western art of music confirms the inseparability of the liturgy and music, from the medieval chant to the 20th-century avant-garde music.²³ The art of music in the liturgy is supposed not to make the liturgy more attractive, but rather to contribute to a better understanding of the Word of God, to create an atmosphere of concentration and joyful lifting of minds and hearts to God. The liturgy must preserve its own identity, and liturgical music should stay faithful to its tradition. In order to comply with the spirit of the liturgy, music must be a prayer and a reference to God; it must be integrated with the liturgy. It should be characterised by a strict connection with liturgical texts and actions, high aesthetic value of composition and an adequate level of performance.²⁴ Searching for the highest quality of artistry in liturgical music should be accompanied by its subordination to the glory of God.²⁵ Are these goals achieved, for example, by a primitive repertoire and a low performance standard of youth vocal-instrumental bands? It seems that instead of asking about the limits of inculturation, we should rather put a question about the limits of liturgical-musical liberalism. As a commentary, I would like to quote a longer passage by I. Pawlak, a respected and unquestionable authority on liturgical music in Poland:

The doublethink on this issue consists in the fact that people who are responsible for the appropriate shape of the liturgy often admit that quite primitive music has been introduced and that the so-called performances are aimed more at the promotion of the bands themselves than at the edification of the faithful. Nevertheless, they think that such times have come when ‘the worse’ should be tolerated for the sake of filling the liturgy with any sounds, because contemporary people like neither silence nor order. This is why the liturgy is still being ruined with music which should never have crossed the threshold of a church. Jesus cleansed the temple right away: he expelled the merchants with their commodities

²² John Paul II, *Ecclesia de Eucharistia*, 17 April 2003, no. 11b.

²³ J. Waloszek, *Muzyka w Eucharystii*, in: *Mysterium Eucharystii*, ed. M. Worbs, Opole 2005, p. 53.

²⁴ I. Pawlak, *Piękno muzyki liturgicznej*, “*Liturgia Sacra*” 11 (2005) no. 2, p. 373.

²⁵ Idem, *Muzyka liturgiczna*, p. 92.

and the bankers with their money outside (J 2:15). Should it not be done to those who *per fas et nefas* eliminate the tradition of the Church and permit the so-called pluralism in art as a result of which they turn our temples into markets?²⁶

Is this kind of musical secularisation of the liturgy a proper face of inculturation?

In the context of the “dignity of the temple” criterion, it seems that relativism is one of the most serious threats connected with inculturation. The Church has to be critical of this kind of music, since it expresses a completely different hierarchy of values and leads to false goals. This type of music, being a grotesque substitute for real music, cannot become the norm! Otherwise, it may turn out that as a result of it being permitted, the church building will have lost its original sense of existence and will have become one of the many places where the infantile mass culture is presented. The Church and the liturgy celebrated solemnly therein must have an air of holiness that attracts the faithful to the “higher world.”²⁷

According to the instruction on inculturation,

among some peoples, singing is instinctively accompanied by hand-clapping, rhythmic swaying and dance movements on the part of the participants. Such forms of external expression can have a place in the liturgical actions of these peoples on condition that they are always the expression of true communal prayer of adoration, praise, offering and supplication, and not simply a performance (no. 40).

The document warns against introducing such elements into the liturgical actions that would not contribute to the spiritual edification of the faithful. Only the Magisterium of the Church is entitled to provide specific guidelines concerning such music, establish the direction of its development and prevent obvious abuse. In this way, the authority of the Church becomes the legislator and commentator of liturgical music,²⁸ which should be a tool in the Divine Worship and in the involvement

²⁶ Idem, *Muzyka liturgiczna w obliczu postmodernizmu*, pp. 38–39.

²⁷ D. von Hildebrand, *Koń trojański w mieście Boga*, transl. J. Wocial, Warszawa 2000, p. 310.

²⁸ I. Pawlak, *Muzyka liturgiczna*, p. 119.

of the congregation in an attitude of prayer.²⁹ Therefore, liturgical music must differ from any other musical genre:

music whose aim is to serve the Christian liturgy should be subordinate to the word [...]. It cannot [...] break away from the internal direction of this word which gives it an infinitely free space but also determines its certain specific lines. By its nature, liturgical music must differ from the music which is supposed to put listeners in rhythmical ecstasy and narcotic intoxication [...]. Music ought to [...] introduce the praying people into the communion with Christ. It should be accessible but, at the same time, lead them further – in the direction formulated by the liturgy itself in an exquisitely coherent way at the beginning of the Eucharistic Prayer: *sursum corda*.³⁰

According to the instruction *Redemptionis Sacramentum* (25 March 2004), “it is the right of all of Christ’s faithful that the Liturgy [...] should truly be as the Church wishes, according to her stipulations as prescribed in the liturgical books and in the other laws and norms” (no. 12). Liturgical music should take into account all the participants of the liturgical congregation, which means a firm rejection of any type of experimentation and arbitrariness. In its sanctifying role for a human, liturgical music should give prayer a fuller expression, contribute to unanimity among the congregation and grant the holy rites a ceremonious character.³¹ Are these conditions fulfilled by popular music?

Thus, “inculturation” of a subculture in the field of liturgical music is taking place right in front of our eyes. A low level of musical culture combined with culpable and conscious ignorance make many of those responsible for the liturgy organise everything according to their own will. Congresses on liturgical music, conferences on sacred music and scientific periodicals discussing these issues go unnoticed. As B. Rutkowski, an eminent Polish organist indicated as early as 1934, the church art proposed today “is fully subordinate to the tastes of the wide masses, which have never been sophisticated. [...] And everything which the masses like, which caters to their tastes and which is suited to their mediocrity is sup-

²⁹ Ibid., p. 61.

³⁰ J. Ratzinger, *Nowa pieśń*, p. 217.

³¹ I. Pawlak, *Muzyka liturgiczna*, pp. 62–63.

ported and popularised.”³² Moreover, in his evaluation of the post-conciliar reform of the liturgy, the German philosopher Dietrich von Hildebrand notes regretfully that we can talk about a “lethargy of the guardians” in the Church today, that is total dormancy of the clergy who, for the sake of *aggiornamento*, move with the times, permitting the vineyard of the Lord to be treacherously ravaged.³³ It will not be an exaggeration to state that a great majority of those responsible for sacred music have never familiarised themselves with the instruction on inculturation, with the instruction *Musicam sacram* or with any other document concerning this issue. This is why so-called progressive music is promoted nowadays, artistically shallow, non-liturgical, destructive in its impact, frequently full of inappropriate means of expression, absolutising one style,³⁴ trying to assume the proportions of sacred music. It is necessary to protest firmly against the pursuit of this type of false inculturation which is just an expression of arbitrariness in liturgy.

It is worth mentioning here that starting from the Baroque era, the Church did not strive for inculturation in music, but rather sought the most appropriate musical language to express the mystery of the faith during its liturgy, and having shaped it, imposed the tone on the entirety of Western music. This hegemony of Church music so thoroughly took over the contemporary musical imagination that it was the world that searched for its own musical language. The fact is that the worlds of secular and Church music permeated one another to a certain degree, which is proven by – among other things – the episode of *travestimento spirituale* as part of the *ars subtilior* style, or the Renaissance manner of composing masses based on the *cantus firmus* drawn from secular melodies.³⁵ Nevertheless, the strength of Catholic Church music, as accurately highlighted by A. Karpowicz-Zbińkowska,

³² I. Pawlak, *W poszukiwaniu muzycznego idiomu okresów roku kościelnego w polskiej monodii liturgicznej*, “Annales Lublinenses pro Musica Sacra” 7 (2016) no. 7, p. 154.

³³ I. Pawlak, *Muzyka liturgiczna w obliczu postmodernizmu*, p. 39.

³⁴ A. Mycka, *Zasady praxis chorału gregoriańskiego zamieszczone w wybranych średniowiecznych traktatach teoretycznych*, “Annales Lublinenses pro Musica Sacra” 7 (2016) no. 7, pp. 117–133.

³⁵ A. Karpowicz-Zbińkowska, *Czy muzyce kościelnej potrzeba jest „inkulturacja”?*, “Christianitas” 73 (2018), p. 148.

was that individual, inimitable, and recognizable musical style. Regardless of whether we are speaking of the musical language of the Gregorian chant, the early Medieval polyphony or the mature polyphony of the Renaissance, with minor exceptions, it was impossible to mistake Church music for secular music and vice versa.³⁶

Unfortunately, the above was fraught with consequences for the art of sacred music. The momentary “affair” of Church music with the language of secular music led to the overtaking of church music by the language of secular music, which can be confirmed by, among other things, the creative output of Claudio Monteverdi (1567–1643), who used the term *seconda pratica* in reference to the style of performing Church music in which he allowed himself to be carried by creativity, as opposed to *prima pratica*, that is the style that corresponded to the then-applicable rules of creating Church music in the Palestrina style.³⁷ The innovations proposed by him in this manner (dissonance only through delay and only on the offbeat; limiting the number of leaps in the melody so as not to disrupt its shape; the shunning of the tritone³⁸) became the determinant of what was modern, emotionally rich and most moving. He justified his decision by adapting music to the nature of the text. To an untrained listener, there is nothing censurable in Monteverdi’s music. In fact, for example in the *Vespri Mariani*, the composer used identical means of expression as in his secular madrigals or operas. Thereby, the transfer of the secular musical language onto the sacred music became a starting point for the displacement of the traditional polyphonic technique from the Church’s composing practices.³⁹ The resulting loss by the Church of its own musical language began to gather strength. The effects of this are clearly visible even in the modern reality of liturgical music and its condition. However, it must not be forgotten that the Church has its own music, written *strictly* for the purposes of worship; music which holds immense strength of spirit. It only needs to be discovered anew and restored to the liturgy.

³⁶ Ibid.

³⁷ Ibid.

³⁸ D. Arnold, “*Seconda Pratica*”: A Background to Monteverdi’s Madrigals, “*Music & Letters*” 38 (1957) no. 4, pp. 341–352.

³⁹ A. Karpowicz-Zbińkowska, *Czy muzyce kościelnej*, p. 149.

“Art in the liturgy has a very specific responsibility, and precisely as such does it serve as a wellspring of culture.”⁴⁰ Paraphrasing these words, it can well be said that inculturation in liturgical music is also entrusted with huge responsibility which must not be disregarded if we want to create valuable music that would be part of the spiritual experiences of participants in the liturgy today. Hence, in order to enforce the limits of inculturation in liturgical music in the present times, it is urgently necessary to “evangelise” the liturgy. However, do those responsible for the liturgy realise this, at least to some extent?

3. PROPOSALS FOR INCULTURATION

As J. Ratzinger notes, folk and spiritual music should be in a relation of “fruitful exchange with liturgical music: on the one hand, they are both inspired and cleansed by it, and on the other hand, they also prepare new forms of liturgical music. These freer forms can then give rise to something that will enter the shared vault of the joint liturgy of the Church.”⁴¹ Care for the accessibility and comprehensibility of the liturgy accompanies all the post-conciliar guidelines. The faithful should fully participate in the performance of liturgical rites, as within them occurs the “sanctification of men in Christ and the glorification of God, to which all other activities of the Church are directed as toward their end” (SC, no. 10). It seems, therefore, that inculturation should encompass areas such as the liturgy and other services or devotions.

3.1. INCULTURATION IN THE LITURGY

Throughout the centuries, inculturation was already taking place in Poland, even though it was not referred to as such. It pertained mostly to processions, nowadays forgotten, for example the Easter procession before the High Mass, the first Polish mention of which comes from 1148 in

⁴⁰ J. Ratzinger, *The Spirit of the Liturgy*, p. 148.

⁴¹ Idem, *Nowa pieśń dla Pana*, p. 199.

Łock,⁴² the procession to the fields on St. Mark's Day (*litaniae maiores*) or the so-called Cross Days (*litaniae minores*)⁴³ and the songs associated with them. These rituals have become so integrated into the religious life of the Poles that they can easily be called Polish, even though they do not originate from Poland. The vast majority of the rituals were taken over from Western European countries in the Middle Ages. Their integration into the religious tradition made Poland a completely unique area in this respect. J. Fijałek, an eminent mediaevalist, has even put forward the thesis that the Polish songs performed during various processions were the original ones, whereas the complicated Latin songs (e.g. responsories) were a later addition.⁴⁴ According to I. Pawlak,

the history of the Church liturgy celebrated in Poland indicates that the uniformisation of the Roman rites after the Council of Trent was not fully successful in Poland. This was due to the fact that the rites and songs, both Latin and Polish, which had been removed from the liturgy pursuant to the decrees issued after the Council of Trent were preserved. [...] The so-called Piotrków books [...] managed to save [...] some of the rites and songs characteristic of Poland [...], as well as the extended rites of the Palm Sunday procession, the entombment of the Holy Sacrament preceded by the procession, the entire Resurrection procession, and the procession before the High Mass on Sundays in the Easter period.⁴⁵

These rites and rituals and the songs assigned to them had been functioning in Poland until the liturgical reform of the Second Vatican Council. Unfortunately, the liturgical ministry, highlighted by the *Constitution on the Sacred Liturgy*, abandoned the traditional differences in Poland very easily under the influence of the Roman norms. In the context of the issue of inculturation in the liturgy and in the music associated

⁴² B. Bodzioch, *Cantionale ecclesiasticum na ziemiach polskich w XIX i XX wieku*, Lublin 2014, p. 164.

⁴³ B. Nadolski, *Leksykon liturgii*, Poznań 2006, p. 742.

⁴⁴ I. Pawlak, *Repertuar śpiewów łacińskich w polskich obrzędach i zwyczajach liturgicznych zachowany w księgach piotrkowskich*, in: *Ks. Ireneusz Pawlak. De musica sacra in Polonia. Questiones selectae*, ed. S. Garnczarski, vol. 1, Tarnów 2013, pp. 137–138.

⁴⁵ I. Pawlak, *Opinia o projekcie Instrukcji Konferencji Episkopatu Polski o muzyce kościelnej w Polsce* (2015), "Annales Lublinenses pro Musica Sacra" 7 (2016) no. 7, p. 243.

with it, the question arises whether these processions should perhaps be reinstated in an altered form and in a new musical arrangement. Their rites and songs can vary between dioceses or even parishes. The instruction *Varietates legitimae* grants episcopal conferences extensive powers in this respect. However, much depends, in the first place, on the proper understanding of the spirit of the liturgy, current pastoral needs, a rediscovery of the sense of the ancient rituals and – primarily – the care of those responsible for the liturgy.

3.2. SERVICES PRESIDED OVER BY A PRIEST

During the liturgical year, there are many occasions for holding the so-called periodical services, presided over by a priest and deeply rooted in popular religiosity. The *Directory on Popular Piety and the Liturgy* (2001) clearly emphasizes that the services are “public or private expressions of Christian piety which, although not part of the Liturgy, are considered to be in harmony with the spirit, norms, and rhythms of the Liturgy. Moreover, such pious exercises are inspired to some degree by the Liturgy and lead the Christian people to the Liturgy” (no. 7). The May Devotions to the Blessed Virgin Mary are especially guarded in Poland and have dominated the awareness of the clergy and the faithful to such an extent that, according to the popular opinion, May is perceived as the Marian liturgical period.⁴⁶ However, with respect to the issue of inculturation, it is worth considering whether this service needs to have the same, usual and commonly known structure and musical repertoire each time. Do the present times not demand the introduction of a new form of this service and the songs associated with it, adjusted to the changing mentality of the 21st-century human, while keeping its previous character? Interesting suggestions on how to hold this service have been put forward by I. Pawlak, according to whom the established scheme could be enriched, for example on selected days, with the singing of the Little Office of the Immaculate Conception or with the Service of the Word with

⁴⁶ I. Pawlak, *Śpiewy maryjne w okresie wielkanocnym*, “Annales Lublinenses pro Musica Sacra” 2 (2011) no. 2, p. 90.

an extended repertoire of Marian songs published in songbooks, rarely performed or not known at all. Is it necessary to sing the Litany of Loreto every day and, what is more, always with the same melody, even though there are several melodies available? The deeply-rooted conviction that this service must be held solely in this manner demands urgent reflection today! Similar comments can be made on the celebration of the various novenas, June Devotions to the Sacred Heart of Jesus or numerous local services, including visitations of holy images, the cross, relics, etc.⁴⁷ All these celebrations testify to the Polish religious culture and our native image of *paraliturgy* which nowadays offers numerous opportunities for true inculturation. Without doubt, these proposals demand a lot from clergymen. They pose a certain difficulty which should nevertheless be overcome in order to implement them properly.

3.3. WORSHIP OF THE EUCHARIST OUTSIDE THE MASS

A key role in the development of the worship of the Eucharist was played by the introduction of the Corpus Christi celebration – initiated by Pope Urban IV and finally inaugurated by Pope John XXII in 1317.⁴⁸ It is worth remembering that in the first centuries of Christianity, the sacrament of the Holy Communion was performed in homes. In time, the practice was abandoned and the Communion liturgy began to be performed in places intended for that purpose. In light of testimony, however, it is known that certain African Christians took the Eucharist home to consume it there. This practice became prohibited around the year 400. As early as the 4th century, storing the Eucharist in private homes required paying particular respect.⁴⁹ In time, the worship of Christ present in the Communion Bread resulted in the introduction of the practice of exhibiting the Blessed Sacrament. Frequent exhibition, however, caused

⁴⁷ I. Pawlak, *Opinia o projekcie Instrukcji*, p. 244.

⁴⁸ Z. Zalewski, *Święto Bożego Ciała w Polsce do wydania rytuału piotrkowskiego* (1631), in: *Studia z dziejów liturgii w Polsce*, vol. 1, ed. M. Rechowicz, W. Schenk, Lublin 1973, p. 106.

⁴⁹ I. Pawlak, *Wiara w Eucharystię i przez Eucharystię*, “Liturgia Sacra” 18 (2012) no. 2, pp. 334–335.

an erosion of the congregation's piousness, which is why the Councils limited the practice to the Corpus Christi holiday and its octave. During subsequent centuries, further services combined with the adoration of the Blessed Sacrament emerged: the 40-hour service, the practice of eternal adoration or the Holy Hour.⁵⁰ In the context of inculturation, the question emerges whether these forms of piousness correspond fully to the mentality and needs of the modern Christian or whether it is necessary to reinvigorate the worship of the Eucharist? An interesting solution has been proposed in this regard by Ireneusz Pawlak. In his opinion, meetings with Christ in the form of the Holy Communion most often take on a very official character. For that reason, he postulates that the Eucharistic Christ should be invited to household communities so that he can be worshiped with prayer, appropriate songs and adoration in a family environment, thus making it possible to become united with Him in the Holy Communion. This practice, however, must be duly prepared through long and exhaustive catechesis. It is necessary to select families who are worthy of accepting the living God so as to eliminate the risk of offending the Blessed Sacrament. A framework program of adoration is also necessary. Its conclusion could be the practice of administering the Holy Communion to the family by a family member duly authorised to do so. A family service organised in that manner would be a continuation and supplementation of the so-called household masses common in the 19th century, which made it possible to celebrate the Sunday at home when objective difficulties did not allow participation in the Holy Service.⁵¹ This was an interesting pastoral initiative during a period when the parish network was not sufficiently developed or there were other external difficulties in the way. The recitation of appropriate texts at home gave a celebratory character to the liturgical day and formed the Christian in the sphere of the household Church liturgy.⁵² The proposal presented by

⁵⁰ Ibid., p. 336.

⁵¹ Ibid., p. 340.

⁵² These are texts of appropriately selected prayers or songs in the national language for the individual parts of the celebration. The arrangement and content of these special sets of prayers indicate their household purpose. Their household offertories emphasize connection with the celebration of the liturgical year. There are known forms of household Holy Services for the Advent, Nativity of Our Lord, Lent, Easter, Ascen-

I. Pawlak is worth considering, especially in current times – often mired by disregard for the Communion, lack of worthy participation in it, etc. Of course, it requires a substantive discussion between theologians and ministers and the approval of Church authorities. Undoubtedly, it would be a great pastoral opportunity to reinvigorate faith in the Communion. At the same time, it could provide a chance to breathe new life into the native vault of traditional Eucharistic songs.

* * *

Therefore, it is worth exposing, rediscovering and restoring the deeply-rooted Polish Church traditions, taking advantage of the rights granted to us by the Church documents concerning liturgy and music. Only then can the liturgy and liturgical music cease to be subjected to wrongly understood inculturation and, ultimately, secularisation. However, the authority of the Church must be involved in any activities of this type. Otherwise, the crisis of liturgy and related music will be further aggravated right in front of our eyes.

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