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*IUBILEMUS SALVATORI. ON THE LITURGICAL POETRY  
OF ADAM OF ST VICTOR  
(EDITORIAL INTRODUCTION)*

In the opening chapter of his first-rate 1948 study *Europäische Literatur und lateinisches Mittelalter*, explaining how he thought the reality of European literature should be understood, the great Ernst Robert Curtius wrote:

European literature is coextensive in time with European culture, therefore embraces a period of some twenty-six centuries (reckoning from Homer to Goethe) (...). No stretch of European literary history is so little known and frequented as the Latin literature of the early and high Middle Ages. (...) Troeltsch could rightly say in 1922: “The culture of the Middle Ages still awaits presentation” (*Der Historismus*, 767). That is still true today. The culture of the Middle Ages cannot yet be presented, because its Latin literature has as yet been incompletely studied. In this sense the Middle Ages is still as dark today as it – wrongly – appeared to the Italian Humanists. For that very reason a historical consideration of European literature must begin at this darkest point.<sup>1</sup>

With regard to the quoted passage from the study *Europäische Literatur...*, and in view of the content below, two observations can be made here. Firstly, Curtius juxtaposes two realities, namely European culture and literature, thus making it clear to his readers that European culture and European literature are closely connected and that one cannot be understood without the other. Whoever, therefore, wishes to study European culture, is forced, Curtius argues, to study the literature coupled with it, which, when it comes to the field of study, means

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<sup>1</sup> E.R. Curtius, *European Literature and the Latin Middle Ages*, trans. Willard R. Trask (Princeton: Princeton University Press, 1990), 12-13.

that cultural studies, the subject of which is the culture of Europe, is inevitably connected with literary studies concerning European literature. The second issue, which must be highlighted here, on the other hand, is as follows: Curtius states that a phenomenon that demands the close attention of historians at the earliest opportunity is the Latin literature of the Middle Ages, which has so far been studied only to a limited extent.

It is with undisguised satisfaction that I hereby hand over to the esteemed readers this issue of “Annals of Cultural Studies” (in Polish: “Roczniki Kulturoznawcze”), the first for the year 2025. This is an exceptional issue, as it is entirely – in response, as it were, to Curtius’ diagnoses and indications – devoted precisely to the literature of the Middle Ages; more precisely: it is an issue devoted to the liturgical poetry of Adam of St Victor. Thus, this issue has a monographic character, which is all the more valuable because studies about works composed in the twelfth century by one of the most important representatives of the Victorine school<sup>2</sup> are not too many available at present.<sup>3</sup> Of course, the fact that the present edition of “Annals of Cultural Studies” is a monograph of sorts

<sup>2</sup> On the Victorine school see, for example: *L'abbaye parisienne de Saint-Victor au Moyen Âge. Communications présentées au XIIIe colloque d'humanisme médiéval de Paris (1986-1988)*, ed. Jean Longère (Paris–Turnhout: Brepols, 1991); *L'école de Saint-Victor de Paris. Influence et rayonnement du Moyen Âge à l'époque moderne*, ed. Dominique Poirel (Paris–Turnhout: Brepols, 2010); *A Companion to the Abbey of Saint Victor in Paris*, Hugh Feiss, and Juliet Mousseau (Leiden–Boston: Brill, 2017); “*Omnium expetendorum prima est sapiential.*” *Studies on Victorine Thought and Influence*, ed. Dominique Poirel, Marcin Jan Janecki, Wanda Bajor, and Michał Buraczewski (Turnhout: Brepols, 2021), in this publication, see in particular: Dominique POIREL, “Qu'est-ce que Saint-Victor?” 487-511; Dominique POIREL, “Przechadzając się po krążgankach u św. Wiktora... Prolog,” trans. Marcin Jan Janecki, in *Mądrość wiktorynów. Z kultury intelektualnej szkoły św. Wiktora*, ed. Wanda Bajor, Marcin Jan Janecki, Łukasz Libowski, and Dominique Poirel (Kęty 2024, in print); Dominique POIREL, “Wprowadzenie do filozofii wiktoryńskiej,” trans. Marcin Jan Janecki, in *Mądrość wiktorynów. Z kultury intelektualnej szkoły św. Wiktora*, ed. Wanda Bajor, Marcin Jan Janecki, Łukasz Libowski, and Dominique Poirel (Kęty 2024, in print).

<sup>3</sup> See bibliography in the following publication: ADAM ZE ŚW. WIKTORA, *Sekwencje*, trans. Tadeusz Gacia, Łukasz Libowski, Marta Helena Nowak, Agnieszka Strycharczuk, Adam Wilczyński, and Piotr Wilk, ed. Łukasz Libowski, and Agnieszka Strycharczuk (Lublin: Wydawnictwo Academicum, 2023), 307-313; see furthermore: ŁUKASZ LIBOWSKI, “«Ze zmartwychwstającym Panem wszystko wespół zmartwychwstaje». Kąpiel paschalna (text about the sequence XVII *Mundi renovatio*)” *Nowiny Raciborskie* 31, no. 14 (2023):10-11; ŁUKASZ LIBOWSKI, “«Multa in his omnibus latent profunda mysteria». Hugona, Ryszarda i Adama ze św. Wiktora rozumienie budynku kościelnego,” *Teka Komisji Historycznej Towarzystwa Naukowego KUL* 6, no. 5 (2024):147-176; ŁUKASZ LIBOWSKI, “«Ars Dei laudes decantandi». Una exposición de la teoría del canto litúrgico contenida en la secuencia *Ex radice caritatis* de Adán de San Víctor,” trans. Marcin Jan Janecki, in *Mirar hoy lo estético en la Edad Media. Estudios sobre la belleza*, ed. Víctor Manuel Tirado San Juan, Marcin Jan Janecki, David Torrijos-Castrillejo i Wanda Bajor (Turnhout 2024; in print).

resonates in the published articles: perhaps and apparently in the fact that they essentially omit any, even the briefest, presentation of the person and work of Adam, a presentation that is so useful for all those who encounter this author and his writing legacy for the first time. For this reason, I would like to write a few sentences about Adam and the poetry that has been left behind, indicating in the footnotes the bibliography, which may prove helpful in a closer acquaintance with this author and his work.

It is currently assumed that Adam of St Victor lived and worked in the first half of the twelfth century; the year of his death is most often cited in the literature, respectfully of course, as 1146.<sup>4</sup> By analysing the available Parisian musical manuscripts and the relevant notes in the Parisian cartouches and obituaries, historians have established, and Margot Elsbeth Fassler has the greatest merit in these findings,<sup>5</sup> that Adam first belonged to the canonry at Notre-Dame in Paris. It is known with certainty that he was a subdeacon at St Mary's in 1098 and that in 1107 he held the office of first singer in the choir there, as well as that of kapellmeister or conductor, since a document for that year grants him the name *praecentor*.

In 1133 or 1134, Adam moved to the abbey of St Victor, then near Paris, where he joined the ranks of the canons shaping the life and work of their community on the basis of the rule of St Augustine. There were at least three reasons for this move. Firstly: while still a canon at St Mary's, through the mediation of Stephen of Senlis, bishop of Paris and protector of the abbey of St Victor, Adam gave his prebend to the Victorines – the background to this transmission was the dispute between Stephen of Senlis and Stephen of Garland, chancellor of king Louis VI the Fat and archdeacon at Notre-Dame cathedral. Secondly: the unsuccessful attempts to reform the canonry at St Mary's in the spirit of the rule drawn up by St Augustine, a reform of which Adam was a great supporter. And thirdly – who knows if this would not be the most important issue in this context, because it is the most profound: Adam, very possibly being a disciple of the charismatic Hugh of St Victor, was for many years fascinated by the Victorines' view of God, the world and man, taking Victorine theoretical and practical ideals as his own.

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<sup>4</sup> On Adam and his work see, for example: Łukasz LIBOWSKI, *Adam ze św. Wiktora. "Egregius versificator,"* in *Mądrość wiktorynów* (in print); Agnieszka STRYCHARCZUK, "Adam ze św. Wiktora i jego dorobek poetycki," in *Adam ze Świętego Wiktora. Sekwencje*, trans. Tadeusz Gacia, Łukasz Libowski, Marta Helena Nowak, Agnieszka Strycharczuk, Adam Wilczyński, and Piotr Wilk, ed. Łukasz Libowski, and Agnieszka Strycharczuk (Lublin: Wydawnictwo Academicum, 2023), 21-34.

<sup>5</sup> See: Margot E. FASSLER, "Who Was Adam of St Victor? The Evidence of the Sequence Manuscripts," *Journal of the American Musicological Society* 37, no. 2 (1984):233-269.

Adam's domain was music: he probably sang, conducted, directed singing groups or scholas, composed and wrote texts. In his literary work he was inspired by the thought of two the greatest, perhaps the most eminent Victorines, the aforementioned Hugh and Hugh's pupil, and most probably his schoolmate, Richard of St Victor; hence it is repeated that what Hugh and Richard said in their prose treatises, Adam, a talented verse-writer, dressed in the robe of connected speech. Adam's literary inheritance, therefore, is poetry – more precisely: poetry that is integral to the liturgy, intended to be sung at mass. Namely: the sequences which were performed in the Middle Ages, unlike today, after the *Alleluia* acclamation and before the reading of the gospel, which was related to the genesis of the genre, as it evolved from the artful, musically sophisticated melisma which, over time, crowned the *Alleluia* singing when, in order to make it more memorable, the text began to be substituted for it.<sup>6</sup>

What, broadly speaking, is the content of the sequences composed by Adam? Since, according to custom, each is assigned to a particular day of the liturgical year, i.e. to a particular celebration, remembrance or feast day, it is either an introduction or a specific commentary on the mystery of that particular day. This introduction or commentary, which has the elaborate form of a sequence, to the mystery of a given day of the liturgical year is invariably of a theological nature, which is why Marcin Jan Janecki beautifully called Adam's work, which, it seems, is worth promoting, 'a sung theology.'<sup>7</sup> However, this theological introduction, this theological commentary on a particular liturgical celebration can, as it turns out, be of a different kind. Sometimes, for example, it is a paraphrase of a biblical text providing information about an event from the history of salvation evoked in the liturgy,<sup>8</sup>

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<sup>6</sup> At this moment I would like to refer to the article by Czesław Grajewski published in this issue of "Annals of Cultural Studies"; see, inter alia, the following: Jerzy WORONCZAK, "Tropy i sekwencje w literaturze polskiej do połowy XVI wieku," *Pamiętnik Literacki* 43, no. 1-2 (1952):335-374; Piotr WIŚNIEWSKI, "Sekwencje mszalne – jedna z klasycznych form śpiewów postgregoriańskich," *Teologia i człowiek* 20 (2012):141-153.

<sup>7</sup> On 14 June 2024, as part of the conference "*Iubilemus Salvatori.*" *Wokół poezji liturgicznej Adama ze św. Wiktora* (in English: "*Iubilemus Salvatori.*" *Around the liturgical poetry of Adam of St Victor*), which will be discussed further below, Marcin Jan Janecki gave a lecture which he entitled as follows: "*Quam dilecta tabernacula... quam decora fundamenta....*" *Architektura sakralna i liturgia wiktoryńska jako przestrzeń rezonansowa śpiewanej teologii Adama ze św. Wiktora w XII stuleciu* (in English: "*Quam dilecta tabernacula... quam decora fundamenta....*" *Victorine sacred architecture and liturgy as a resonant space for the sung theology of Adam of St Victor in the twelfth century*); see: *Informator akademicki 2024/2025. Wydanie jubileuszowe*, ed. Janusz Podzielny, Mateusz Rafał Potoczny, and Leon Swoboda (Opole: Wydzał Teologiczny Uniwersytetu Opolskiego, 2024), 64.

<sup>8</sup> See, for example, the sequence XXXII *Laetabundi iubilemus* for the Transfiguration of the Lord = ADAM ZE ŚW. WIKTORA, *Sekwencje*, 185-189 – throughout this editorial introduction, both in the main text and in the footnotes, the sequence numbers and their incipits are given after this edition.

sometimes it is a story about the consequences of that salvific event for humanity and the world,<sup>9</sup> sometimes it is a dogmatic lecture<sup>10</sup> or a narrative about the life, manner of martyrdom and miracles of a holy men or women.<sup>11</sup>

For the time being, it is customary to believe, although the issue is still being disputed by researchers, that Adam arranged around fifty sequences: Jean Grosfillier's edition of these sequences, which also provides a French translation of them, published in 2008 in Brepols as the twentieth volume of the *Bibliotheca Victorina* series, in studies of Adam's literary legacy now regarded as fundamental, attributes the authorship of fifty-three poems to Adam, appending two supplementary that Adam did not create<sup>12</sup>; the 2013 English edition of these sequences, based on a work not by Grosfillier but by Clemens Blume and Henry Martyn Bannister, published roughly a century earlier, in 1915 and 1922, as a part of the great *Analecta Hymnica Medii Aevi* project as its fifty-fourth and fifty-fifth volumes,<sup>13</sup> counts forty-seven pieces,<sup>14</sup> while the 2023 Polish edition, based on Grosfillier's publication, has fifty-eight lyric works,<sup>15</sup> as it also includes those compositions which Hugh Feiss is convinced might have been written by Adam.<sup>16</sup>

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In fact, Adam's sequences are the subject of all the researches presented in this issue of "Annals of Cultural Studies": each article examines some aspect of them, examines them from a certain point of view; this is why, by the way, this issue of the journal can be regarded, on the one hand, as the aftermath of the work done two years ago, which resulted in the translation of Adam's sequences into Polish,

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<sup>9</sup> See, for example, the sequence XVII *Mundi renovatio* for the octave of the Solemnity of the Resurrection of the Lord = ADAM ZE ŚW. WIKTORA, *Sekwencje*, 115-116.

<sup>10</sup> See, for example, the sequence XXIII *Profitentes unitatem* for the Solemnity of the Most Holy Trinity = ADAM ZE ŚW. WIKTORA, *Sekwencje*, 141-144.

<sup>11</sup> See, for example, the sequence II *Heri mundus exultavit* for the commemoration of St Stephen = ADAM ZE ŚW. WIKTORA, *Sekwencje*, 53-57.

<sup>12</sup> Jean GROSFILLIER, *Les séquences d'Adam de Saint-Victor. Étude littéraire (poétique et rhétorique), textes et traductions, commentaires* (Turnhout: Brepols, 2008).

<sup>13</sup> Clemens BLUME, and Henry M. BANNISTER, *Liturgische Prosen des Übergangsstiles und der zweiten Epoche: insbesondere die dem Adam von Sanct Victor zugeschrieben* (Leipzig: Reisland, 1915); Clemens BLUME, *Liturgische Prosen zweiter Epoche auf Feste der Heiligen nebst einem Anhang: Hymnodie des Gelderlandes und des Haarlemer Gebietes* (Leipzig: Reisland, 1922).

<sup>14</sup> Juliet MOUSSEAU, *Adam of Saint-Victor. Sequences* (Paris–Leuven–Walpole: Peeters, 2013).

<sup>15</sup> ADAM ZE ŚW. WIKTORA, *Sekwencje*.

<sup>16</sup> *On Love. A Selection of Works of Hugh, Adam, Achard, Richard, and Godfrey of St Victor*, ed. Hugh Feiss (New York: New City Press, 2012), 71, footnote 196.

and, on the other hand, as a natural continuation of that work and, of course, as its only partial complement.

The volume opens with an insightful study “*Et totius Trinitatis/ nobile triclinium.*” *Fortune et sens d’un distique d’Adam de Saint-Victor* by Dominique Poirel, an eminent expert on Victorine texts and their critical editor. Poirel focuses on two verses of the sequence XXXIX *Salve mater Salvatoris/ vas*, which, taken out of their original context, played a huge role in the development of medieval Mariological thought. Poirel explains how this two-line poem was understood by Adam and how it was understood later, starting from the end of the twelfth century.

In his article *On the philosophical poetics of light in the sequences of Adam of St Victor* Antonio Sordillo looks at the way Adam operates in his work with numerous terms referring to the reality of light, which is for him an image of divine reality. Sordillo concludes that for Adam, poet and theologian, light is the sacrament *par excellence*: “Light is the first creature of God, therefore it is the most suitable visible reality to evoke the invisible, because it is the first, immediate and perfect connection between the physical order and the metaphysical one.”

Tadeusz Gacia, author, it should be noted, of a Polish translation of forty-three selected sequences published last year,<sup>17</sup> in his work *Motywy przewodnie w sekwencjach wielkanocnych Adama ze św. Wiktora*, singles out and meticulously discusses the images most frequently recurring in the seven Adamic sequences for the Easter season. He classifies these images into four groups: the motif of light, day and morning, the motif of spring, the motif of struggle and victory, the motif of Old Testament figures and events allegorically interpreted. He also places them in the context of imagery found in other pre-Tridentine sequences for the Solemnity of the Resurrection.

In his text “*Hostis fraudulentus,*” “*serpens dirus,*” “*suggestor sceleris.*” *Przeciwnik ludzkiego zbawienia w sekwencjach Adama ze św. Wiktora*, Michał Ludewicz reconstructs how human struggles with personally conceived evil are depicted in Adam’s poetry. He points out that the inquiry thus projected relates to a secondary strand present in Adam’s work, closely linked, moreover, to the strand which portrays Christ as man’s saviour and the saints as his helpers on the road to salvation.

Mateusz Włosiński is interested in his study “*Gdzież jest, o śmierci, twoje zwycięstwo?*” *Motyw śmierci w sekwencjach Adama ze św. Wiktora* in Adam’s theology of death. He looks at those places in the corpus of Adam’s lyric where the Latin noun *mors* appears. He concludes that in Adam’s mind, “death is not a dramatic end,” but “a tense moment in which God’s grace, in which God himself

<sup>17</sup> Tadeusz GACIA, *Sequentiae – pia dictamina – cantiones. Przybliżenia z poezji średniowiecznej* (Kielce: Wydawnictwo Jedność, 2024). The translation of the sequences can be found on p. 15-76.

reveals his power and determination to snatch man from slavery to the freedom of eternal life.”

Michał Łukaszczyk has written an article *Obrazy męczeństwa w sekwencjach Adama ze św. Wiktora*. After discussing how martyrdom was understood by Christians, first in antiquity and then in the Middle Ages, he analyses Adam’s descriptions of the martyrdom of Christ Himself, the apostles and Stephen, Thomas Becket, Agnes, Vincent, Victor, Lawrence, John the Baptist, Leodegerius, Dionysius and Catherine, listing those elements of these descriptions that deserve special attention.

The issue of martyrdom has also been addressed by Agnieszka Strycharczuk. Her treatment of this topic, entitled “*In divinis laudibus.*” *Męczeństwo jako liturgia – średniowieczne sekwencje o św. Wawrzyńcu*, differs, however, from the treatment proposed by Łukaszczyk. It mentions not only the Adamic sequence XXXIII *Prunis datum admiremur* in honour of St Lawrence, but also nine others dedicated to the memory of this saint, which are found in *Analecta Hymnica Medii Aevi*. After presenting the works in question, Strycharczuk, and this is the main part of her argument, points out that the act of Lawrence’s martyrdom described by these works can be understood as a liturgical act.

In his work *Sekwencja “Rex Salomon fecit templum” wyrazem mistagogii wiktoryńskiej*, Krzysztof Fejkiel stays with liturgical issues. He writes that the category of mystagogy, i.e. the category of initiation, is one of the most important for understanding the Victorine way of thinking, and that the sequences composed by Adam have a mystagogical value, i.e. that they serve mystagogy, which he shows by subjecting to a detailed analysis the sequence XXV *Rex Salomon fecit templum* for the octave of the dedication of the church.

In her article *Reflections of Victorine aesthetics in Adam of St Victor’s sequences*, Wanda Bajor, who for years has been fascinated by and studied the aesthetics of the canons of St Victor’s abbey in Paris,<sup>18</sup> observes how deeply this aesthetic is present, how wonderfully this aesthetic is reflected in Adam’s literary legacy. She closes her reflection with words in which she reveals what fascinates her about the Victorine phenomenon: “It is remarkable that so many thinkers and authors belonging to this canonical community, coming from different nations and representing different views in many fields, constituted a harmonious community of life and at the same time formed a coherent school of thought.”

<sup>18</sup> Wanda BAJOR, “«Zbawcze piękno» w teorii estetycznej wiktorynów,” *Roczniki Kulturoznawcze* 3 (2012):67-81 (reprinted under the same title in: *Mądrość wiktorynów*, in print); Wanda BAJOR, “«Pulchrum esse». The role of beauty in the educational programme of the Parisian St Victor School,” *Argument* 12, no. 2 (2022):293-309.

The last two texts included in this volume of “Annals of Cultural Studies” were written by musicologists, and are therefore musicological in character. The author of the first text, entitled *Umuzycznienie niektórych sekwencji Adama ze św. Wiktora występujących na terenie Polski*, is Dorian Figołuszka. The essay refers to studies conducted many years ago by Jerzy Pikulik.<sup>19</sup> To the list of thirteen Adamic sequences appearing in Polish musical manuscripts provided by Pikulik, Figołuszka postulated adding six more. At the same time, and very interestingly, he proposes his own musical adaptation of the Adam’s sequence XXI *Qui procedis ab utroque* for the octave of the Solemnity of the Pentecost, translated into Polish by Jadwiga Gamska-Łępicka.<sup>20</sup>

The second of these musicological texts, in turn, was prepared by Czesław Grajewski, who entitled it *O sekwencji dla niewtajemniczonych*. This article was intended as an almost elementary exposition of the problem of the sequence and, as such, is addressed to all those, especially non-musicologists, who are encountering the genre of the sequence for the first time. The reading of this imaginatively edited history of a mnemonic tool, which gave rise to a new poetic and soon also musical form, should be compulsory for anyone embarking on a study of Adam’s liturgical lyricism.

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Since the content of this collection of texts has been briefly presented, I would like to point out that this collection would probably never have seen the light of day had it not been for the conference “*Iubilemus Salvatori.*” *Wokół poezji liturgicznej Adama ze św. Wiktora* (in English: “*Iubilemus Salvatori.*” *Around the liturgical poetry of Adam of St Victor*), which was organised on 14 June 2024 at the Faculty of Theology of the University of Opole by three entities, namely the Societas Victorina Polonica, the Centre for the History of Culture in the Middle Ages functioning at the Faculty of Philosophy of the John Paul II Catholic University of Lublin, and the aforementioned Faculty of Theology of the University of Opole.<sup>21</sup> This collection of texts can therefore be regarded as a happy fruit of the conference, although – for the sake of chronicle accuracy, it should be noted – not all the speakers at the symposium decided

<sup>19</sup> See: Jerzy PIKULIK, “Sekwencje Adama z St Victor w Paryżu w polskich rękopisach muzycznych,” *Archiwa, Biblioteki i Muzea Kościelne* 20 (1970):163-177.

<sup>20</sup> Here is a reference to the text of the translation used: *Hymny średniowieczne*, trans. Jadwiga GAMSKA-ŁEMPICKA (Lwów: Filomata, 1934), 178-183.

<sup>21</sup> The conference programme is available in the following publication: *Informator akademicki 2024/2025. Wydanie jubileuszowe*, 64-66.



to submit texts of their presentations for publication, which was, incidentally, determined by various reasons, and although, on the other hand, among the authors who wished to write for the present monographic volume of “Annals of Cultural Studies,” there are some who could not attend the symposium. Both of them, i.e. those who came to Opole more than half a year ago with their papers and those who prepared the texts for print, i.e. the speakers and authors, should be thanked most sincerely for their efforts here, because without their involvement, without their labours, the research on Adam’s heritage would not have progressed.

Finally, it remains to mention the origin of the title of this editorial introduction, and indeed of the entire current issue of the “Annals of Cultural Studies.” It could not be otherwise: the author of the expression *Iubilemus Salvatori* – “Let us rejoice in the Savior” – is Adam of St Victor. This phrase, like one other, namely *Ave Virgo singularis*,<sup>22</sup> appears in the incipit of two of his sequences, i.e. VI *Iubilemus Salvatori/ quem* for the octave of the Solemnity of the Nativity of the Lord<sup>23</sup> and XI *Iubilemus Salvatori/ qui spem* for the Feast of the Conversion of St Paul.<sup>24</sup> It was chosen to stand as a headline before and above all the studies on the Adam’s sequences gathered here, as it corresponds brilliantly with the reality of the sequence precisely. For it is a sequence of a piece intended to be sung, in which the speaking subject addresses God with prayer and proclaims His glory, multiplies His fame. Furthermore, there seems to be an echo in this formulation of St Paul’s concise teaching in the Letter to the Colossians:

Verbum Christi habitet in vobis abundanter, in omni sapientia docentes et commonentes vosmetipsos psalmis, hymnis, canticis spiritalibus, in gratia cantantes in cordibus vestris Deo,

Let the word of Christ be in you in all wealth of wisdom; teaching and helping one another with songs of praise and holy words, making melody to God with grace in your hearts,<sup>25</sup>

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<sup>22</sup> See sequences for the octave of the Solemnity of the Assumption of the Blessed Virgin Mary: XXXIV *Ave Virgo singularis / porta* = ADAM ZE ŚW. WIKTORA, *Sekwencje*, 197-201; XXXV *Ave Virgo singularis/ mater* = ADAM ZE ŚW. WIKTORA, *Sekwencje*, 203-206.

<sup>23</sup> See the sequence VI *Iubilemus Salvatori/ quem* for the octave of the Solemnity of the Nativity of the Lord = ADAM ZE ŚW. WIKTORA, *Sekwencje*, 71-73.

<sup>24</sup> See the sequence XI *Iubilemus Salvatori/ qui spem* for the Feast of the Conversion of St Paul = ADAM ZE ŚW. WIKTORA, *Sekwencje*, 93-94.

<sup>25</sup> Col 3:16.

which was placed as a motto on one of the first pages of the Polish edition of Adam's poetry, which was published almost two years ago. As a result, the formulation in question delicately suggests that that publication and the newer volume of "Annals of Cultural Studies" constitute, as articulated above in other words, a kind of whole.