

OF JOY

ABSTRACTS

From the Editors – On the Solemn Nature of Joy (M.Ch.)

“Cry out [...], serve the Lord with gladness, come before him singing for joy.” These words of St. Augustine were quoted by Pope John Paul II in his commentary on Psalm 100.¹ Undoubtedly, “practising” joy results in a better understanding of it than theoretical analyses do. Yet philosophical reflection on joy, apart from its purely cognitive value, has also a practical significance: apart from providing ways to distinguish true joy from its masks, it can also itself become a source of joy. As the editors of *Ethos*, we have planned – for a long time now – to devote a volume to the theme of joy and to consider the key question: What is the most general meaning of joy?

The present volume, focused precisely on this issue, is dedicated to Professor Adam Rodziński, who as a genuine philosopher of culture has for many decades revealed to his students the broad horizon of intellectual joy and taught them to recognize its subtle shades, while as an axiologist and ethicist he has explored the joy that springs from the discovery of values and from actions that follow from the truth one has intellectually affirmed.

The recent events have put the theme of our current volume into new contexts. The most obvious one is that of the approaching beatification of Pope John Paul II: the Holy Father Benedict XVI has announced that it will take place on 1 May 2011. This celebration will be joyous to the Church, to Poles, to our Institute and – in a special way – to Professor Adam Rodziński, who used to be a colleague of Karol Wojtyła’s, as both of them were teaching in the faculty of philosophy at the Catholic University of Lublin. By giving the title of “Blessed” to a Servant of God, the Church points to the perfection of his or her life in God, and the Latin word *beatificare* may be translated as “make merry” or “exhilarate.”² Thus the beatification of John Paul II will express our belief that he already shares in the eschatological happiness – the act of beatification directs our attention to the fullness of joy that is the privilege of the saved ones who can see God face to

¹ J o h n P a u l I I, Address delivered during the General Audience on 7 November 2001, see: http://www.vatican.va/holy_father/john_paul_ii/audiences/2001/documents/hf_jp-ii_aud_20011107_en.html.

² See: R. K i e ł c z e w s k i, S. N a g y, Entry: *Beatyfikacja* [“Beatification”], in: *Encyklopedia Katolicka* [Catholic Encyclopedia], vol. 2, ed. F. Gryglewicz, R. Łukaszyk, Z. Sułowski, Towarzystwo Naukowe KUL, Lublin 1985, col. 163-165.

face. The blessed are a joy to their communities through their participation in the history of salvation and they strengthen the hope of their communities to partake of the joy that will never cease.

In his teaching, John Paul II frequently focused on the question of joy, particularly in his catecheses on the Book of Psalms, in his Christmas and Easter addresses, and in his speeches to the youth, but he also referred to this concept in the documents of the Magisterium. In the encyclical *Dives in Misericordia* he pointed that a source of the greatest joy that lies in the affirmation or in the rediscovery of the dignity or essential value of the person (cf. Section 14). In his exegesis of the Parable of the Prodigal Son, the Pope reflected on the theological and anthropological sense of the motif of joy. The father welcomes his returning son with a joyous emotion making his joy a gift to the son. The source of the father's joyful affection lies in that his "fidelity to himself is totally concentrated upon the humanity of the lost son, upon his dignity" (Section 6). In the joy the father shows to his son, John Paul II sees the inalienable nature of the dignity that results from the sonhood to God, as well as the possibility of a new realization of this dignity by man's return to the truth about himself (cf. Section 14). Thus joy remains deeply connected to the creation of man in the image and likeness of his Father, as well as to the act of Redemption by the Son of God. John Paul II repeatedly taught that, through his Incarnation, his Sacrifice of the Cross, his Resurrection and Ascension, Christ "restores man to the joy of being man."³ In the encyclical *Dominum et vivificantem* in turn, the Holy Father referred to the Gospel according to St. Luke in order to speak about the joy of Jesus Christ: "Jesus rejoices at the fatherhood of God: he rejoices because it has been given to him to reveal this fatherhood; he rejoices, finally, as at a particular outpouring of this divine fatherhood on the «little ones.» And the evangelist describes all this as «rejoicing in the Holy Spirit»" (Section 20).

The significance of joy was marked by the fact that Pope Paul VI decided to devote a separate Magisterial document to it. The apostolic exhortation *Gaudete in Domino* of 1975 (extracts from which we have included in the current volume) states that "in essence, Christian joy is the spiritual sharing in the unfathomable joy, both divine and human, which is in the heart of Jesus Christ glorified" (Section 2). Paul VI encourages the faithful to cultivate the ability to rejoice and to partake of the numerous joys that the Creator grants human beings in their earthly lives. In particular, Paul VI exhorts the faithful to strive for the joy that is a special gift of the Holy Spirit.

Without delving into terminological analyses, one can easily observe, on the basis of intuition alone, that joy differs significantly from merriment, pleasure or gladness. The experience of joy is not exhausted in its emotional or sensual aspects, and it involves also the deeper layers of the personal structure of the human being. Also the ontological power of joy seems stronger than it is the case with the states that resemble or are related to it. Joy is not merely a subjec-

³ Jan Paweł II, *Chrystus przywraca człowiekowi radość „bycia człowiekiem”* ["Christ restores man to the joy of «being man»"] (Address before the *Regina caeli*, 20 April 1980), *Nauczenie papieskie* ["Magisterial Teaching"], vol. 3 (1980), part 1, ed. E. Weron SAC, A. Jaroch SAC, Wydawnictwo Pallottinum, Poznań–Warszawa 1985, p. 403.

tive response to a more or less accidental set of circumstances, but it carries objective value (be it due to its social grounding or to its rootedness in the transcendent). Neither is joy a short-lived state, but a process which exhibits its own dynamics. In the strict sense joy is characteristic of persons only – only human beings rejoice (animals are capable of experiencing pleasure only, and some of their behaviors can be described as cheerful), although there are clues in the Holy Scripture and in the Tradition of the Church which make it possible to attribute joy to God and to the angels. Yet fallen angels and the condemned souls are deprived of a possibility to rejoice, since joy retains a close connection to the good.

Just as there is a hierarchy of goods, one can distinguish higher and lower joys. In their earthly lives, human beings approach eschatological beatitude through hope. The Eucharist is in a way a foretaste of the fullness of joy promised by Christ and the anticipation of heaven, says John Paul II in the encyclical *Ecclesia de Eucharistia* (cf. Section 18). A foretaste of this joy is also found in the contemplation of revealed truths. A noble joy is inherent in the delight in the works of the Creator and in the gratitude for them. A particular place among the spiritual joys belongs to the moral ones, which accompany the fulfillment of a human being through his or her good deeds and result from a “clear conscience.”⁴ Spiritual nature is characteristic of the joy of knowledge, of creation or of delight in the beauty of art.

Yet there are also numerous joys pertaining to the body. Some of them resemble the spiritual ones, among them the joy of motherhood or the one of married life; there are also very simple joys, such as the joy of having enough food or of being free from physical pain. When satisfaction of the basic needs is experienced as a good, it can also become a source of joy. The human being, who, in his actions, frequently appears as *homo ludens*, tends to seek joy in amusements, in reveling or in entertainment. Medieval theologians sometimes exhorted their readers to abandon the enjoyments of this world considered as a significant obstacle on the way towards everlasting joy, and admonished them to earn eternal happiness by way of asceticism. Can one thus say that there lies an infernal abyss between the garden of earthly pleasures and the gardens of the paradise? Does the affirmation inherent in a joyful attitude to the reality – to being conceived of as good – make it possible for us to state that also lower joys are truly joys? Or does the criterion of the authenticity of a given joy lie in its echoing the dignity of the human being created as *imago Dei*?

Joy is marked by its inherently solemn nature which can be compared to the solemnity of a dignified dance. Indeed, the similarity between joy and a dance was pointed to by Konstanty Ildefons Gałczyński, Polish poet, who praised the joy of everyday life.⁵ Artists frequently depicted heavenly joy as a dance of angels which, not infrequently, embraced the souls of the blessed. Yet this solemn

⁴ K. Wojtyła, *The Acting Person*, trans. A. Potocki, D. Reidel Publishing Company, Dordrecht–Boston–London 1979, p. 177.

⁵ Cf. K. I. Gałczyński, *Pieśni* [“Songs”], in: by the same author, *Dzieła* [“Works”], vol. 2, *Poezje* [“Poetry”], Czytelnik, Warszawa 1979, p. 690.

nature of joy which lies at its core and is its ultimate reference, does not exclude external signs of joy. Julian of Norwich, the mystic writer to whom Pope Benedict XVI devoted his reflection during a General Audience the previous year, describes her experiences which accompanied her vision of Christ scoring the victory over evil through his Passion: "For this sight I laughed mightily, and I made them to laugh that were about me. And their laughing was pleasing to me. I thought I would mine even-Christians had seen as I saw; then should they all have laughed with me. But I saw not Christ laugh. Nevertheless, He is pleased that we laugh in comforting of us, and are joying in God that the fiend is overcome."⁶

Julian's words remind us about the community forming power of joy, so loftily sung out in the finale of Beethoven's *Ninth Symphony*, perhaps the most famous piece of symphonic music. Music has a manifold reference to joy, as it can provide either its expression or its source. As our late lamented author Bogdan Pocij used to say, the mission of music is to make the human being happy.⁷ Due to the pure spirituality it conveys and its happiness bringing function music provides a foretaste of the eternal bliss. The spirit of music is capable of harmoniously uniting joy and sorrow.

The experience of sorrow in joy and of joy in sorrow recently became the lot of our archdiocese and our university. The sudden passing of Abp. Józef Życiński, Metropolitan Archbishop of Lublin and Grand Chancellor of the John Paul II Catholic University of Lublin, left us in deep grief and made us recall the words of Fr. Tadeusz Styczeń, SDS, Founder and long term Director of the John Paul II Institute, also recently passed away (the next volume of *Ethos* will be devoted to his philosophical output). When we had been mourning the Holy Father John Paul II, he would tell us that the emptiness experienced as a result of such a loss opens up a space for the inexhaustible depth of the joy of Resurrection, and he encouraged us to live through this joy.⁸ We do so, believing that God, rich in mercy, will lead our Archbishop to the glory of heaven and grant him eternal happiness. Let the special memento in this volume be Abp. Józef Życiński's reflection on the human responsibility for the joy in which Christ reveals his presence: „The art of living through the joy he brings remains the measure of our mature Christianity.”⁹

Translated by *Dorota Chabrajska*

⁶ *Comfortable Words for Christ's Lovers, being the visions and voices vouchsafed to Lady Julian, recluse at Norwich in 1373*, ed. D. Harford, H.R. Allenson, Limited, Racquet Court, Fleet Street, E.C., London 1911, p. 51.

⁷ Cf. B. P o c i j, *Muzyka i dobro* ["Music and the Good"], *Ethos* 19(2006), No. 1-2(73-74), p. 152.

⁸ Cf. *Księża Profesora Tadeusza Styczenia świadectwo o ostatnich chwilach życia Ojca Świętego Jana Pawła II* ["Fr. Tadeusz Styczeń's Testimony to the Last Moments of the Life of the Holy Father John Paul II"], *Ethos* 2005, Special Edition, p. 20.

⁹ Abp. J. Ż y c i ń s k i, *Okruchy słowa* ["Crumbs of the Word"], Gaudium, Lublin 2005, p. 100.

JOHN PAUL II – Only the Holy Spirit Gives True Joy (Address delivered during the General Audience, Vatican, 19 June 1991)

We have already heard many times from St. Paul that “joy is a fruit of the Holy Spirit” (Gal 5:22), as are love and peace, which we have discussed in earlier catecheses. It is clear that the Apostle is speaking of the true joy which fills the human heart, and certainly not of a superficial, transitory joy, which worldly joy frequently is.

It is not difficult for an observer who operates solely on the level of psychology and experience to discover that degradation in the area of pleasure and love is in proportion to the void left in man from the false and deceptive joys sought in those things which St. Paul called the “works of the flesh”: “immorality, impurity, licentiousness [...] drinking bouts, orgies and the like” (Gal 5:19, 21). One can add to these false joys (and there are many connected with them) those sought in the possession and immoderate use of wealth, in luxury, in ambition for power, in short, in that passion for an almost frantic search for earthly goods which can easily produce a darkened mind, as St. Paul mentions (cf. Eph 4:18-19), and Jesus laments (cf. Mk 4:19).

Paul refers to the pagan world to exhort his converts to guard against wickedness: “That is not how you learned Christ, assuming that you have heard of him and were taught in him, as truth is in Jesus, that you should put away the old self of your former way of life, corrupted through deceitful desires, and be renewed in the spirit of your minds, and put on the new self, created in God’s way in righteousness and holiness of truth” (Eph 4:20-24). It is the “new creation” (cf. 2 Cor 5:17), which is the work of the Holy Spirit, present in the soul and in the Church. Therefore, the Apostle concludes his exhortation to good behavior and peace in this way: “Do not grieve the Holy Spirit of God, with which you were sealed for the day of redemption” (Eph 4:30).

If a Christian “grieves” the Holy Spirit who lives in his soul, he certainly cannot hope to possess the true joy which comes from him: “The fruit of the Spirit is love, joy, peace” (Gal 5:22). Only the Holy Spirit gives a profound, full and lasting joy, which every human heart desires. The human person is being made for joy, not for sadness. Paul VI reminded Christians and all our contemporaries of this in the Apostolic Exhortation *Gaudete in Domino*. True joy is a gift of the Holy Spirit.

In the Letter to the Galatians Paul has told us that joy is connected with love (cf. Gal 5:22). Therefore, it cannot be an egotistical experience, the result of a disordered love. True joy includes justice in the kingdom of God, which St. Paul says “is righteousness, peace and joy in the Holy Spirit” (Rom 14:17).

It is a matter of Gospel justice, which consists in conformity to the will of God, obedience to his laws and personal friendship with him. Apart from this friendship there is no true joy. Rather, as St. Thomas explains: “Sadness, as an evil or vice, is caused by a disordered love for oneself, which [...] is the general root of all vices” (*Summa Theol.*, II-II, q. 28, a. 4, ad 1; cf. I-II, q. 72, a. 4). Sin is particularly a source of sadness, because it is a deviation or almost a distortion of the soul away from the just order of God, which gives consistency to one’s life. The Holy Spirit, who accomplishes in man the new righteousness in love, removes sadness and gives joy, the joy which we see blossoming in the Gospel.

The Gospel is an invitation to joy and an experience of true and profound joy. At the annunciation, Mary was invited: "Rejoice, full of grace" (Lk 1:28). This is the summation of a whole series of invitations formulated by the prophets of the Old Testament (cf. Zech 9:9; Zep 3:14-17, Joel 2:21-27, Is 54:1). Mary's joy is realized with the coming of the Holy Spirit, who was announced to Mary as the reason for rejoicing.

At the visitation, Elizabeth was filled with the Holy Spirit and with joy, participating naturally and supernaturally in the rejoicing of her son who was still in her womb: "The infant in my womb leaped for joy" (Lk 1:44). Elizabeth perceived her son's joy and showed it, but according to the evangelist, it is the Holy Spirit who filled both of them with this joy. Mary, in turn, exactly at that moment felt rising in her heart that song of rejoicing which expresses the humble, clear and profound joy which filled her, almost as a realization of the angel's "rejoice": "My spirit rejoices in God my savior" (Lk 1:47). In these words, too, Mary echoed the prophets' sound of joy, such as in the Book of Habakkuk: "Yet will I rejoice in the Lord and exult in my saving God" (Hab 3:18).

A continuation of this rejoicing took place during the presentation of the infant Jesus in the Temple, when Simeon met him and rejoiced under the impulse of the Holy Spirit, who had made him desire to see the Messiah and compelled him to go to the Temple (cf. Lk 2:26-32). Then, the prophetess Anna, as she was called by the evangelist, who therefore presents her as a woman consecrated to God and an interpreter of his thoughts and commands according to the tradition of Israel (cf. Ex 15:20; Jgs 4:9; 2 Kgs 22:14), by praising God expresses the interior joy which in her, too, takes its origin from the Holy Spirit (cf. Lk 2:36-38).

In the Gospel texts which concern the public life of Jesus, we read that at a certain moment he himself "rejoiced in the Holy Spirit" (Lk 10:21). Jesus expressed joy and gratitude in a prayer which celebrates the Father's loving kindness: "I give you praise, Father, Lord of heaven and earth, for although you have hidden these things from the wise and the learned you have revealed them to the childlike. Yes, Father, such has been your gracious will" (Lk 10:21). In Jesus, joy assumes all its force in enthusiasm for the Father. The same is true for the joys inspired and sustained by the Holy Spirit in human life. Their hidden, vital energy directs individuals toward a love which is full of gratitude to the Father. Every true joy has the Father as its final goal.

Jesus invited his disciples to rejoice, to overcome the temptation to sadness at the Master's departure, because this departure was the condition planned by God for the coming of the Holy Spirit: "It is better for you that I go. For if I do not go, the Advocate will not come to you. But if I go, I will send him to you" (Jn 16:7). It will be the Spirit's gift to provide the disciples with a great joy, even the fullness of joy, according to Jesus' intention. The Savior, after inviting the disciples to remain in his love, said: "I have told you this so that my joy might be in you and your joy might be complete" (Jn 15:11; cf. 17:13). It is the task of the Holy Spirit to put into the disciples' hearts the same joy that Jesus had, the joy of faithfulness to the love which comes from the Father.

St. Luke attests that the disciples, who had received the promise of the gift of the Holy Spirit at the time of the ascension, "returned to Jerusalem with great joy, and they were continually in the Temple praising God" (Lk 24:52-53). In

the Acts of the Apostles, it turns out that after Pentecost a climate of profound joy came to pass in the apostles. This was shared with the community in the form of exultation and enthusiasm in embracing the faith, in receiving Baptism and in community life, as can be seen in the passage: "They ate their meals with exultation and sincerity of heart, praising God and enjoying favor with all the people" (Acts 2:46-47). The Acts notes: "The disciples were filled with joy and the Holy Spirit" (Acts 13:52).

The sufferings and persecutions which Jesus predicted in announcing the coming of the Paraclete-Consoler (cf. Jn 16:1 ff.) would come soon enough. But according to Acts, joy lasts even during trials. One reads that the apostles, brought before the Sanhedrin, were flogged, warned and sent home. They returned "rejoicing that they had been found worthy to suffer dishonor for the sake of the name. And all day long, both at the temple and in their homes, they did not stop teaching and proclaiming the Messiah, Jesus" (Acts 5:41-42).

Moreover, this is the condition and the lot of Christians, as St. Paul reminds the Thessalonians: "And you became imitators of us and of the Lord, receiving the word in great affliction, with joy from the Holy Spirit" (1 Thess 1:6). According to Paul, Christians reproduce in themselves the paschal mystery of Christ, whose foundation is the cross. But its crowning glory is "joy in the Holy Spirit" for those who persevere in the time of trial. It is the joy of the beatitudes, particularly the beatitude of the mourning and the persecuted (cf. Mt 5:4, 10-12). Did not Paul the Apostle say: "I rejoice in my sufferings for your sake" (Col 1:24)? And Peter, in his turn, urged: "But rejoice to the extent that you share in the sufferings of Christ, so that when his glory is revealed you may also rejoice exultantly" (1 Pet 4:13).

Let us pray to the Holy Spirit that he may always enkindle in us a desire for the good things of heaven and enable us one day to enjoy their fullness: "Grant us virtue and its reward, grant us a holy death, give us eternal joy." Amen.

Keywords: Joy, Holy Spirit, love, peace, justice, Paul VI, *Gaudete in Domino*

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PAUL VI – *Gaudete in Domino* (Extracts from the Apostolic Exhortation *Gaudete in Domino: On Christian Joy*, issued on 9 May in the Holy Year 1975)

When he awakens to the world, does not man feel, in addition to the natural desire to understand and take possession of it, the desire to find within it his fulfillment and happiness? As everyone knows, there are several degrees of this «happiness.» Its most noble expression is joy, or «happiness» in the strict sense, when man, on the level of his higher faculties, finds his peace and satisfaction in the possession of a known and loved good.¹⁰ Thus, man experiences joy when

¹⁰ Cf. St. Thomas Aquinas, *Summa Theologica*, I-II, q. 31, a. 3.

he finds himself in harmony with nature, and especially in the encounter, sharing and communion with other people. All the more does he know spiritual joy or happiness when his spirit enters into possession of God, known and loved as the supreme and immutable good.¹¹ Poets, artists, thinkers, but also ordinary men and women, simply disposed to a certain inner light have been able and still are able, in the times before Christ and in our own time and among us, to experience something of the joy of God.

But how can we ignore the additional fact that joy is always imperfect, fragile and threatened? By a strange paradox, the consciousness of that which, beyond all passing pleasures, would constitute true happiness, also includes the certainty that there is no perfect happiness. The experience of finiteness, felt by each generation in its turn, obliges one to acknowledge and to plumb the immense gap that always exists between reality and the desire for the infinite.

This paradox, and this difficulty in attaining joy, seem to us particularly acute today. This is the reason for our message. Technological society has succeeded in multiplying the opportunities for pleasure, but it has great difficulty in generating joy. For joy comes from another source. It is spiritual. Money, comfort, hygiene and material security are often not lacking; and yet boredom, depression and sadness unhappily remain the lot of many. These feelings sometimes go as far as anguish and despair, which apparent carefreeness, the frenzies of present good fortune and artificial paradises cannot assuage. Do people perhaps feel helpless to dominate industrial progress, to plan society in a human way? Does the future perhaps seem too uncertain, human life too threatened? Or is it not perhaps a matter of loneliness, of an unsatisfied thirst for love and for someone's presence, of an ill-defined emptiness? On the contrary, in many regions and sometimes in our midst, the sum of physical and moral sufferings weighs heavily: so many starving people, so many victims of fruitless combats, so many people torn from their homes! These miseries are perhaps not deeper than those of the past; but they have taken on a worldwide dimension. They are better known, reported by the mass media – at least as much as the events of good fortune – and they overwhelm people's minds. Often there seems to be no adequate human solution to them.

[...]

In essence, Christian joy is the spiritual sharing in the unfathomable joy, both divine and human, which is in the heart of Jesus Christ glorified. As soon as God the Father begins to manifest in history the mystery of His will according to His purpose which He set forth in Christ as a plan for the fullness of time,¹² this joy is mysteriously announced in the midst of the People of God, before its identity has been unveiled.

Thus Abraham, our father, who was set apart for the future accomplishment of the Promise, and who hoped against all hope, receives when his son Isaac is born the prophetic first fruits of this joy.¹³ This joy becomes transfigured through a trial touching death, when this only son is restored to him alive, a prefiguring of

¹¹ *Ibidem*, 11-11, q. 28, aa. 1, 4. 9. Cf. Acts 20:35.

¹² Cf. Eph 1:9-10.

¹³ Cf. Gn 21:1-7; Rom 4:18.

the resurrection of the one who was to come: the only Son of God promised for the redeeming sacrifice. Abraham rejoiced at the thought of seeing the Day of Christ, the Day of Salvation: he "saw it and was glad."¹⁴

The joy of salvation then increases and is transmitted throughout the prophetic history of ancient Israel. It persists and is unfailingly reborn in the course of tragic trials due to the culpable infidelities of the chosen people and to the external persecutions which try to detach them from their God. This joy, ever threatened and springing up again, is proper to the people born of Abraham.

It is always a question of an uplifting experience of liberation and restoration (at least foretold), having its origin in the merciful love of God for His beloved people, on whose behalf He accomplishes, by pure grace and miraculous power, the promises of the Covenant. Such is the joy of the Mosaic Passover, which happened as the prefiguring of the eschatological liberation which would be wrought by Jesus Christ in the paschal context of the new and eternal Covenant. It is a question also of the real joy repeatedly hymned by the Psalms – the joy of living with God and for God. It is a question finally and above all of the glorious and supernatural joy, prophesied for the new Jerusalem redeemed from the exile and loved with a mystical love by God Himself.

The ultimate meaning of this unheard-of outpouring of redemptive love will only appear at the time of the new Pasch and new Exodus. At that time the People of God will be led, in the death and resurrection of the Suffering Servant, from this world to the Father, from the figurative Jerusalem of here below to the Jerusalem above: "Whereas you have been forsaken and hated, with no one passing through, I will make you majestic for ever, a joy from age to age. [...] For as a young man marries a virgin, so shall your sons marry you, and as the bridegroom rejoices over the bride, so shall your God rejoice over you."¹⁵

Through the course of many centuries and in the midst of most terrible trials, these promises wonderfully sustained the mystical hope of ancient Israel. And it is ancient Israel that transmitted them to the Church of Jesus Christ, in such a way that we are indebted to ancient Israel for some of the purest expressions of our hymn of joy. And yet, according to faith and the Christian experience of the Holy Spirit, this peace which is given by God and which spreads out like an overflowing torrent when the time of "consolation"¹⁶ comes, is linked to the coming and presence of Christ.

No one is excluded from the joy brought by the Lord. The great joy announced by the angel on Christmas night is truly for all the people,¹⁷ both for the people of Israel then anxiously awaiting a Savior, and for the numberless people made up of all those who, in time to come, would receive its message and strive to live by it. The Blessed Virgin Mary was the first to have received its announcement, from the angel Gabriel, and her Magnificat was already the exultant hymn of all the humble. Whenever we say the rosary, the joyful mysteries thus place us once more before the inexpressible event which is the center and summit of

¹⁴ Jn 8:56.

¹⁵ Is 60:15; 62:3; Gal 4:27; Apoc 21:1-4.

¹⁶ Cf. Is 40:1; 66:13.

¹⁷ Cf. Lk 2:10.

history: the coming on earth of Emmanuel, God with us. John the Baptist, whose mission is to point Him out to the expectation of Israel, had himself leapt for joy, in His presence, in the womb of his mother.¹⁸ When Jesus begins His ministry, John "rejoices greatly at the bridegroom's voice."¹⁹

Let us now pause to contemplate the person of Jesus during His earthly life. In His humanity He had experienced our joys. He has manifestly known, appreciated, and celebrated a whole range of human joys, those simple daily joys within the reach of everyone. The depth of His interior life did not blunt His concrete attitude or His sensitivity. He admires the birds of heaven, the lilies of the field. He immediately grasps God's attitude towards creation at the dawn of history. He willingly extols the joy of the sower and the harvester, the joy of the man who finds a hidden treasure, the joy of the shepherd who recovers his sheep or of the woman who finds her lost coin, the joy of those invited to the feast, the joy of a marriage celebration, the joy of the father who embraces his son returning from a prodigal life, and the joy of the woman who has just brought her child into the world. For Jesus, these joys are real because for Him they are the signs of the spiritual joys of the kingdom of God: the joy of people who enter this kingdom, return there or work there, the joy of the Father who welcomes them. And for His part Jesus Himself manifests His satisfaction and His tenderness when He meets children wishing to approach Him, a rich young man who is faithful and wants to do more, friends who open their home to Him, like Martha, Mary and Lazarus. His happiness is above all to see the Word accepted, the possessed delivered, a sinful woman or a publican like Zacchaeus converted, a widow taking from her poverty and giving. He even exults with joy when He states that the little ones have the revelation of the kingdom which remains hidden from the wise and able.²⁰ Yes, because Christ was "a man like us in all things but sin."²¹ He accepted and experienced affective and spiritual joys, as a gift of God. And He did not rest until "to the poor he proclaimed the good news of salvation [...] and to those in sorrow, joy."²² The Gospel of Saint Luke particularly gives witness to this seed of joy. The miracles of Jesus and His words of pardon are so many signs of divine goodness: all the people rejoiced at all the glorious things that were done by Him, and gave glory to God.²³ For the Christian as for Jesus, it is a question of living, in thanksgiving to the Father, the human joys that the Creator gives him.

But it is necessary here below to understand properly the secret of the unfathomable joy which dwells in Jesus and which is special to Him. It is especially the Gospel of Saint John that lifts the veil, by giving us the intimate words of the Son of God made man. If Jesus radiates such peace, such assurance, such happiness, such availability, it is by reason of the inexpressible love by which He knows that He is loved by His Father. When He is baptized on the banks of

¹⁸ Cf. Lk 1:44.

¹⁹ Jn 3:29.

²⁰ Cf. Lk 10:21.

²¹ Eucharistic Prayer IV; cf. Heb 4:15.

²² Ibid.; Lk 4:18.

²³ Cf. Lk 13:17.

the Jordan, this love, which is present from the first moment of His Incarnation, is manifested: "You are my Son, the Beloved; my favor rests on you."²⁴ This certitude is inseparable from the consciousness of Jesus. It is a presence which never leaves Him all alone.²⁵ It is an intimate knowledge which fills Him: "The Father knows me and I know the Father."²⁶ It is an unceasing and total exchange: "All I have is yours and all you have is mine."²⁷ The Father has given the Son the power to judge, the power to dispose of life. It is a mutual indwelling: "I am in the Father and the Father in me."²⁸

In return, the Son gives the Father immeasurable love: "I love the Father [...] I am doing exactly what the Father told me."²⁹ He always does what is pleasing to His Father: it is His food and drink³⁰. His availability goes even to the gift of His human life; His confidence goes even to the certitude of taking it up again: "The Father loves me because I lay down my life in order to take it up again."³¹

In this sense He rejoices to go to the Father. For Jesus it is not a question of a passing awareness. It is the reverberation in His human consciousness of the love that He has always known as God in the bosom of the Father: "You loved me before the foundation of the world."³² Here there is an incommunicable relationship of love which is identified with His existence as the Son and which is the secret of the life of the Trinity: the Father is seen here as the one who gives Himself to the Son, without reserve and without ceasing, in a burst of joyful generosity, and the Son is seen as He who gives Himself in the same way to the Father, in a burst of joyful gratitude, in the Holy Spirit.

And the disciples and all those who believe in Christ are called to share this joy. Jesus wishes them to have in themselves His joy in its fullness.³³ "I have made your name known to them and will continue to make it known, so that the love with which you loved me may be in them, and so that I may be in them."³⁴

This joy of living in God's love begins here below. It is the joy of the kingdom of God. But it is granted on a steep road which requires a total confidence in the Father and in the Son, and a preference given to the kingdom. The message of Jesus promises above all joy – this demanding joy; and does it not begin with the beatitudes?

"How happy are you who are poor: yours is the kingdom of God. Happy you who are hungry now: you shall be satisfied. Happy you who weep now: you shall laugh."³⁵

²⁴ Lk 3:22.

²⁵ Cf. Jn 16:32.

²⁶ Jn 10:15.

²⁷ Jn 17:10.

²⁸ Jn 14:10.

²⁹ Jn 14:31.

³⁰ Cf. Jn 8:29; 4:34.

³¹ Jn 10:17.

³² Jn 17:24.

³³ Cf. Jn 17:13.

³⁴ Jn 17:26.

³⁵ Lk 6:20-21.

In a mysterious way, Christ Himself accepts death at the hands of the wicked³⁶ and death on the cross, in order to eradicate from man's heart the sins of self-sufficiency and to manifest to the Father a complete filial obedience. But the Father has not allowed death to keep Him in its power. The resurrection of Jesus is the seal placed by the Father on the value of His Son's sacrifice: it is the proof of the Father's fidelity, according to the desire expressed by Jesus before He enters into His passion: "Father [...] glorify your Son so that your Son may glorify you."³⁷ Henceforth, Jesus is living forever in the glory of the Father, and this is why the disciples were confirmed in an ineradicable joy when they saw the Lord on Easter evening.

It remains that, here below, the joy of the kingdom brought to realization can only spring from the simultaneous celebration of the death and resurrection of the Lord. This is the paradox of the Christian condition which sheds particular light on that of the human condition: neither trials nor sufferings have been eliminated from this world, but they take on a new meaning in the certainty of sharing in the redemption wrought by the Lord and of sharing in His glory. This is why the Christian, though subject to the difficulties of human life, is not reduced to groping for the way; nor does he see in death the end of his hopes. As in fact the prophet foretold: "The people that walked in darkness has seen a great light; on those who live in a land of deep shadow a light has shone. You have made their gladness greater, you have made their joy increase."³⁸ The Easter *Exultet* sings of a mystery accomplished beyond the hopes of the prophets: in the joyful announcement of the resurrection, even man's suffering finds itself transformed, while the fullness of joy springs from the victory of the Crucified, from His pierced heart and His glorified body. This victory enlightens the darkness of souls: *Et nox illuminatio mea in deliciis meis*³⁹.

Paschal joy is not just that of a possible transfiguration: it is the joy of the new presence of the Risen Christ dispensing to His own the Holy Spirit, so that He may dwell with them. The Holy Spirit is given to the Church as the inexhaustible principle of her joy as the bride of the glorified Christ. He recalls to her mind, through the ministry of grace and truth exercised by the successors of the apostles, the very teaching of the Lord. The Holy Spirit stirs up in the Church divine life and the apostolate. And the Christian knows that this Spirit will never be quenched in the course of history. The source of hope manifested at Pentecost will never be exhausted.

Thus the Spirit, who proceeds from the Father and the Son and is their living mutual love, is henceforth communicated to the People of the New Covenant, and to each soul ready for His secret action. He makes us His dwelling place: *dulcis hospes animae*.⁴⁰ Together with Him, man's heart is inhabited by the Father and the Son.⁴¹ The Holy Spirit raises up therein a filial prayer that springs

³⁶ Cf. Acts 2:23.

³⁷ Jn 17:1.

³⁸ Is 9:1-2.

³⁹ *Praeconium Paschale*.

⁴⁰ Sequence of the Solemnity of Pentecost.

⁴¹ Cf. Jn 14:23.

forth from the depths of the soul and is expressed in praise, thanksgiving, reparation and supplication. Then we can experience joy which is properly spiritual, the joy which is a fruit of the Holy Spirit.⁴² It consists in the human spirit's finding repose and a deep satisfaction in the possession of the Triune God, known by faith and loved with the charity that comes from Him. Such a joy henceforth characterizes all the Christian virtues. The humble human joys in our lives, which are like seeds of a higher reality, are transfigured. Here below this joy will always include to a certain extent the painful trial of a woman in travail and a certain apparent abandonment, like that of the orphan: tears and lamentation, while the world parades its gloating satisfaction. But the disciples' sadness, which is according to God and not according to the world, will be promptly changed into a spiritual joy that no one will be able to take away from them.⁴³

Keywords: joy, Christian joy, joy of salvation, happiness, fulfillment, fullness of time, redemption, liberation, restoration, love

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Andrzej SZOSTEK, MIC – On the Roads to Holiness: The Intellectual and Spiritual Profile of Karol Wojtyła–John Paul II

Speaking of the holiness of an eminent person is always risky, since holiness is in every case part of the sphere of the human being's intimate contact with God, to which no «outsider» has access. I nevertheless dare present some – deeply personal – remarks on the subject of the holiness of John Paul II, because he himself as if encouraged it by the fact that he was living his life before the eyes of the world, accepting that he was constantly being watched by others.

It was striking first of all that he *practised responsible conscientiousness* in the realization of the mission which had been entrusted to him and which he had accepted as his personal task. On numerous occasions Karol Wojtyła–John Paul II demonstrated that he perceived every challenge in his life as part of the mission given to him ultimately by God himself. In this sense, one might say, he did not distinguish the religious dimension of his life from what constituted the field of his work.

Secondly, it was characteristic of him that he always *sought the fullness of truth*: even in the case of ideas he put under criticism, he would always explore them in order to find any elements that might turn out pertinent, and he wanted a vision of the human being and of morality that would take into consideration a broad panorama of approaches, opening one up to the fullness of God himself.

Thirdly, and most importantly, John Paul II was above all *seeking God* and continually offering his life to God. His pontifical motto *Totus Tuus* evoked the

⁴² Cf. Rom 14:17; Gal 5:22.

⁴³ Cf. Jn 16:20-22; 2 Cor 1:4, 7:46.

Holy Virgin Mary, but his genuine Marian devotion had a Christocentric bent: he considered the Holy Virgin Mary a paragon to follow and wanted to be standing under the cross of Christ together with her, and – like her – to lead all human persons towards Christ, who has genuinely loved them.

Translated by *Dorota Chabrajska*

Keywords: holiness, John Paul II, faith, Marian devotion

Lecture delivered at the symposium “John Paul: The Calling to Holiness,” held by the John Paul II Institute at the Catholic University of Lublin on 4 November 2010.

Contact: Department of Ethics, Institute of Theoretical Philosophy, Faculty of Philosophy, John Paul II Catholic University of Lublin, Al. Raclawickie 14, 20-950 Lublin, Poland

E-mail: arszost@kul.lublin.pl

Phone: +48 81 7433773

<http://www.kul.pl/1748.html>; <http://www.kul.pl/2748.html>

Fr. Henryk WITCZYK – The Joy of the Psalms

Joy and agony constitute two leitmotifs of the Book of Psalms, the former being expressed predominantly in the hymns, which comprise songs of adoration and worship. It is God, through his various doings, that provides the essential source of joy in the Psalms. The fundamental doing of God is the work of creation, which inspires delight in its magnitude and stimulates exultant praise of the Creator. «Rejoicing in the creation» is closely intertwined with «rejoicing in the gift.» This basic form of joy is inspired by the earthly gifts with which God showered the humankind and which he incessantly offers to human beings. These earthly goods are perceived as direct and personal gifts from God to the human being, who trusts him and obeys the Law of the Covenant. An equally great joy is experienced by Israel in the face of the acts of the Divine power which determines the course of history. Divine justice also restores the joy lost due to sin. The greatest of all joy, true happiness indeed, is provided by God's love, as well as by the hope for a life in communion with God in eternity: this hope indeed transforms into certainty.

Joy, which is experienced in the Psalms in all these various ways and which has multifarious causes, finds its external expression in the exultant liturgy, informed with happiness, which is celebrated by Israel on the main festivals. Joy becomes then prayer.

Translated by *Dorota Chabrajska*

Keywords: joy, praising the Lord, gifts of God, love, justice, community, eternal life, Covenant

Contact: Department of Biblical Theology of the New Testament, Institute of Biblical Studies, Faculty of Theology, John Paul II Catholic University of Lublin, Al. Raławickie 14, 20-950 Lublin, Poland

E-mail: henwit@kul.lublin.pl

Fr. Antoni NADBRZEŻNY, *Magnificat*: A Marian "Toast to the Glory of God"

The Canticle of Mary, also called the *Magnificat*, is counted among the «pearls of Biblical literature.» It expresses the joy of Mary over the glory of the works of God done for herself as well as for the world and its history. An exegetical analysis of the *Magnificat* reveals that the joy of Mary is not merely a manifestation of her momentary enthusiasm; neither does it express a spontaneous and uncontrolled explosion of optimism. On the contrary, the joy of Mary is due to much deeper sources.

As far as the personal history of Mary is concerned, they comprise: the fact that God has chosen a simple and unknown girl to become the Mother of the Son of God, her experience of the unconditional and absolutely gratuitous grace of redemption, manifested in the mystery of her immaculate conception, the gift of the Holy Spirit she received in the Annunciation, her being put in the center of the history of salvation, and her faithful companionship with Christ throughout his work of redemption.

From the perspective of universal history, the sources of the joy of Mary include: God's mercy and charity, his loyalty to the promises he has made, his active presence in the history of Israel and in the history of the entire humanity, the fact that he radically champions the poor and the oppressed as well as restores social justice.

To the Church, Mary constitutes a paragon of joyous fulfillment of the salvific mission in the world and she is a prophetic sign of eschatological joy.

Translated by *Dorota Chabrajska*

Keywords: the Canticle of Mary, the Song of Mary, the *Magnificat*, joy over the works of God, the gift of the Holy Spirit, the Annunciation, joy of redemption

Contact: Department of Pneumatology and Ecclesiology, Institute of Dogmatic Theology, Faculty of Theology, John Paul II Catholic University of Lublin, Al. Raławickie 14, 20-950 Lublin, Poland

E-mail: a.nadbrzezny@kuria.lublin.pl

Phone: +48 81 4453828; +48 81 4453841

Ryszard KOZŁOWSKI, COr – The Joy of a Philosopher: Edith Stein's Ways Towards Joy

In her philosophical and autobiographical writings, Edith Stein, philosopher and Carmelite nun, made many significant remarks concerning the phenomenon of joy and the experience of joy as such. Her pursuit for the source of joy comprised three stages: the period of her philosophical growth, the time of her focus on metaphysics, and the final period in which she was above all a mystic and in which she achieved a fulfillment of her quest.

In each of these stages, however, the same joy was revealed to Edith Stein, albeit in different ways, its only source being the Incarnate Word of God. Thus she was able to clarify her vision of the essence of joy and to distinguish it from the lived experience of joy. To Edith Stein, genuine joy meant simultaneously eternal joy: it signified the joy that God himself grants to the human being.

Edith Stein did experience the way of genuine joy. Although her life ended with a martyr's death, it was joy that ultimately prevailed in it.

Translated by *Dorota Chabrajska*

Keywords: Edith Stein, joy, experience, the relevant moment of joy, person, empathy

Contact: Zakład Historii Filozofii Współczesnej, Katedra Filozofii, Wydział Edukacyjno-Filozoficzny, Akademia Pomorska w Słupsku, ul. Arciszewskiego 22A, 76-200 Słupsk, Poland

E-mail: ryszard.cor@wp.pl

Phone: +48 59 8228637

† Bohdan POCIEJ – A Joyous Art, or Joyfulness in the Sound

Music is called to reveal the beauty of being and, as such, to infuse joy into the human soul. One can say that in the respect of joy music differs from the other arts: in poetry, painting, sculpture or architecture joy appears as a merely occasional visitor, while in music it feels «at home.» In the current article, the author first analyzes the forms and means of expressing joy in music and then presents how they evolved in its history.

There are three constitutive factors affecting expression of joy in music, namely: the movement, the *melos* and the sound. Additionally, one can distinguish its four main sources, namely, (1) the pure *joie de vivre*, or vitality that lies at the basis of music creating energies, (2) the joy of love, which is the first existential principle of being and the fundamental mode of existence, (3) the joy of artistic creation in its initial, spontaneous phase, when the artist experiences a powerful influx of artistic power, regardless of the shape a given work is going to assume, and (4) religious faith, conceived of as an act of spiritual freedom (the Christian faith informs and enlivens four masterpieces of modern music: Monteverdi's *Vespro...*, Bach's *Mass in B minor*, Haendel's *Messiah* and Beethoven's *Missa Solemnis*).

In 17th century Europe composers believed that music was indeed the speech of sounds and, as such, was to manifest emotions. In a way, it was to follow the rules of verbal rhetoric and thus produce its own rhetoric of sound, to become a kind of language in which particular passions are assigned appropriate acoustic motifs. The apogee of this development can be seen in the rich and diverse output of Johann Sebastian Bach. In his works, which reflect the serene and bright sides of the human existence, sublimating and variously transforming them into musical sounds, joy is articulated in versatile ways and it demonstrates various shades. It is inspired above all by God, by human presence in the world, by the world as such and by music itself, which is perceived as a manifestation of the pure energy of life.

The apogee of «joyous knowledge» in 18th century music was preceded, in the 17th century, by a lengthy period in which music tended towards the “pessimistic” realms of joylessness and melancholy rather than towards the “optimistic” ones of cheerfulness and joy. However, the form-giving energy resulting in the expression of joyfulness, was originally manifested in early 17th century in the compositions of Claudio Monteverdi, the first genius of modern music, and maintained by his successors, the founders of Italian opera schools. It was there, in its communion with poetry and theatre, that music evolved so rapidly, creating its own, diverse, «affected» speech of sounds.

In the era of Bach, as well as in the time immediately after his death, usually referred to as the Vienna classicism, although it was actually the pre-Romantic period, the «joyful knowledge» dictated the prevailing pattern in the creation of music, which followed the aesthetic standards of the time: the focus on pleasure and playfulness. The spiritual space in the late Enlightenment was informed with joyous energies which surfaced in the creation of music, exhibiting its power, continuity and intensity unmatched in the later periods. As a result, musical masterpieces were created, the most outstanding of them being Haydn’s symphonies, quartets and trios, as well as Mozart’s symphonies, quartets, quintets, trios, piano concertos and operas. In mid-18th century the rhetorical and rationalistic «speech of sounds» characteristic of the Baroque period is transformed into a more intuitive «speech of emotions.»

Romantic music par excellence (represented by Schubert, Berlioz, Schumann, Mendelssohn and Chopin) is marked by a harmony of various emotional qualities and their oscillation between the poles of «light» and «darkness.» The founding sonic substance of this interplay of emotions and of the changing of the moods was provided by the contrast between the major and minor keys, which ruled in music from the twilight of the Renaissance to the end of the Romantic period. Yet in Romantic and late Romantic music, which exhibited an extraordinary diversity of the means of expression and emotional shades, also the expression of joy became ambiguous, thus losing the prevailing role it enjoyed throughout the 18th century. Therefore one can all the more marvel at the output of Ludwig van Beethoven, the ingenious protagonist of the Romantic age, whose music, from his first compositions to the very last ones, is enlivened by the same powerful stream of form-giving energy. As a result, the expression of «bright» joy in his works seems to prevail over that of sadness or agitation.

At the turn of the 20th century, a new, impressionist world of music was created by Claude Debussy in his piano works manifesting a particular brightness of

sound, as well as an interplay of various shades of «light» and «darkness,» and resulting in the overall attitude of happiness and joyfulness. In the anti-Romantic currents of the new music of the 20th century (such as vitalism, neofolklorism and neoclassicism), represented, among others, by Ravel, Stravinsky, Bartók, and Prokofiev, joy in its pure quality was reborn in clear references to the 18th century music (through joke and comedy, parody, pastiche and grotesque).

Summarized by *Cezary Ritter*
Translated by *Dorota Chabrajska*

Keywords: joy in music, music as the speech of sounds, the joy of creation, religious music, history of music, philosophy of music

Stefan MÜNCH – *Colorito sacro*: Biblical Motifs in the 18th and 19th Century Opera

Biblical subject matter has been an important source for opera authors since the advent of this genre. The vertical dimension of culture, as well as the ubiquity of reference to the biblical motifs in literature, painting, theatre, and in the other musical genres, made opera authors naturally draw on this most universal cultural code. Indeed, the earliest theatrical creations, such as liturgical dramas, mystery plays and miracle plays, consisted in dramatizations of biblical scenes, not infrequently enriched with music. Elaborate Passion plays enjoyed a widespread popularity, yet their further evolution was impossible since their immediate reference to the New Testament prevented the authors from incorporating motifs from other sources (with the exception of the apocryphal Gospels).

The movement of the Florentine Camerata, which resulted in the creation of the genre of opera on the threshold of the 17th century, was motivated by the intention to improve the art of music by returning to the Greek tragedy in its possibly original shape. Thus initially it was mythological and ancient themes that prevailed. The first operas based on the Bible appeared only in late 17th century in Germany. In Italy, however, it was not the opera, but the oratorio that demonstrated the strongest connection to the Biblical subject matter and was used for the purposes of enhancing piety. While the teachings of the Council of Trident ordered that particular arts be inspired by the Holy Scripture and thus preserve fidelity to the doctrine, the epic (narrative) character of numerous Books of the Bible was the reason why the part of the narrator provided the structure of the musical form.

A vast majority of operas drawing on Biblical themes referred to Books of the Old Testament (e.g. Charpentier's *David et Jonathas*, Montecclair's *Jephté*, Rossini's *Mosè in Egitto*, Verdi's *Nabucco*, Gounod's *La reine de Saba* and others). On the other hand, *Hérodiade* by Massenet, which draws on the Gospel, exemplifies the difficulties encountered by librettists, who continuously dodged between the Biblical narrative and the existing theatrical practice which prompted their use of the established theatrical means conforming to the expectations of the audiences. Not infrequently did the tendencies to include a romance mo-

tif, to introduce impressive crowd scenes or to accord with the *lieto fine* tradition turn out stronger than the intention to remain faithful to the Biblical message. Moreover, librettos often concerned the events the Holy Scripture describes only in a condensed way, focusing on the most important characters and on the unambiguous motivation of their actions. Thus the librettist, forced to provide enough text to «fill in» from three up to five acts of the opera, would retain the main Biblical plot, but he would simultaneously introduce numerous secondary themes and peripheral or episodic characters not present in the original Biblical source and endow his characters with additional motivations. In order to accomplish this task numerous means already used in the operatic theatre were employed, as well as those that conformed to the existing aesthetics of the spectacle, among them: stage effects, scene-painting techniques, choral and ballet scenes, the virtuosity of the singers, and a wide range of contrasting means of expression.

Translated by *Dorota Chabrajka*

Keywords: origins of opera, the Florentine Camerata, Biblical motifs in opera, means of operatic expression

The current text is an abbreviated version of a chapter of a book to appear in the Polihymnia Publishers.

Contact: Zakład Kultury Literackiej i Obyczaju, Instytut Kulturoznawstwa, Wydział Humanistyczny, Uniwersytet Marii Curie-Skłodowskiej, Pl. Marii Curie-Skłodowskiej 4, 20-031 Lublin, Poland

E-mail: stefan.muench@op.pl

Phone: + 48 81 5372770

<http://www.umcs.lublin.pl/pracownicy.php?id=1080>

Monica BRZEZINSKI POTKAY – The Nature of Joy in Medieval Theology and Poetry: The Case Study of *Cleanness* (trans. D. Chabrajka)

For the Middle Ages, the best-known tradition concerning joy is that found in the love poetry of the troubadours and trouvères. Yet alongside this secular celebration of erotic *joi* developed a religious tradition which taught that God had created the human soul in His image and likeness in order to make it capable of sharing His joy. The soul as *imago dei*, as long as it avoided sin, would enjoy God fully after death in the beatific vision. Yet men and women could experience foretastes of beatific joy on earth whenever they expressed their divine nature in acts of love, particularly when they encountered a loving God in prayer and meditation, or when they lovingly joined together in marriage. The varied homiletic passages and Biblical exempla contained in the late fourteenth-century English poem *Cleanness* illustrate types of joy, beatific, mystical, and marital, all of which are natural to humans by virtue of their identity as images of God.

In constructing his poem, the author of *Cleanness* draws on the medieval theology of divine joy as developed in the treatises of St. Augustine, the mystical works of Cistercian monks, and devotional and homiletic literature written by or for English laity.

Keywords: beatific vision, *Cleanness*, contemplation, meditation *imago Dei*, joy, love, marriage, nature, natural law

Lecture delivered at the international seminar "O radości – Of Joy" held by the the quarterly *Ethos* and the John Paul II Institute at the Catholic University of Lublin on 7 April 2011. The author thanks The Wendy and Emery Reves Center for International Studies, College of William and Mary (Williamsburg, Virginia, USA), for financial support of her participation in the seminar.

Contact: Department of English, College of William and Mary, Williamsburg, P.O. Box 8795, Virginia, 23187-8795, USA

E-mail: mxbrze@wm.edu

Phone: + 1 757 221 3931

http://www.wm.edu/as/english/facultystaff/directory/potkay_m.php

<https://experts.wm.edu/index.php/experts/info/142>

Mirosława HANUSIEWICZ-LAVALLEE – Joy, Laughter and the «Good Thought» in Early Modern Polish Literature

In its first part, the article briefly presents the relation between laughter and joy in medieval and early modern culture, in order to focus, in its main part, on the categories of *facetudo* and *urbanitas*, significant to Polish humanistic literature and considered by the Renaissance and Baroque writers to be an implementation of the social virtue and the "sharing of joy."

The author observes that the widespread development of such genres as the *facetiae*, the apothegm, the epigram, as well as the song in early modern literature grew out of the ancient culture of the *convivium*, a characteristic mark of which was the celebration of joy conceived of as a moral attitude and part of the ethos of the perfect *gentiluomo*.

The author proceeds to point that in early modern Polish literature (in particular, in works of Łukasz Górnicki and Jan Kochanowski) the banquet was considered as a kind of spectacle of social joy to which the characteristic name of «good thought» (derived from Greek) was applied. The moral norms and the norms of conduct binding throughout such a spectacle referred to those of the ancient times, embracing, among others, the elimination of social divisions as well as incorporating art, which was perceived as a necessary component.

In the final part of the article, the author points to the gradual disappearance of the ethos of the humanistic banquet from the Polish literature and culture of the 17th century.

Keywords: early modern Polish literature, laughter, social joy, *urbanitas*, *convivium*, the facetiae, the epigram, the song

Contact: Katedra Historii Literatury Staropolskiej, Instytut Filologii Polskiej, Wydział Nauk Humanistycznych, Katolicki Uniwersytet Lubelski Jana Pawła II, Al. Raławskie 14, 20-950 Lublin, Poland

E-mail: mirhan@kul.lublin.pl

Phone: +48 81 4454314

http://www.kul.pl/prof-miros-awa-hanusiewicz-lavallee,art_5702.html

Fr. Stanisław KOBIELUS – Earthly and Heavenly Joy in Medieval Culture

According to medieval writers, there are many kinds and many causes of joy. Yet the fact that earthly existence has its beginning and its end was the source of the feeling that joy is merely provisional and that the permanence of happiness is thus threatened. As a result, perceived as limited in its nature, joy almost lost its significance. However, laughter was still considered to be an external manifestation of both earthly and heavenly joy. Moreover, even though St. Bridget of Sweden would write that there is little joy in the laughter that is surely to be followed by tears, rejoicing was found in this world even among the sufferings it inflicts on the human being, which conformed to the teachings of Christ (cf. Lk 6, 23). Both in the Old and in the New Testament, one can find descriptions of amusements, dances, banquets, and exultations, all of which were forms of rejoicing and demonstrated a joyful manner of being.

Yet in medieval literature the emphasis was clearly shifted from the earthly matters to the spiritual ones, and solely spiritual joys, as opposed to their carnal counterparts, were considered as the source of full joy. Not infrequently though were earthly joys translated into heavenly ones, by way of enhancement and by being attributed the quality of permanence. In art, heavenly joy was promised in images of angels making music, depicted by painters, for instance, in compositions of the Final Judgment. According to some authors, once the human soul entered the glory of God, it was among angels and saints.

Yet participation in this eschatological bliss was not considered easily accessible to everyone. The Book of Revelation says: "Outside are the dogs, the sorcerers, the unchaste, the murderers, the idol-worshippers, and all who love and practice deceit" (Apoc 22: 15).

Translated by *Dorota Chabrajka*

Keywords: medieval art, eschatology, eternal bliss, earthly joys, spiritual joys

Contact: Chair of the History of Medieval Art and Iconography, Institute of History of Art, Department of the Historical and Social Sciences, Cardinal Stefan Wyszyński University, Wóycickiego 1/3, 23, 01-938 Warszawa, Poland

E-mail: wnhis@uksw.edu.pl

Andrzej STOFF – Carnivalization of Culture: The Struggle Between Laughter and Joy

A current tendency in the research on culture is to approvingly explain the concept of carnival as denoting a phenomenon which consists in contesting the already existing and «official» forms of art and custom. Carnivalization is in turn seen as the way to accomplish this end. As a consequence of such a research perspective, however, laughter may be confused with the joy that results from human interaction with the world. This possibility becomes all the more real, since the concept of carnivalization, originally perceived by Bakhtin as transposing carnival into the language of literature, may be referred to all kinds of art and to all realms of culture. It was precisely Bakhtin who considered laughter as the main tool of carnivalization. Unlike other theorists, he believed that laughter is used in order to deprecate what is universally approved of, to deprive what is respected of its gravity, and to radically overturn the existing hierarchy of values; while all these functions of laughter make it possible for human beings to retain at least remnants of their individual freedom in the outside world considered as oppressive.

Since carnival – being by nature parasitic and possible only in so far as it stays in contrast to other forms of culture prior to it and higher than it – uses laughter in a purely instrumental way, it expresses a different attitude towards the world than the one presumed by joy. Carnival laughter is destructive, while joy has a constructive power, being born from an affirmative attitude towards being as such. In the case of laughter a merely superficial involvement is needed, while joy is capable of reorganizing the deepest human dispositions, making the human being capable of more meaningful and fruitful actions. The duration of laughter is determined by the appearance of the actual stimuli that generate it, while joy is a spiritual state that affects human actions. Against the appearances, laughter isolates the laughing ones and sets them against others, while joy exhibits a community building force. The factors that cause laughter need constant diversification and intensification, which is why the carnivalization of culture consists largely in the pursuit for new means of expression. The danger of replacing joy with laughter results from the adoption of an attitude to the reality which is radically different from the one that used to bring most brilliant results in the past. A potentially grave menace resulting from the dissemination of pro-carnival attitudes is that joy will be suppressed in our culture, or even that the ability to experience it and the need to aspire to it will be extinguished.

Translated by *Dorota Chabajska*

Keywords: culture, carnival, Mikhail Bakhtin, carnivalization of culture, laughter versus joy

Contact: Zakład Teorii Literatury, Instytut Literatury Polskiej, ul. Fosa Staromiejska 3, 87-100 Toruń, Poland
E-mail: anstor@umk.pl

Adam POTKAY – The Joy of Recovery and Resumption: Narrative Possibilities of Happiness, Unhappiness, and Joy (trans. D. Chabajska)

This essay has three parts, corresponding to the three concepts announced in its title: happiness, joy, and unhappiness.

“Happiness” does not refer only to a feeling or subjective state, but designates as well an *evaluation* of a life or the narrative of a life. Accordingly, in representing the lives of fictional characters, novelists invite their readers to assess both what happy or flourishing lives might be, and the narrative routes, variously composed of circumstances and choices, by which such lives might be attained. Joy, as distinct from happiness, is an episodic or dispositional element in an individual’s emotional life, and as such not subject to public evaluation in quite the same way as happiness is. And yet joy, which is arguably with desire and sorrow one of the three fundamental emotions of narrative, can nonetheless be subjected to ethical discipline: the novelist can, and often does, prompt her reader to feel joy and grief at the right things.

Finally, this article’s third section concerns the narrative importance of unhappiness in the novel, especially the Continental novel.

Keywords: ethics and literature, happiness, joy, novel (English and European), unhappiness

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Contact: Department of English, College of William and Mary, Williamsburg, P.O. Box 8795, Virginia, 23187-8795, USA

E-mail: aspotk@wm.edu

Phone: +1 757 221 3914

http://www.wm.edu/as/english/facultystaff/directory/potkay_a.php

<https://experts.wm.edu/index.php/experts/info/94>

<http://wmpeople.wm.edu/site/page/aspotk>

Krzysztof KOSIOR – The Triple Joy in Buddhism

In the first and main part of the article, the author presents three kinds of joy described in the Pali Canon.

The first one is part of the experience of sensual pleasure and ultimately turns out illusory. The second one comes to light and develops as a result of the practices recommended by Buddha, in particular as the fruit of the progress of meditation. The third one includes the greatest happiness inherent in the state of nirvana.

In the second part of the article, the author describes the ways of inspiring joy and of relieving suffering, as they are described in the Mahayana, in particular those of them which are related to the idea of the transfer of merit.

Translated by *Dorota Chabrajska*

Keywords: Buddha, joy, sensual pleasure, delight, happiness, meditation, lay confessors, monks, merit

Contact: Zakład Religioznawstwa i Filozofii Wschodu, Instytut Filozofii, Wydział Filozofii i Socjologii, Uniwersytet Marii Skłodowskiej Curie, Plac Marii Curie-Skłodowskiej 4A, 20-031 Lublin, Poland
E-mail: krzykosior@wp.pl

Alicja ŻYWCZOK – *Joie de vivre*: On the Creative Way of Human Existence

The current article presents an attempt to grasp the essential similarities and differences between the scopes of the concepts of happiness, joy and pleasure, which are very important in Karol Wojtyła's moral philosophy.

The author stresses that the capability of *joie de vivre* is a mental disposition which is ontologically significant not only due to the fact that it is inherently bound up with the human being, but also because it performs therapeutic functions. The author then presents an insight into the ontogenetic evolution of *joie de vivre*, analyzing its simplest, biological forms, as well as the spiritual and metaphysical modes of the affirmation of life. The author also puts forward the thesis that the education towards joy is enhanced by the teacher's understanding of numerous sources from which human joy springs, such as encounter with the Transcendence, unity with others, the didactic environment of love, truth and freedom, as well as by the conviction that it is an essential task to lead the pupils out of the existential states that undermine *joie de vivre*.

The final part of the article includes some praxeological clues helpful in education of the youth towards *joie de vivre*.

Translated by *Dorota Chabrajska*

Keywords: happiness, pleasure, joy, *joie de vivre*, the mode of existence, creativity

Contact: Katedra Teorii Wychowania, Instytut Pedagogiki, Wydział Pedagogiki i Psychologii, Uniwersytet Śląski w Katowicach, ul. Grażyńskiego 53, 40-126 Katowice, Poland.
E-mail: alicjazyw@wp.pl
Phone: +48 32 3599805

Fr. Alfred M. WIERZBICKI – Between Pain and Joy

Article to commemorate the late Abp. Józef Życiński (1948-2011).

Contact: John Paul II Institute, John Paul II Catholic University of Lublin,
Al. Raławickie 14, 20-950 Lublin, Poland

E-mail: ethos@kul.lublin.pl

Phone: +48 81 4453217

“I would most gladly seek them in the eternity”: Aleksandra KLICH talks to Abp. Józef ŻYCIŃSKI

Extract from an interview with Abp. Józef Życiński made during the Holy Week 2010.

Contact: “Gazeta Wyborcza”, ul. Czerska 8/10, 00-732 Warsaw, Poland

E-mail: Aleksandra.Klich-Siewiorek@agora.pl

Phone: +48 22 555 43 47

Jan W. GÓRA, OP – Joy is a Homeland

In the current essay, the author analyzes various planes of joy in human life, its various causes and manifestations.

Joy as such springs from a virtuous, fulfilled life, it is a fruit of life's spiritual dimension. For a Christian, the ultimate source of joy lies in the truths of the faith, in particular in the mystery of the Incarnation of the Son of God and in the opportunity to encounter him in the Eucharist. The joy of the faith is the greatest of all joys, because it enables perception of the earthly reality in the light of the promises of Christ and the recognition of one's vocation as the path set by Christ. Christ himself expects his followers to rejoice.

One can also speak about the joy of encounter, the joy of verbal exchange or the joy of waiting, which is also the measure of love. Indeed, the encounters described in the Bible always cause a radical transformation of those who are their subjects.

A particular kind of joy is found in knowledge: intelligence is fruitful only in so far as it is accompanied by joy.

Another category of joy embraces the emotional and sensual qualities the human being experiences as a biological organism. Due to their contact with the realm of spirit, human emotions are nobler than those of animals.

Still another cause of joy is provided by material goods. As a rational creature, the human being should order his or her pursuit for joy, giving priority to the joys in which the spiritual element prevails. The richest sources of joy are inherent in human beings themselves since joy is a faithful «companion» to any good action. A source of pure and beautiful joy can be found in friendship due to its characteristics, namely, kindness and reciprocity. A great source of joy is spousal love.

Aristotle distinguished a separate virtue, eutrapelia, which consists in good wit. Its task is to keep a balance of the joys the human being experiences. In Christian ethics, the foundation of joy is peace resulting from the orderliness of the soul, which, by virtue of love, adjusts the human will to the will of God.

Freedom, above all inner, personal and moral freedom, provides a probably most significant source of joy in earthly life. Similar in the context of earthly life is the role of beauty, in particular of moral beauty and of the one that results from truth, of the one that was not created by the human mind, but assimilated by way of cognition. Indeed, absorbing truth, the fullness of which is in Christ, is a reason why one should rejoice with love, which is the way towards the everlasting bliss.

Mary, the Mother of God, is called the cause of all our joy, because she shows human beings the way towards the ultimate unity with God, to seeing him face to face in eternity.

Summarized by *Cezary Ritter*
Translated by *Dorota Chabrajska*

Keywords: joy, rejoicing, bliss, love, Christ, Eucharist, Aristotle, eutrapelia

Contact: Klasztor OO. Dominikanów, ul. Kościuszki 99, 51-716 Poznań, Poland

E-mail: jangora@lednica2000.pl

Phone: +48 61 8504733

<http://lednica2000.pl/>

Dariusz ŁUKASIEWICZ – To Understand What One Believes In

Review of Stanisław Judycki's, *Bóg i inne osoby. Próba z zakresu teologii filozoficznej* ["God and Other Persons: An Attempt at Philosophical Theology"], Wydawnictwo Polskiej Prowincji Dominikanów „W drodze,” Poznań 2010.

Contact: Institute of Philosophy, Kazimierz Wielki University, ul. Chodkiewicza 30, 85-064 Bydgoszcz, Poland

E-mail: dlukas@ukw.edu.pl

Phone: +48 52 3401533

Agnieszka LEKKA-KOWALIK – On the Need for Teaching Anthropology

Review of *Antropologia* ["Anthropology"], ed. Fr. Stanisław Janeczek, Wydawnictwo KUL, Lublin 2010.

Contact: Chair of the Methodology of Sciences, Institute of Theoretical Philosophy, Faculty of Philosophy, John Paul II Catholic University of Lublin, Al. Raclawickie 14, 20-950 Lublin, Poland

E-mail: alekka@kul.lublin.pl
Phone: +48 81 4454044
<http://www.kul.lublin.pl/12832.html>

Piotr MAJEWSKI – Towards the Sacred?

Review of an exhibition of works by Sławomir Marzec *Wszystko; collages und films*, Lubelskie Towarzystwo Zachęty Sztuk Pięknych, Galeria Lipowa 13, Lublin, January-February 2011.

Contact: Instytut Sztuk Pięknych, Wydział Artystyczny UMCS, Al. Kraśnicka 2b, 20-718 Lublin, Poland
E-mail: mpetrus@poczta.onet.pl
Phone: +48 81 5245391

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Justyna OLEKSY – On the History and Culture of Cities

Report on the 59th National Session of the Association of Art Historians "*Polis – Urbs – Metropolis*" (KUL, Lublin, 25-26 Nov. 2010).

Contact: John Paul II Institute, John Paul II Catholic University of Lublin, Al. Raławickie 14, 20-950 Lublin, Poland
E-mail: oleksyj@gmail.com
Phone: +48 783638287

Daniel CHRANIUK – Talking of Communism Today

Report on a National Conference “The Individual and the Society Facing the Experience of Communism: The Past and the Presence” (KUL, Lublin, 2-3 Dec .2010).

Contact: Department of the History of the Totalitarian Systems, Institute of History, Faculty of Humanities, John Paul II Catholic University of Lublin, Al. Racławickie 14, 20-950 Lublin, Poland

E-mail: danielch@student.kul.lublin.pl

Phone: +48 81 4454375

Michał KACZMAREK – The Sacred, as seen in the Literature of the People’s Republic of Poland

Report on a session “The Need for the Sacred in the Literature of the People’s Republic of Poland” (KUL, Lublin, 21-23 Oct. 2010).

Contact: Biblioteka Główna, Uniwersytet Opolski, ul. Strzelców Bytomskich 2, 45-084 Opole, Poland

E-mail: michalk@uni.opole.pl

Phone: +48 77 4016145

Rocco BUTTIGLIONE – The Joy of a Grandfather (trans. P. Mikulska)

Feuilleton on the joy of being a grandfather.

Contact: Camera dei Deputati, via della Missione 8, Roma 00186, Italy

E-mail: buttiglione_r@camera.it

Cezary RITTER - John Paul II and Benedict XVI on Christian Joy

A bibliography of addresses.

Contact: John Paul II Institute, John Paul II Catholic University of Lublin, Al. Racławickie 14, 20-950 Lublin, Poland

E-mail: ethos@kul.lublin.pl

Phone: +48 81 4453217