

Editorial

Dear Readers

We are pleased to present to you a new volume of our periodical *Liturgia Sacra* – a special issue marking the beginning of a new stage in our history. Starting this year, the journal will appear as an annual rather than a semi-annual publication. This decision was motivated by a number of substantive considerations. The annual format will allow us to plan the published content with even greater care while maintaining thematic diversity. We believe that the new editorial schedule will enhance our organisational efficiency and improve the journal's standing in rankings and bibliographic databases.

This new arrangement also coincides with changes within the editorial team and the Scientific Council. At this point, I would like to express my gratitude to all those who, over the past years, have helped to shape the ethos of *Liturgia Sacra* – whether through their active participation in the editorial work or through their valuable advice and insights, which have made our journal a respected platform for the exchange of scholarly thought at the highest academic level. I wish to extend special thanks to my predecessor, Rev. Prof. Erwin Mateja, who, for many years, was deeply involved in the editorial work of the journal and, since 2017, served as its Editor-in-Chief, succeeding Rev. Prof. Helmut Jan Sobeczko. Under his exemplary leadership, *Liturgia Sacra* was effectively organised and enriched by numerous initiatives. As a modest token of our appreciation, we dedicate this special issue to Rev. Prof. Erwin Mateja.

The new format also brings a refreshed visual design. The previous layout, created by Rev. Prof. Piotr Paweł Maniurka, contributed for over three decades to the journal's distinctive and recognisable identity. We trust that the new design, developed by Michał Grochoła, will serve as a natural continuation of that thirty-year tradition, presented now in a renewed form. The structure of the annual edition will remain essentially the same, although we remain open to the creation of new sections, depending on the readers' expectations and the authors' interests.

The scholarly articles featured in this volume are grouped into two areas: one thematic and the other thought simply as *varia*. The thematic section is devoted to

feelings and emotions in the liturgy. Within this framework, three studies appear in the “Liturgy” section and one in “Music in the Liturgy.” Rev. Bogusław Migut, in the opening article, explores the nature of worship instituted by Christ, the place of the human person within it, and the role of reason, will, and emotions in its celebration and continuation in daily life. Rev. Dominik Ostrowski’s contribution addresses the issue of *astonishment* understood as an emotional, negative reaction to liturgical novelties or anomalies, which may hinder the experience of the mystery and weaken the efficacy of grace. Rev. Karol Litawa, in turn, focuses on the sense of hearing, which engages the human person in a unique way in the profound and dignified celebration of the liturgy.

The subsequent articles in the “Liturgy” section cover various topics (*varia*). Rev. Janusz Królikowski presents the relationship between liturgy and art, while Rev. Jerzy Admacyk examines the accessibility of churches for the faithful for Eucharistic adoration. Maciej Frankiewicz offers reflections on the proper liturgical ambient for the celebration of the sacrament of marriage. The section concludes with an article by Dawid Makowski on the role of St. Peter and Paul in the rites inaugurating the pontificate of the Bishop of Rome.

The section “Oriental Liturgies” includes a study by sub-deacon Jakub Szyszko, who discusses the reception of the Council of Nicaea in the Armenian liturgy, which developed its own feast commemorating the 318 Fathers of the First Ecumenical Council.

The musical section opens with an article by Susi Ferfaglia, which directly relates to the main theme of emotions in the liturgy. The author offers an in-depth analysis of the *tristropa* - one of the signs of Gregorian notation - which, when read in conjunction with the text and within the broader liturgical, biblical, historical, and musical contexts, may serve as an emotional expression of the exegesis of the Word of God. Another musicological contribution, by Miłosz Aleksandrowicz, examines the nineteenth-century French practice of organ harmonization of plainchant based on Antoine Hellé’s *Méthode pour l’harmonisation du plain-chant* (1867). Rev. Piotr Herok’s study continues his series of reflections on musical settings of the *Magnificat* by Lutheran composers of the seventeenth and early eighteenth centuries, focusing this time on the works of Johann Sebastian Bach. Subsequently, Agnieszka Drożdżewska presents a remarkable source - an allegorical Passion oratorio *Tragicomoedia seu Luctuosus Musici Chori de Passione Salvatoris Dei* by Fr. Karol Mikołaj Juniewicz OSPPE and Gasparo Ruthini, preserved partly in the Jasna Góra Monastery archives and in full in the former royal collection in Dresden. The musical section concludes with an article by Katarzyna Szyszka, who explo-

res the oldest sources documenting the Christmas caroling traditions of the Silesian Highlanders (from the Silesian Beskids).

In the “Sacred Art” section, readers will find two contributions. Mieczysław K. Leniartek investigates the influence of social, political, and economic conditions characteristic of *liquid modernity* on contemporary sacred architecture. Marcin Wisłocki’s article, on the other hand, examines how princely, noble, and urban forms of Reformation were reflected in the themes and ideological functions of ecclesiastical and secular art in the sixteenth and early seventeenth centuries.

This issue also includes a review article presenting Mariusz Urban’s monograph on the religious works of Joseph Ignatz Schnabel (1767–1831), chapel-master of Wrocław Cathedral and professor and honorary doctor of the University of Wrocław. As is customary, the volume concludes with the section devoted to reports and reviews.

The new format of the journal does not alter the mission or spirit of *Liturgia Sacra*. We firmly believe that it will continue to serve as an important platform for deepening scholarly reflection on liturgy, music, and sacred art, thus contributing to a fuller understanding of the liturgy in the spirit of the Second Vatican Council as the “source and summit” of the Church’s life.

On behalf of the Editorial Board
Rev. Mateusz Rafał Potoczny
Editor-in-Chief of *Liturgia Sacra*