



TRUE HARMONY BETWEEN LITURGY AND POPULAR PIETY: EXPRESSING THE THOMASIAN FAITH IN THE *SABUAGA* FESTIVAL

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*The Directory on Popular Piety and the Liturgy (DPPL) upholds that Christian worship originates and is brought to completion in the Spirit of Christ, which dispenses truthful liturgical devotion and realistic manifestations of popular piety. A vigorous engagement of evangelization and culture is embodied in the **Sabuaga** Festival, an Easter Sunday celebration in Sto. Tomas, Pampanga. It is a collaboration of the Catholic Church (St. Thomas the Apostle Parish) and the Local Government Unit (Sto. Tomas).*

*This paper argues how a true and fruitful harmony between liturgy and popular piety is achieved in the **Sabuaga** Festival. Hence, the researcher articulates the following, namely:*

*First, the dimensions of the **Sabuaga** Festival that make it an expression of popular piety.*

Second, the principles offered by DPPL for the true and fruitful harmonization of liturgy and popular piety.

*Third, the pastoral action plan, entitled: “An Authentic Pastoral Action of the Liturgy: Towards Building upon the Riches of the **Sabuaga** as a Popular Piety,” which provides suitable catechesis for the harmonization of Liturgy and Popular Piety in the **Sabuaga** Festival.*

Keywords: Liturgy, Popular Piety, Thomasians, *Sabuaga*

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Sacrosanctum Concilium teaches that the Sacred Liturgy is the source and summit of Christian life but at the same time admits that it does not exhaust the Church's divine worship.¹ There is no ambiguity here because *SC* reminds the faithful that the highest point of their worship and encounter with God happens in the liturgy but that out of His goodness, God has opened other spaces to foster this encounter. Thus, the Directory on Popular Piety and the Liturgy focuses on popular religiosity and its correlates as authentic expressions of faith and worship that are not at odds with the liturgy.² Significant as they may be for the promotion of the faith, *DPPL* reminds the faithful to patiently and prudently purify popular religiosity through various means of interventions. This paper, therefore, seeks to revisit those pertinent principles of the *SC* and *DPPL* to highlight the importance of popular religiosity to the life of the faithful, especially of the Filipino Catholics who are very fond of this religious expression. In this regard, this paper embarks on the discussion of the following major themes: first, an exposition of the concept of liturgy, mainly as described by *SC* to highlight this activity as the privileged encounter between God and man; second, to highlight the principles of *DPPL* concerning the proper observance of popular piety so that through these meaningful events the faithful are led to a more profound experience of the liturgy; third, to expose those emerging trends that distract the faithful from genuinely expressing their popular pieties; and lastly, underscore how true harmony between the liturgy and popular piety can be achieved, putting this in the context of the faithful's celebration of the *Sabuaga* Festival in St. Thomas the Apostle Parish in Sto. Tomas, Pampanga.

¹ Constitution on Sacred Liturgy, *Sacrosanctum Concilium* solemnly promulgated by His Holiness Pope Paul VI on December 4, 1963. Accessed last 1 April 2021 from https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html, 14, 67.

² Congregation for Divine Worship and Discipline of the Sacraments, *Directory on Popular Piety and the Liturgy, Principles, and Guidelines*. Promulgated on December 2001. Accessed from http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20020513_vers-direttorio_en.html, 4-5.

LITURGY IS THE PRIVILEGED ENCOUNTER BETWEEN GOD AND MAN

Sacrosanctum Concilium describes liturgy, thus: “an exercise of the priestly office of Jesus Christ, whereby public worship is performed by the mystical body of Christ, i.e., by its Head and members.”³ Vatican II expresses a relationship in the liturgy through which the faithful are most thoroughly driven to express and show to others the mystery of Christ and the true nature of the Catholic Church, particularly in the divine Sacrifice of the Eucharist, where “the work of our Redemption is carried on.”⁴ Correspondingly, the Catechism of the Catholic Church states that the Eucharist is the sum and summary of our faith: “Our way of thinking is attuned to the Eucharist, and the Eucharist, in turn, confirms our way of thinking.”⁵ Given this articulation, it is significant that *SC* affirms that the liturgy is the source and summit of the Christian life, to wit:

Nevertheless, the liturgy is the summit toward which the Church's activity is directed; at the same time, it is the font from which all her power flows. For the aim and object of apostolic works is that all who are made sons of God by faith and baptism should come together to praise God amid His Church, to take part in the sacrifice, and to eat the Lord's supper.⁶

Indeed, “every liturgical celebration, as an action of Christ, the priest and of His Body which is the Church, is a sacred action surpassing all others; no other action of the Church can equal its efficacy by the same title and to the same degree.”⁷ In elaborating Liturgy as the privileged encounter between God and man, this section sheds light on the following subtopics: 1) Towards Active Participation, and 2) Liturgical Instruction.

³ *SC*, 14.

⁴ Margaret McHugh, and Fr. John Parsons. *Theology of Liturgy H.H. Pope Benedict XVI*. Accessed from https://www.piercedhearts.org/benedict_xvi/Cardinal%20Ratzinger/theology_liturgy.htm

⁵ *CCC*, 1327.

⁶ *SC*, 10.

⁷ *SC*, 7.





TOWARDS ACTIVE PARTICIPATION

Liturgy is necessary for one to grow in the Christian life. Liturgy leads Christians to the awareness of their duty to worship God and follow Him in all their ways, individually and collectively. Liturgy reminds the faithful that Christ's presence, which is "thrice-holy and transcendent,"⁸ is the ultimate reason for the efficacy of the celebration of the sacraments and the profession of faith. Thus, all the worshipers are expected to participate actively in each liturgy, for this is holy "work," not entertainment or a spectator event.⁹ Therefore, it is expedient that the faithful receive all the grace that proceed from their celebration of the liturgy, *SC* mandates that the faithful be led to full, conscious, and active participation in the liturgy, to wit:

Mother Church earnestly desires that all the faithful should be led to that fully conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people as "a chosen race, a royal priesthood, a holy nation, a redeemed people (1 Pet. 2:9; cf. 2:4-5), is their right and duty because of their baptism. In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit; and therefore pastors of souls must zealously strive to achieve it, through the necessary instruction, in all their pastoral work.¹⁰

The desire to foster active participation is demanded by liturgy's nature as an ecclesial action. Herein, the proper disposition of the faithful, when they participate in the liturgy, is not the source of grace but is necessary because it facilitates their reception of and formation in the true Christian spirit. Therefore, in the spirit

of active participation, it behooves the faithful who remember and celebrate the mysteries of the faith in the sacraments, most especially the Holy Eucharist, to be deeply immersed in the liturgical action and to overcome superficiality or Lukewarmness.¹¹ The active participation that Vatican II calls for, Benedict XVI clarifies, "must be understood in more substantial terms, based on a greater awareness of the mystery being celebrated and its relationship to daily life."¹² That is why the invigorated participation of the faithful in the "acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes are the external manifestation of an internal disposition that is engaged fully, consciously, and actively in the liturgy."¹³ Another clarification that is in order is the mistaken notion that active participation means always doing and saying something because, the on the contrary, "reverent silence" is one of the liturgy's indispensable constitutive dimensions.¹⁴ Silence is significant in the liturgy because it disposes of the faithful to listen and receive with full awareness the promptings and grace of God.¹⁵ Therefore, while active participation is a goal that must be achieved by the faithful in liturgical celebrations, it must be fostered by those who are charged with ensuring that the faithful are prepared for it, as *SC* instructs:

But so that the liturgy may be able to produce its full effects, the faithful must come to it with proper dispositions, that their minds should be attuned to

¹¹ See Post-Synodal Apostolic Exhortation on the Eucharist as the Source and Summit of the Church's Life and Mission *Sacramentum Caritatis* solemnly promulgated by His Holiness Benedict XVI on 22 February 2007. Accessed March 29, 2021, from http://www.vatican.va/content/benedict-xvi/en/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis.html#Actuosa_participatio.

¹² *Sacramentum Caritatis*, 52.

¹³ See *SC*, 30.

¹⁴ Jeff Mirus, "Vatican II on the Liturgy: Particular Norms and the Eucharist," *Catholic Culture*. Last modified 11 February 2010. Accessed last March 29, 2021, from <https://www.catholicculture.org/commentary/vatican-ii-on-liturgy-particular-norms-eucharist/>.

¹⁵ Synod of Bishops XIII Ordinary General Assembly The New Evangelization for the Transmission of the Christian Faith, *Instrumentum Laboris*" promulgated in 2012. Accessed last March 30, 2021, from http://www.vatican.va/roman_curia/synod/documents/rc_synod_doc_20120619_instrumentum-xiii_en.html.

⁸ *Ibid.*, 3.

⁹ Archdiocese of Saint Paul and Minneapolis, "What Is 'Liturgy'? Why Is It Important?" Accessed last March 29, 2021, from <https://www.archspm.org/faith-and-discipleship/catholic-faith/what-is-liturgy-why-is-it-important/>.

¹⁰ *SC*, 14.





their voices, and that they should cooperate with divine grace lest they receive it in vain. Pastors of souls must therefore realize that, when the liturgy is celebrated, something more is required than the mere observation of the laws governing valid and licit celebration; it is their duty also to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects.”¹⁶

To emphasize the indispensability of active participation, it must be remembered that liturgy is an action of the people that happens in conjunction with faith. Thus, the liturgy is not just a mere gathering where people do and say the same thing synchronously but is in fact, as Benedict XVI teaches, a “sharing in Jesus’ appearing before the Father, we stand both as members of the worldwide community of the whole Church and also of the communion of saints.”¹⁷ At this juncture, the two millennia of liturgical developments in the Church are caused by the Holy Spirit’s inspiration and not because of great ideas and songs. As truly anchored on the faith, “liturgical services are not private functions, but are celebrations of the Church, which is the “sacrament of unity,” namely, the holy people united and ordered under their bishops.”¹⁸

LITURGICAL INSTRUCTION

Mindful of this, the bishops are responsible for ensuring that the faithful are given sufficient liturgical instruction or formation so that they can “carry out with faith and reverence their part in the liturgy and especially in the holy sacrifice of the Mass.”¹⁹ By receiving adequate formation

or instruction, the faithful can: first, harmonize their personal experiences and cultural traditions with Christ’s paschal mystery which is signified and made present in the celebration of the Holy Eucharist;²⁰ second, deepen their sense of the sacred whenever they participate in liturgical actions with the full awareness that what they are doing in the liturgy is an action of the Church together with Christ who is the cause of the grace that emanates from it;²¹ third, realize that the celebration of the Holy Eucharist is the source and summit of their Christian faith and that all other liturgical celebrations flow from and to the celebration of Mass;²² fourth, affirm in the Eucharistic celebration, Christ’s real presence to his Church, where He teaches, feeds, transforms, heals, and becomes one with His people;²³ Finally, express in their lives, and manifest to others, the mystery of Christ and the real nature of the true Church whenever they celebrate the liturgy, most of all, a divine sacrifice of the Eucharist.²⁴

But while the Holy Eucharist is the focal point of liturgical celebrations, the Church’s Magisterium is mindful that “spiritual life...is not limited solely to participation in the liturgy”²⁵ and the celebration of the liturgy, “does not exhaust the Church’s divine worship.”²⁶ Therefore, *DPPL* recognizes the authentic manifestations of popular piety articulated in several ways, which are derived from the religion and, as such, should be respected and encouraged.

¹⁶ *SC*, 11.

¹⁷ **Joseph Cardinal Ratzinger**, *God, and the world: believing and living in our time: A Conversation with Peter Seewald*, **Henry Taylor**, trans. (San Francisco, CA: Ignatius Press, 2002).

¹⁸ See *SC*, 26.

¹⁹ Dogmatic Constitution on the Church *Lumen Gentium* Solemnly promulgated by His Holiness Pope Paul VI on November 21, 1964. Accessed last March 30, 2021 from http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19641121_lumen-gentium_en.html.

²⁰ See Catholic Church. *Catechism of the Catholic Church: Revised in Accordance with the Official Latin Text Promulgated by Pope John Paul II*. (Vatican City: Libreria Editrice Vaticana, 1997), 1085

²¹ *DPPL*, 1.

²² “Liturgy,” Diocese of Shrewsbury. Accessed last March 29, 2021 from <http://www.dioceseofshrewsbury.org/catholic-faith/liturgy/what-is-liturgy>.

²³ *YOUCAT*, 68

²⁴ *SC*, 2.

²⁵ *Ibid.*, 67.

²⁶ *Ibid.*, 82.





THE THEOLOGICAL ANCHORS OF THE STO. TOMAS' EASTER CELEBRATION

Christological Anchor. The Resurrection of Christ is the cornerstone upon which the faith of every believer firmly stands. It is a certainty that the first Christian community considers and consciously lives out as the principal truth. "The Resurrection teaches us a new way of seeing; it uncovers the connection between the words of the Prophets and the destiny of Jesus. It evokes remembrance (*anamnesis*), that is, it makes it possible to enter into the interiority of the events, into the intrinsic coherence of God's speaking and acting."²⁷ Thus, the Christian faith is firmly grounded on the testimony of Christ's resurrection, like St Paul in his letter to the Corinthians writes, "and if Christ has not been raised, then our preaching is in vain, your faith also is in vain" (1 Corinthians 15: 14-15). In the same vein, Pope Benedict XVI teaches that Christ's Resurrection is, "a historical event that nevertheless bursts open the dimensions of history and transcends it...Jesus, complete with his body, entirely belongs to the sphere of the divine and eternal."²⁸ With the immense value that is attached to Christ's resurrection, it is no wonder that it inspires various forms of popular piety. Hence, the core of the Christian faith is necessary and most deeply grounded on the sublime truth of Christ conquering death. *SC* reminds the faithful to "commemorate the redeeming Christ by deeply recalling it on certain days throughout the year. Every week, specifically the Lord's day, she keeps the memory of the Lord's resurrection. Moreover, the Church annually celebrates together with His blessed passion, in the most solemn festival of Easter."²⁹

²⁷ John Gueguen, "Jesus of Nazareth from Baptism in the Jordan to the Transfiguration Joseph Ratzinger-Pope Benedict XVI." Accessed last 14 March 2021, from http://my.ilstu.edu/~jguegu/BenedictXVIpart2.pdf?fbclid=IwAR2Ehr2_33BasxvDnOGBEqaEz0VajxpxzF02FYCq5Vi-j0et09a_St2PiU

²⁸ Benedict XVI, *Jesus of Nazareth. Holy Week: From the Entrance into Jerusalem to the Resurrection* (London: Catholic Truth Society), 2011.

²⁹ *SC*, 102.

Therefore, as Easter Sunday is the highest solemnity in the liturgical year, the Feast of feasts, the Solemnity of solemnities, and the Great Sunday,³⁰ St. Thomas the Apostle Parish Church dutifully brings the Thomasian families and communities together to remember, celebrate, and make present this most solemn event in salvation history. In the hope of inspiring Thomasians to harmonize their faith in the resurrection of Christ with their everyday lives, these theological underpinnings are integrated into the activities of the *Sabuaga*, for example: In the celebration of the Holy Eucharist, which takes precedence in the Holy Week activities in Sto. Tomas. The town's celebration of the *Santa Misa* and *Misa Concelebrada* contributes to the fortification of the whole Church's action.³¹ As the Thomasians pray and worship the Risen Christ in the celebration of the Holy Eucharist, they unite their lives and history as a people to the mystery of Christ's resurrection. This is evident in the cultural events, which encourage participants to creatively portray the Paschal Mysteries. For example, in the free-interpretation dances, some participants portray the *Stabat Mater*, wherein the Blessed Mother stood at the foot of the cross in sorrow over her beloved Son's suffering and death. Moreover, the street dancing festivities reenact the believer's courageous anticipation of Christ's resurrection, which they believe is the source of their own future resurrection.³² In the exhortation of its pastors, such as the one given by Archbishop Florentino G. Lavarias to those who are busy preparing for the event, to wit: "*Iti sanang gagawan yung pamagsadia para king daratang nang kapiestan ning Pamanyubling nang Mie ning Ginu tang Jesu-Kristo mamungang mas matibe at mabie kasalpantyanan karing kekayung pamilya at king mabilug a parokya*" (In your

³⁰ Catholic Culture, "Catholic Activity: Liturgy of Easter Sunday and the Octave of Easter," Accessed March 16, 2021 from <https://www.catholicculture.org/culture/liturgicalyear/activities/view.cfm?id=1044>.

³¹ Gueguen, "Jesus of Nazareth."

³² *Ibid.*, 100.





preparations for the feast of the Risen Christ, may you come to reap the fruits of your labor, together with a deepened sense of faith in your families and the whole local church.)³³

Mariological Dimension. The Church steadfastly acknowledges Mary's subordinate role. She knows it from personal experience and suggests it to the hearts of the faithful, so that they may be persuaded to stay closer to the Mediator and Redeemer as a result of this maternal assistance.³⁴ Because of the gift and role of divine maternity, by which she is united with her Son, the Redeemer, and with His singular graces and functions, the Blessed Virgin is also intimately united with the Church. As St. Ambrose taught, "the Mother of God is a type of the Church in the order of faith, charity and perfect union with Christ."³⁵ Therefore, the Church honors with especial love and devotion the Blessed Virgin Mary, who is joined by an inseparable bond to the saving work of her Son.³⁶ In her, the Church holds up and admires the ultimate fruit of Christ's redeeming power. She gladly ponders in a blameless image, "that which she herself desires and hopes wholly to be."³⁷

The *Sabuaga*, which profoundly acknowledges Mary's role in the economy of salvation, honors her concretely, through the ritual where the *sagalas*' shower her image with petals, in veneration of her keeping the faith and oneness with her Son in His sufferings, thus her rewards in His joyful resurrection.³⁸ In this ritual, the people express their love for Mary as they exclaim through their hymn, the following words: "*Sabuaga, Sabuaga! Sabuag ing sampaga king Indung Maria; Jesus a Anak na. Tikia na't*

inabayan anggang kamatayan!"³⁹ (*Sabuaga, Sabuaga*, shower the flowers to the Blessed Mother; Jesus Christ, her son. She was with him until death). The hymn titled: *Stabat Mater Dolorosa* (Stood the mother, full of grief)⁴⁰ is based on Luke 2:35, which reads: "and a sword will pierce your own soul to the end that thoughts from many hearts may be revealed" (Luke 2:35). The message of the *Stabat Mater Dolorosa* reflects the spiritual and emotional bond that unites Mary and all Christians in their sorrow over the death of her Son on the Cross. Every Christian acknowledges Mary's maternal love and holiness as a result of this connection. By her presence and participation with her Son Jesus' sacrifice on the cross, she showed her affectionate and motherly love to all generations of Christians. Thus, this hymn sincerely demonstrates that Thomasians are a *Pueblo Amante de Maria* (*people in love with Mary*). Moreover, the leaders of the local church of Sto. Tomas, seeking the intercession of the Blessed Mother, asks the faithful to expiate for the sins they committed and actions omitted, participate in abstaining, in supplication, and in actively participating in the church's endeavors, such as taking part in the *Sabuaga*.⁴¹ In summary, *Sabuaga* is an expression of popular piety, for it is principally shaped by the Thomasian culture rather than the Sacred Liturgy. Likewise, *Sabuaga* enriches its Easter morning activities, showcasing the wealth of its town's rich cultural heritage and produce rooted in its history. Therefore, the Thomasians earnestly participate in the *Sabuaga* as popular piety evincing the values inherent to its town and its progressing years to come.

POPULAR PIETY: A LOCUS OF ENCOUNTER BETWEEN THE HOLY SPIRIT AND CULTURE

Popular religiosity bears a universal worldview or the entirety of being involved in a religious

³³ *Ibid.*, 70. Archbishop Florentino G. Lavarias' D.D. is the Roman Catholic Archbishop of the Diocese of San Fernando, Pampanga.

³⁴ *Ibid.*, 47.

³⁵ *Ibid.*, 47. S. Ambrosius, Expos. Lc. II, 7: PL 15, 1555.

³⁶ *Ibid.*, 32.

³⁷ *Ibid.*, 32.

³⁸ *Ibid.*, 25.

³⁹ *Ibid.*, 25.

⁴⁰ *Ibid.*, 11.

⁴¹ *Ibid.*, 16.





undertaking, which considers people's learned ideas, symbolic expressions, mutual exchanges, and integrated values.⁴² Whereas, Popular piety designates a distinct nature, structure, and language of a cultural expression in either an individualized or shared context within the Christian faith. A concrete and vigorous form of worship is chiefly derived from a specific populace or cultural milieu and not from the liturgy.⁴³ Popular piety has rightly been regarded as:

“a treasure of the people of God” and “manifests a thirst for God known only to the poor and to the humble, rendering them capable of generosity and of sacrifice to the point of heroism in testifying to the faith while displaying an acute sense of the profound attributes of God: paternity, providence, His constant and loving presence. It also generates interior attitudes otherwise rarely seen to the same degree: patience, and awareness of the Cross in everyday life, detachment, openness to others and devotion”.⁴⁴

Furthermore, examples of popular devotions are on the account of our forefathers' enduring faith has been put to the test during times of war, starvation, and pestilence, according to history. We can also piece together how our ancestors were able to establish a *retablo*⁴⁵ of “plague icons,” or pictures of heavenly patrons and patronesses called during pandemics, such as San Roque, San Vicente Ferrer, and the *Divino Rostro* or Jesus' Holy Face.⁴⁶

As aforementioned, *SC* affirms that “spiritual life is not limited to participation in the liturgy.”⁴⁷ Hence, “popular devotions of the Christian people are to be highly commended, provided

they accord with the laws and norms of the Church, above all when they are ordered by the Apostolic See.”⁴⁸ These devotions, through which people express their faith avail of certain cultural elements proper to a specific environment. As such, they can evoke, vibrantly and compellingly, the deepest sentiments of those who reside in a particular place. Hence, in this context, popular piety can be reckoned as, “a valued locus of reflection,”⁴⁹ a “genuine inculturation of faith,”⁵⁰ a “locus where faith is incarnated,”⁵¹ and a “space of encounter with Jesus Christ.”⁵² A similar description is given by *CCC*, which teaches that popular piety is a tangible reflection of “the supernatural appreciation of faith on the part of the whole people of God.”⁵³

A POWERFUL MEANS OF EVANGELIZATION

In light of this, popular piety is regarded as a powerful means of evangelization. In *Evangelii Gaudium*, Pope Francis teaches that “different peoples among whom the Gospel has been inculturated are active collective subjects or agents of evangelization.”⁵⁴ On the one hand, it communicates cultural values such as humility, generosity, sacrifice, and trust in God.⁵⁵ On the other hand, as a locus of theology, it is a

⁴² *Ibid.*, 13.

⁴³ Oliver James Keenan OP, “New Series: Popular Piety, The Dominican Friars – England and Scotland.” Last modified 18 October 2013. Accessed last March 30, 2021 from <https://www.english.op.org/godzdogz/new-series-popular-piety>

⁴⁴ Pontifical Council for Culture, *Towards a Pastoral Approach to Culture*. Promulgated in 1999. Accessed last 4 April 2021 from https://www.vatican.va/roman_curia/pontifical_councils/cultr/documents/rc_pc_cultr_doc_03061999_pastoral_en.html.

⁴⁵ *Pastoral Approach to Culture*, 28.

⁴⁶ 5th General Conference of the Bishops of Latin America and the Caribbean convened in *Aparecida* (Brazil), from May 13 to 31, 2007. 258-265.

⁴⁷ *CCC*, 92.

⁴⁸ Apostolic Exhortation *Evangelii Gaudium* On the Proclamation of the Gospel in Today's World of the His Holiness Pope Francis promulgated on 24 November 2013. Accessed last 4 April 2021 from http://www.vatican.va/content/francesco/en/apost_exhortations/documents/papa-francesco_esortazione-ap_20131124_evangelii-gaudium.html#The_evangelizing_power_of_popular_piety

⁴⁹ Jabin J. Deguma, Melona S. Case, and Jemima N. Tandag, “Popular Religiosity: Experiencing Quiapo and Turumba.” *American Research Journal of Humanities & Social Science* Vol. 2, 6 (June 2019): 1. https://www.researchgate.net/publication/337158384_Popular_Religiosity_Experiencing_QUIAPO_and_TURUMBA

⁴² *DPPL*, 10.

⁴³ *DPPL*, 9.

⁴⁴ *DPPL*, 9.

⁴⁵ *Retablos* consist of niches for santos, columns, bas-reliefs, and paintings, with niches of the earliest retablos in Spain being simple in design and painted decorations. Accessed from 30 August 2021, Harding, Anastazja, Tse, Nicole, and Labrador, Ana. *Retablos & Santos: Altaring The Life Of Philippine Heritage Through Future Generations*.

⁴⁶ Arvin D. Eballo. *From Devotion to Action: Practicing Holiness amidst the COVID-19 Crisis in the Philippines*. The Antoninus Journal 2020.

⁴⁷ *Ibid.*, 12.



privileged source, and basis for theological reflection, it contains and teaches the values and truths of the Gospel.⁵⁶ Because of this, popular piety demands attention, particularly in the context of the new evangelization, which calls for new methods and new fervor. Therefore, the evangelizing power of popular religiosity as Pope Francis underscores is because popular piety demonstrates how “Christian theology comes alive in diverse cultures in ways simultaneously both accessible and profound.”⁵⁷ Furthermore, *Ecclesia in Asia* points out that “liturgy is the decisive means of evangelization, especially in Asia, where the followers of different religions are so drawn to worship, religious festivals, and popular devotions.”⁵⁸ It is interesting to note that the Western form of liturgy has cultural patterns too, which are “inherited from the Jewish, ancient Rome and Greece, and medieval Europe.”⁵⁹

Essential to this evangelizing power of popular piety is the grace that it abundantly receives from the Holy Spirit.⁶⁰ The *Aparecida* Document describes the “riches which the Holy Spirit pours forth in popular piety by his gratuitous initiative.”⁶¹ In 2012, Cardinal Jorge Bergoglio lectures on the inner sense of the “theology of the people,” where he emphasized the power of popular piety as “the antithesis of widespread secularization.”⁶² Luis Antonio Cardinal Tagle affirms what Pope Francis teaches about popular piety as the locus where “the Holy Spirit and the culture of the poor meet.”⁶³ Popular piety engenders great mass

appeal since through it, people can express ritually their longing for God, especially in the context of their poverty and humility. As Pope Paul VI affirms, popular piety “manifests a thirst for God which only the poor and the simple can know.”⁶⁴ Therefore, we see Christ in our fellow men for whom we perform services because of the Holy Spirit: “Truly I say to you: as you did it to one of the least of these my brethren, you did it to me” (Mt. 25:40).

Nonetheless, emphasis on the primacy of the liturgy should not be forgotten, no matter how great value is attached to popular piety and various kinds of devotions. As already pointed out, the liturgy is “a sacred action surpassing all others. No other action of the Church can equal its efficacy by the same title and to the same degree.”⁶⁵ Likewise, *CCC* teaches that “expressions of popular piety extend the liturgical life of the Church, but do not replace it.”⁶⁶ Therefore, the liturgy, “if it is to form the lives of Christians, must maintain a constant dialogue with popular piety, and the liturgy’s priority indicates that it is to evangelize and, if possible, correct popular piety.”⁶⁷ The healthy encounter and exchange between popular piety and liturgy foster the reception of the liturgy and the truths of faith that it contains. This is because popular piety avails of means that are appropriate to a particular cultural setting, and thus represents a valuable tool to strengthen the Christian life.

⁵⁶ *EG*, 126.

⁵⁷ Keenan, “Popular Piety.”

⁵⁸ Post Synodal Exhortation *Ecclesia in Asia* solemnly promulgated by His Holiness: John Paul II on November 6, 1999. Accessed last March 29, 2021 from http://www.vatican.va/content/john-paul-ii/en/apost_exhortations/documents/hf_jp-ii_exh_06111999_ecclesia-in-asia.html.

⁵⁹ Anscar J. Chupungco, “Liturgical Inculturation: The Future That Awaits Us.” Accessed last 3 April 2021 from <https://www.valpo.edu/institute-of-liturgical-studies/files/2016/09/chupungco2.pdf>.

⁶⁰ *DPPL*, 79.

⁶¹ *Aparecida Document*, 264.

⁶² James H. Kroeger, “Popular Piety: Some Missiological Insights,” *Japan Mission Journal* Vol. 70, 4 (Winter 2016): 242.

⁶³ Kroeger, “Popular Piety,” 242.

⁶⁴ Apostolic Exhortation *Evangelii Nuntiandi* promulgated by His Holiness Pope Paul VI on December 8, 1975. Accessed last 30 March 2021 from http://www.vatican.va/content/paul-vi/en/apost_exhortations/documents/hf_p-vi_exh_19751208_evangelii-nuntiandi.html.

⁶⁵ See *SC*, 7.

⁶⁶ *CCC*, 1675.

⁶⁷ Roszak, Piotr and Sławomir Tykarski. “Popular Piety and Devotion to Parish Patrons in Poland and Spain, 1948–98” *Religions* 11, 658 (2020): doi:10.3390/rel11120658



VESTED WITH THE LANGUAGE AND SYMBOLS OF THE PEOPLE

The verbal and gestural language of popular piety should be mindful of the transmission of faith, as well as the greatness of the Christian mysteries while preserving its essence. Thus, this part discusses briefly the following elements that constitute popular piety: gestures, text and formulae, song and music, sacred images, sacred places, and sacred times. The practice of the *Sabuaga* is briefly explained in each component.

Gestures. DPPL states that popular piety is characterized by varied and rich bodily, gestural, and symbolic expressions: “kissing or touching images, places, relics, and sacred objects; pilgrimages, processions; going bare-footed or on one’s knees; kneeling and prostrating; wearing medals and badges.”⁶⁸ Popular piety highlights the instrumentality of saintly bodies and relics to “mediate between humanity and the divine.”⁶⁹ The concreteness conveyed by popular piety evokes the incarnation whereby “God himself becoming human”⁷⁰ became present “in the flesh with a message of love and salvation.”⁷¹ Herein, the significant role of the flesh is highlighted, thus: “The relics of saints give witness to holiness that was embodied in the flesh.”⁷² Meanwhile, the scriptural basis of processions conveys deep significance. The first was when “Israel went out from Egypt and God led them to the promised land for forty years.”⁷³ The second is

the “procession of death arrived at Golgotha,”⁷⁴ the “Way of the Cross when Jesus went to the place where he was crucified.”⁷⁵ Furthermore, “kneeling is the standard posture of worship and adoration, with prostrations typically prescribed for more solemn occasions.”⁷⁶ For instance, Catholics are accustomed to kneeling any time a priest gives them his blessing.⁷⁷ Also, “Dominicans prostrate themselves before the altar at Mass during the *Ecce Agnus Dei* in what is known as the *Venia*.”⁷⁸ In addition, St. Zeno of Verona recorded the custom of “giving religious medals to newly baptized Christians to commemorate their baptism and reception into the Church.”⁷⁹ In the *Sabuaga*, during the street dancing event, the dancers include a showering of flower⁸⁰ in their routine, which is supposed to be the highlight of their presentation; and fourth during the free interpretation, the choreography highlights the showering of flowers and the theme of the festival. The varied gestures are highlighted in the various presentations of the participants who portray the religious nature of the annual themes in their routines or choreography.

Text and Formulae. DPPL explains that “devotional prayers and formulae should be inspired, nonetheless, by Sacred Scripture, the

– England and Scotland. Last modified 14 January 2014. Accessed March 31, 2021. <https://www.english.op.org/godzdogz/popular-piety-processions>.

⁷⁴ “On the Way to Golgotha.” The Gift of Revelation. Accessed March 31, 2021. <http://www.the-gift-of-revelation.com/golgotha-on-the-way-to.html>.

⁷⁵ Szylak, “Popular Piety.”

⁷⁶ Plese, Matthew. “The Importance of Kneeling and Prostrations,” *The Fatima Center*. last modified June 15, 2020. Accessed last 4 April 2021 from <https://fatima.org/news-views/the-importance-of-kneeling-and-prostrations/>.

⁷⁷ *Ibid.*

⁷⁸ Augustine Thompson, O.P., “The Dominican *Venia* and Kissing the Scapular.” *New Liturgical Movement*. Last modified 5 July 2008. Accessed March 31, 2021 from <http://www.newliturgicalmovement.org/2008/07/dominican-venia-and-kissing-scapular.html#.YGQCzZMzbe0>.

⁷⁹ Accordingly, medals portray “shrines, important events, such as Communion or Ordination, or major historical events, namely: a Holy Year, the proclamation of a dogma, or an apparition of the Blessed Mother.” Bernice McEvoy, “Why Do Catholics Wear Medals, Scapulars & Venerate Relics?” *St Martin Apostolate*. Last modified July 8, 2019. Accessed last 4 April 2021 from <https://www.stmartin.ie/why-do-catholics-wear-medals-scapulars-verebrate-relics/>.

⁸⁰ Bong Lacson. *Sabuaga Festival*. Accessed last 1 September 2021 from <https://iorbitnews.com/sabuaga-festival/>

⁶⁸ DPPL, 15

⁶⁹ Derek Krueger, “The Religion of Relics in Late Antiquity and Byzantium,” in *Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe*, eds. Martina Bagnoli, Holger A. Klein, C Griffith Mann, and James Robinson (London: The British Museum Press, 2011), 5–18.

⁷⁰ Joseph Scheuman, “Five Truths About the Incarnation,” *Desiring God*. Last Modified 25 December 2013. Accessed last March 31, 2021 from <https://www.desiringgod.org/articles/five-truths-about-the-incarnation>.

⁷¹ “The Reason Why God Came in the Flesh.” *World Mission Society Church of God*. Accessed last January 17, 2021 from https://watv.org/bible_word/came-in-the-flesh/.

⁷² Matthew Plese, “A Catholic Guide to Relics: What Kinds Are There and Why Do We Honor Them?” *The Fatima Center*. Accessed last 1 March 2020 from <https://fatima.org/news-views/catholic-apologetics-58/>.

⁷³ Paweł Szylak, “Popular Piety: Processions,” *The Dominican Friars*





Liturgy, the Fathers of the Church and the Magisterium, and concord with the Church's faith."⁸¹ The local Ordinary must always approve the established public prayers associated with pious devotions, as well as the various acts associated with pious exercises. Romano Guardini emphasizes that liturgy takes the front stage and should be the standard for devotional practices: "Although the liturgy and popular devotion have their own special premises and aims, still it is to liturgical worship that pre-eminence of right belongs."⁸² In the *Sabuaga*, the Street Dancing starts with the Opening Prayer of the Parish Priest. Likewise, the Free Interpretation starts with the Invocation of the Parish Priest.

Song and Music. Music serves as a "ministerial tool in assisting believers in expressing and strengthening their faith; it connects individuals to Christ and it accompanies us in thoughts, deeds, or both."⁸³ *DPPL* emphasizes that songs are instinctively linked with "hand-clapping, rhythmic corporeal movements, and even dance"⁸⁴ as external expressions that are part of popular culture, particularly at patronal feasts. While liturgical music engenders good celebrations, they must be genuine expressions of communal prayer rather than mere theatrical performances.⁸⁵ Liturgical worship is highly regarded when it is "celebrated in song, through this form, prayer is expressed more attractively, the mystery of the liturgy, the unity of hearts is more profoundly achieved by the union of voices."⁸⁶ The *Sabuaga*'s lively street performances, particularly the

distinctive costumes and choreography of participating dancers, can be compared to other cities' festivals such as Baguio City's "Panagbenga" and Cebu's "Sinulog Festival."¹⁶⁰ Also, in this ritual, the people express their love for Mary as they exclaim through their hymn, the following words: "*Sabuaga, Sabuaga! Sabuaging sampaga king Indung Maria; Jesus a Anak na. Tikia na't inabayan anggang kamatayan!*"⁸⁷ (*Sabuaga, Sabuaga*, shower the flowers to the Blessed Mother; Jesus Christ, her son. She was with him until death).

Sacred Images. According to St. John Damascene, "the beauty of the images moves me to contemplation, as a meadow delights the eyes and subtly infuses the soul with the glory of God"⁸⁸ and "God deigned to dwell in the matter and bring about our salvation through matter."⁸⁹ *DPPL* points out that "the honor rendered to the image is directed to the person represented."⁹⁰ The use of holy images is essential in all facets of popular piety since they help the faithful in encountering the mysteries of the Christian faith on a cultural and artistic level. The veneration of holy images is, after all, inherent in Catholic piety. However, *DPPL* also warns that the iconography used in sacred places must not be left to private initiatives. Thus, those with responsibility for churches and oratories should "safeguard the dignity, beauty, and quality of those sacred images exposed for public veneration."⁹¹ In the *Sabuaga*, "flower petals are strewn while the procession of the image of the Blessed Virgin Mary passes."

⁸¹ *DPPL*, 16.

⁸² Guardini, "The Spirit of the Liturgy."

⁸³ Peter C. Sheehan, "Role of Music in Liturgy." *Academia.edu*. Accessed March 31, 2021. https://www.academia.edu/12569062/Role_of_Music_in_Liturgy.

⁸⁴ *DPPL*, 17.

⁸⁵ Sheehan, Peter C. "Role of Music in Liturgy." *Academia.edu*. Last modified May 27, 2014. Accessed March 31, 2021. https://www.academia.edu/12569062/Role_of_Music_in_Liturgy.

⁸⁶ Second Vatican Ecumenical Council *Musicae Sacram* Instruction on Music in the Liturgy promulgated on 5 March 1967. Accessed last 4 April 2021 from http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicae-sacram_en.html

⁸⁷ Nucum. Holy Week Observance 2011.

⁸⁸ William Saunders, "Icons and Sacred Images," *Catholic Exchange*. Last modified January 19, 2017. Accessed last 4 April 2021 from <https://catholicexchange.com/icons-sacred-images-2>.

⁸⁹ Father Cole, "St. John Damascene: Holy Pictures to the Rescue!" *National Catholic Register*. Last modified December 1, 1996. Accessed last March 31, 2021 from <https://www.ncregister.com/news/st-john-damascene-holy-pictures-to-the-rescue>.

⁹⁰ *DPPL*, 18.

⁹¹ *Ibid.*, 18.





Sacred Places. Popular piety in its many different forms inevitably found expression in the place dedicated to divine worship. According to Joseph Ratzinger, “God has shown himself to us, only for this reason do we know him; only for this reason can we confidently pray to him everywhere.”⁹² Likewise, the architecture of the sacred place presents Christianity in a three-dimensional form: “visually, tactilely, and sonorously in time”⁹³ wherein the sacred must come to us through all the senses. *DPPL* expounds that aside from the church, sanctuaries, which are not considered as churches, provide “important opportunities for the expression of popular piety”⁹⁴, which are often marked by specific devotional forms and practices. Other places that exist which are often, not less important, such as the “homes, places of life and work.”⁹⁵ On certain occasions, even the “streets and squares”⁹⁶ can become places facilitating the manifestation of the faith. In the *Sabuaga*, the participants shower flowers⁹⁷ on the street in the street dancing in Sto. Tomas to honor the Blessed Mother Mary.

Sacred Times. *DPPL* explains how “the feast days,”⁹⁸ and their preparations for different religious manifestations, have played a significant role in shaping a community’s unique traditions. *DPPL* is cautious in explicating that forms of popular piety should not take greater preponderance than the liturgical celebration of Easter Sunday nor “occasion inappropriate mixing of liturgical expressions with those of

popular piety.”⁹⁹ Hence, *DPPL* reminds the faithful that it is indispensable to safeguard the norms in processions, specifically in respecting the dignity and devotion to the Blessed Sacrament. Furthermore, it is essential to guarantee the usual elements of popular piety associated with the procession, such as: “the decoration of the streets and windows with flowers and the hymns and prayers used during the procession.”¹⁰⁰ These gestures should genuinely inspire all faithful to profess their faith in Christ, to worship the Lord, and to reject all forms of rivalry. The Catechism for Filipino Catholics (*CFC*) states that “activities of this type are done for the glorification of God and the sanctification of man.”¹⁰¹ In the *Sabuaga*, the festival should be in accord with the town’s tradition and should aid in sustaining the town’s inland culture. It is important to note that *Sabuaga* should not overlap with the Easter Sunday procession.

EMERGING TRENDS: SURFACING THE ISSUES BETWEEN LITURGY AND POPULAR PIETY

The true “harmonious fusion of the Gospel message with a particular culture, which is often found in popular piety, is a further reason for the Magisterium’s esteem of popular piety.”¹⁰² However, the correct relationship between Liturgy and popular piety is compromised with the diminution of some principles central to the liturgy itself, as history has shown. Hence, this section surfaces the issues between liturgy and popular piety in the emergence of the contemporary problem, such as (a.) A Weakened Sense of the Paschal Mystery, (b.) A Weakened Sense of the Universal Priesthood, and a (c.) Lack of Insights of the Language

⁹² Joseph Ratzinger, “Sacred Places: The Altar and the Direction of Liturgical Prayer,” *The Institute for Sacred Architecture*. Accessed last March 31, 2021 from https://www.sacredarchitecture.org/articles/the_altar_and_the_direction_of_liturgical_prayer/.

⁹³ Duncan G. Stroik, Barbara J. Elliott, James Fitzmaurice, et al. “The Church Building as Sacred Place: Beauty, Transcendence & Eternal,” *The Imaginative Conservative*. Last modified August 13, 2019. Accessed last 4 April 2021 from <https://theimaginativeconservative.org/2013/02/the-church-building-as-sacred-place.html>.

⁹⁴ *Ibid.*, 19.

⁹⁵ *Ibid.*

⁹⁶ *Ibid.*

⁹⁷ Annual Festivals and Events. *Sabuaga Festival*. Accessed last 21 March 2021 <https://pampanga.gov.ph/index.php/about-pampanga-2/189-capitol/tourism/municipality/313-sto-tomas.html>

⁹⁸ *Ibid.*, 20.

⁹⁹ *Ibid.*

¹⁰⁰ *Ibid.*, 162.

¹⁰¹ Catholic Bishops’ Conference of the Philippines, *Catechism for Filipino Catholics (Manila: ECCCE Word and Life Publications, 2008)*, 221.

¹⁰² *DPPL*, 63.



Proper to Liturgy. Also, this section presents the perceived gaps in the appraisal of popular piety whereby DPPL warns that an inconsiderate understanding and futile sensitivity to these practices can lead to a contradictory, rather than a harmonizing approach. Among the factors that have contributed to this are the following:

THE CURRENT PROBLEMATIC

A Weakened Sense of the Paschal Mystery. The presence of “a weakened awareness or indeed a diminished sense of the Paschal mystery, and of its centrality for the history of salvation, of which the Liturgy is an actualization”¹⁰³ and “how such devotions could overshadow the signal importance of the liturgy”¹⁰⁴ even in understanding that the proclamation of the Gospel necessarily involves the core kerygma of Christian faith, which is the Paschal Mystery: “the Last Supper, the Passion, the Death, the Resurrection, and the Ascension. These events undergird the whole of a healthy and complete Christian spirituality.”¹⁰⁵ An example of how devotions could overshadow the importance of the liturgy is when politics impedes and interferes with the celebration. As remarked by Hon. Juan Pablo “Rimpy” Bondoc,¹⁰⁶ “I have been a spectator of the *Sabuaga* Festival for the past years. This is a very beautiful religious event that should be inherited and celebrated by the next generation of Thomasians.”¹⁰⁷ He praised the festival and urged the residents to value it and not allowing politics to obstruct its development. In addition, Hon. Mayor Johnny Sambo¹⁰⁸ remarked that the activity is “already a

cultural symbol that gave identity to this small town.”⁴¹ Furthermore, he states: “*Ito ay kultura na ng aming bayan at ang gampanin namin bilang nanunungkulan ay palaguin, pagandabin at lalo pa itong gawing makulay para makadagdag pa sa aming turismo*”¹⁰⁹ (It is already a culture in our town, and it is our responsibility as its leaders to make it (the *Sabuaga*) more fruitful, enticing, and colorful to attract and enliven the tourism). On a positive note, he wishes to further develop the tourism in the town. However, it posits a tendency to overshadow the real essence of the religious celebration.

A Weakened Sense of the Universal Priesthood. “A weakening of a sense of the universal priesthood in virtue of which the faithful offer spiritual sacrifices pleasing to God, through Jesus Christ” (1 Pt 2:5; Rm 12:1), a “passive, non-participatory role for the faithful at Mass,”¹¹⁰ and “a dry, rigid, verbalistic, non-participatory liturgy.”¹¹¹ These actions undermine the common priesthood, which “entails that all baptized without exception participate actively and responsibly in all liturgical practices of the Church”¹¹² and “by reason of their baptism, Christians are in the Mystical Body and become by common title members of Christ the Priest”¹¹³ while bearing in mind that the liturgy is the “common action”¹¹⁴ of the People of God, and not something merely executed by the clergy for the benefit of a passive audience.

¹⁰³ *Ibid.*, 48.

¹⁰⁴ Robert E. Alvis, “The Tenacity of Popular Devotions in the Age of Vatican II: Learning from the Divine Mercy,” *Religions* 12, 1 (2021): 65. <https://doi.org/10.3390/rel12010065>

¹⁰⁵ DPPL, 81.

¹⁰⁶ Juan Pablo “Rimpy” Bondoc is the Deputy Speaker, District Representative of the 4th District of Pampanga.

¹⁰⁷ Parungao, SB Sto. Tomas institutionalizes Sabuaga Festival.

¹⁰⁸ Hon. Mayor Johnny Sambo was mayor of Sto. Tomas, Pampanga from 2016 to 2019.

¹⁰⁹ Sunstar. Town products take center stage in 8th Sabuaga fest. Accessed last 1 September 2021 from <https://www.sunstar.com.ph/article/137118/Business/Town-products-take-center-stage-in-8th-Sabuaga-fest>

¹¹⁰ Robert D. Duggan, “Good Liturgy: The Assembly,” *America: The Jesuit Review*. Last modified, 1 March 2004. Accessed last 4 April 2021 from <https://www.americamagazine.org/issue/475/article/good-liturgy-assembly>

¹¹¹ Daniel Montoya Rosales, “The Influence of the Missionary Heritage on Liturgical Forms,” *International Review of Missions*, 74, 295 (July 1985): 373-376. <https://doi.org/10.1111/j.1758-6631.1985.tb02595.x>

¹¹² SC, 14.

¹¹³ David Coffey, “The Common and the Ordained Priesthood,” *Theological Studies* 58 (1997): 212.

¹¹⁴ SC, 14.



Lack of Knowledge of the Language Proper to Liturgy. The “lack of knowledge of the language proper to the Liturgy, as well as its signs, symbols and symbolic gestures”¹¹⁵ causing the essence of the festival to elude the faithful’s greater comprehension arguing for the need for better inculturation of the liturgy. Thus, people are quickly drawn to “pious exercises whose language more easily approaches their own cultural development or because certain types of devotions respond more clearly to everyday life.”¹¹⁶ The language of a popular religious ritual is “florid, discursive, and vividly picturesque, normally appealing more to the people’s sentiments and emotions.”¹¹⁷ Accordingly, valuable practice in popular piety in diverse gestures and undertakings should be regarded such as: “organizing pilgrimages, processions, visiting holy places and shrines, kissing images and relics of the blessed or saints, making votive offerings, wearing holy medals or special outfits, as well as formulating prayer texts, hymns and composing music.”¹¹⁸

Based on the causes of imbalances stated in *DPPL*¹¹⁹ and as expressed by a commentary on Directory on Popular Piety and Liturgy: Principles and Guidelines,¹²⁰ the three main reasons for the distorted relationship between liturgy and popular piety are: “weakened awareness of the centrality of the paschal mystery; a weakened sense of the universal priesthood of the faithful; and a lack of knowledge of the liturgy itself.”¹²¹

¹¹⁵ *Ibid.*, 48.

¹¹⁶ *Ibid.*

¹¹⁷ Chupungco, “Liturgical Inculturation,” 112-115.

¹¹⁸ Piotr Roszak and Sławomir Tykarski. “Popular Piety and Devotion to Parish Patrons in Poland and Spain, 1948-98” *Religions* 2020, 11(12), 658; <https://doi.org/10.3390/rel11120658>

¹¹⁹ *DPPL*, 47-48.

¹²⁰ “Liturgy and Popular Religiosity: Historical Perspective,” *Theodula and Popular Religiosity* accessed last 4 April 2020 from <https://theologicaldramatics.wordpress.com/popular-religiosity/02-popular-religion-religiosity-and-official-liturgy/notes-mark-francis-csv/>

¹²¹ “Liturgy and Popular Religiosity: Historical Perspective,” *Theodula and Popular Religiosity* accessed last 4 April 2020 from <https://theologicaldramatics.wordpress.com/popular-religiosity/02-popular-religion-religiosity-and-official-liturgy/notes-mark-francis-csv/>

THE PERCEIVED GAPS IN THE APPRAISAL OF POPULAR PIETY

DPPL warns about a lack or inconsiderate understanding of popular piety, such as:

- a. “A refusal of accepting that popular piety itself is an ecclesial reality prompted and guided by the Holy Spirit.”¹²² However, the faithful are being reminded that “Christ’s Spirit works from within to purify the warm piety of Catholic Filipino devotions from all superstitious practices and magical faith-healers.”¹²³
- b. “Not taking sufficient account of the fruits of grace and sanctity which popular piety has produced, and continues to produce, within the ecclesial body.”¹²⁴ Still, one has to consider the fruits of popular piety, which are “the introspection into oneself, the seeking of a more personal relationship with God, and regarding the importance of intercessors who acted as a channel to divine grace.”¹²⁵
- c. “Not infrequently reflecting a quest for an illusory “pure Liturgy”, which, while not considering the subjective criteria used to determine purity, belongs more to the realm of an ideal aspiration than to historical reality”.¹²⁶ On the other hand, popular piety as an expression of faith is about how one lives it out in everyday life: the “sensible, corporal, and tangible”¹²⁷ elements that define popular piety are a symbol of the faithful’s inner desire to show their faith in Christ, their respect for the Virgin Mary, and their invocation of the Saints.
- d. “A confound sense, that noble component of the soul that legitimately permeates many expressions of liturgical and popular piety, and its degenerate form which is “sentimentality”.”¹²⁸ Then again, popular piety and expressions of popular religiosity in the Philippines are: “festive and dramatic, spontaneous and creative,

¹²² *DPPL*, 50.

¹²³ *CFC*, 54.

¹²⁴ *DPPL*, 50.

¹²⁵ “Popular Piety: Emotive Christianity in Medieval Society Example.” *Graduateway*. Accessed last 11 December 2020 from <https://graduateway.com/popular-piety-emotive-christianity-in-medieval-society/>.

¹²⁶ *DPPL*, 50.

¹²⁷ Jorge Arturo Medina Estevez, “Popular Piety And The Life Of Faith,” *Catholic Culture*. Accessed March 31, 2021 from <https://www.catholicculture.org/culture/library/view.cfm?recnum=4614>.

¹²⁸ *DPPL*, 50.





personal yet communitarian, otherworldly yet profoundly human, symbolic yet immediate.”¹²⁹ Any act of worship, whether liturgical or popular, constitutes and communicates the “human-divine relationship”¹³⁰ in this way, thus not degenerating to mere sentiments.

TOWARDS HARMONIZING THE PRACTICE OF POPULAR PIETY WITH SACRED LITURGY

There should be no conflict between liturgy and popular piety. Liturgy takes precedence over any other forms of worship but that other forms or expressions are welcome because they lead dispose the faithful to a deeper experience of the liturgy. Hence, some essentials are highlighted to ensure that liturgy and popular piety work harmoniously to lead the faithful to the holiness of life through prayer. In particular, this section provides the Theological principles and underpinnings to which problems relating to the relationship between Liturgy and popular piety are addressed and resolved. Also, when applicable, it aims to act as a deterrent to derision and deviations. To prevent inconsistencies, excesses, and arbitrary interpretations, it is important to examine the faithful’s religious and cultural practices for adherence to the Principles that Foster the Harmonization of Liturgy and Popular Piety.¹³¹ They are as follows:

FIRST, DEEPLY ROOTED IN THE ESSENTIALS OF THE FAITH

The Spirit endures, fosters, and directs prayers. Christian worship derives, draws motivation,

and is brought forth to completion in the Spirit. Without it, neither genuine liturgical worship nor indisputable expressions of popular piety would be discernible. Indeed, popular piety shapes a chance of the dialogue between God and man through Christ in the Holy Spirit. Popular piety inclines to the “Mystery of God’s paternity and arouses a sense of awe for His goodness, power, and wisdom.”¹³² It delights in the creation and is grateful for it; it prompts awareness of God’s justice and mercy. God attends to the poor and deprived; He commends the good and rewards those who live uprightly and truthfully while detesting the unjust and leaning away from Himself those who persistently abhors, defies, and deceives. Popular piety needs to underscore the fundamental yet crucial importance of the Resurrection.¹³³ Forms of popular piety, which demonstrates people’s devotion to the suffering Christ, are duty-bound to set it in the context of his glorification. This act presents the vital expression to God’s salvific plan unfolding in Christ and allows for its inseparable link with his Paschal Mystery.

SECOND, GATHERED TO WORSHIP IN THE NAME OF THE BLESSED TRINITY

Through God’s commands, the Church carries out several forms of worship that aim to glorify God, sanctify man, celebrate the Paschal Mystery, and act in response to draw together God’s children as one. She espouses God’s salvation through concretization in the sacred signs, pronounces Christ’s Death and Resurrection, celebrates the Paschal Mystery in the Sacrament of the Holy Eucharist, and springs from the gifts of the Holy Spirit that emanates from the Cross in the endowment of other sacraments. Also, she exalts the Father’s magnificent works in His

¹²⁹ Chupungco, “Liturgical Inculturation,” 112

¹³⁰ “Debosyon,” *Theodula and Popular Religiosity: A Theological Dramatic Approach to Popular Religiosity*. Accessed last 4 April 2021 from <https://theologicaldramatics.wordpress.com/liturgy-popular-piety-religiosity-in-the-magisterium/>

¹³¹ Congregation for Divine Worship and Discipline of the Sacraments. Directory on Popular Piety and the Liturgy, Principles, and Guidelines. Promulgated on December 2001. Accessed last 1 September 2021 from https://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20020513_vers-direttorio_en.html#Chapter%20Three

¹³² *DPPL*, 79.

¹³³ *DPPL*, 80.





Son's death and exaltation in psalms and hymns, beseeches that "Easter's saving mystery might reach all mankind,"¹³⁴ and prays that the Spirit of Easter guides and enlighten the believers in the activity of the sacramentals in a plethora of circumstance.

Liturgy's celebration does not fully exhaust the Church's divine worship. Accordingly, Christ's disciples, with enflamed hearts from men and women of outstanding religious experience, pray in solitude in their rooms, gearing their piety toward the Mystery of Christ. Also, structured prayers emerge from Christians' communal sensibility wherein "the demands of popular culture harmoniously convey the essential data of the Gospel message." One of the fruits of the Holy Spirit is genuine forms of popular piety. The faithful should acknowledge and always recognize these practices as "expressions of the Church's piety."¹³⁵ Thus, those who are firm in faith and in abiding by the discipline of worship are working in communion with the Church, for she, herself, has "accepted and recommended several aspects of popular piety."

As a form of ecclesial piety, Popular piety should adhere to the customs of Christian worship's discipline hand in hand with the Church's pastoral authority. The Church renews popular piety be in harmony with the "revealed Word, the tradition and the Sacred Liturgy itself." Simultaneously, expressions of popular piety should be unimpeded by the "ecclesiological principle"¹³⁶ that posits Christian worship. In this way, popular piety can have the right comprehension of the connection between the particular Church and the universal Church. Otherwise, if popular piety ponders on solely local or immediate concerns, it risks sealing

itself to universal values and ecclesiological perceptions. In particular and as applied to the context of the *Sabuaga*, the risks are the possibility of overemphasizing tourism¹³⁷ and a heightened sense of competition and pomp pageantry per barangay.¹³⁸ As much as the Thomasians' take pride in *Sabuaga*, careful consideration of its religious value, more than its contribution to the town's tourism must be taken into account. This viewpoint is consistent with *Gaudium et Spes* (GS), which states that "it is important to do everything possible to avoid culture from being diverted from its proper purpose and used as a tool of political or economic influence."¹³⁹

THIRD, AN EXERCISE OF THE COMMON PRIESTHOOD

The sacraments of Christian initiation serve as a means for all believers to join the Church, which is defined as a prophetic, priestly, and royal people¹⁴⁰ christened to worship God in spirit and reality. She carries this task through Christ in the Holy Spirit in the Holy Eucharist and in other forms of popular piety, which enlivens the Christian life. The Holy Spirit enables the faithful to offer sacrifices of praise and thanksgiving to God, to pray and supplicate to make one's existence a sacred sacrifice. Popular piety allows the faithful, on this priestly foundation, to persevere in prayer, to worship God the Lord, to witness to Christ, and to sustain their diligence until he comes again in glory. These expressions of popular piety also justify our hope of eternal life in the Holy Spirit, retain essential aspects of

¹³⁴ DPPL, 81.

¹³⁵ DPPL, 83.

¹³⁶ DPPL, 84.

¹³⁷ Bong Lacson. Festivals/Events: Sabuaga Festival. Accessed last 1 September 2021 from <https://appsmakerstore.com/appsapi/4lpmxo3vh3htcy/events/9223/show.html>

¹³⁸ Sunstar. *Sto. Tomas all set for 'Sabuaga'*. Accessed last 1 September 2021 from <https://www.sunstar.com.ph/article/1831/Business/Sto-Tomas-all-set-for-Sabuaga>

¹³⁹ Catholic Church. Pastoral Constitution on the Church in the Modern World. Accessed last 1 September 2021 from https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19651207_gaudium-et-spes_en.html

¹⁴⁰ DPPL, 85.





a particular cultural context, and communicate in various ways and to differing extents, those ecclesial values that emerge and grow within the mystical body of Christ.¹⁴¹

FOURTH, ANCHORED ON THE WORD OF GOD

The Church develops and centers on the Sacred Scripture, which expresses God's Word through the power of the Holy Spirit. The Church Magisterium maintains its credibility, and the Sacred Liturgy finds meaning in its celebration. Hence, she encourages the faithful to acquaint themselves with it and let the spirit fill their being. This act leads to purifying popular piety's imbalances and rendering one's devotion to God's Word that creates, saves, and sanctifies.¹⁴²

The Bible offers boundless references for popular piety, forms of prayer, and thematic subjects. Constant reference to Sacred Scripture is also a means and a criterion for restricting forms of piety which give rise to indistinct or even invalid pious expressions. Prayers must accompany the reading of Sacred Scripture so that dialogue takes place between God and man. Therefore, *DPPL* highly and enthusiastically recommends that the various forms of popular piety involve biblical texts, suitably selected and accordingly offered with a commentary. In this regard, the frameworks used in liturgical celebrations will be most efficient since they often comprise a text taken from Sacred Scripture.¹⁴³ However, because there is already a valid structural and expressional variation in the different forms of popular piety, various biblical passage arrangements are unnecessarily practiced in the same ritual structure with which the Sacred Liturgy proclaims the Word of God.

¹⁴¹ *DPPL*, 86.

¹⁴² *DPPL*, 87.

¹⁴³ *DPPL*, 88.

The liturgical model gauges popular piety, whose primary interest is hearing God when He speaks. It animates popular piety to unearth the coherence between the Old and New Testaments. Also, to view one in the light of the other. In its distinction for its centuries-long experience, the liturgical model also offers esteemed solutions for the proper application of the biblical message and postulates a useful criterion to judge the prayer's authenticity. *DPPL* states that short texts are preferable in selecting what biblical texts to use. They must be quickly understood, sharp, and can easily be remembered, even if challenging to concretize. Existing forms of popular piety, namely: "the Via Crucis and the Rosary,"¹⁴⁴ incite the use of Sacred Scripture. This popular piety can easily link to particular prayers or movements learned by heart, particularly those biblical passages recounting Christ's life.

FIFTH, AN INCULTURATED EXPRESSION OF THE FAITH AND WORSHIP

Generally, popular piety characterizes historical and cultural elements. A measure of that reality is the volume of its expressions. It illustrates forms of popular piety that emerge and are present throughout the ages in many specific Churches. It is a clear indicator of the level to which faith takes root in the hearts of particular peoples and its influence on one's life. Indeed, popular piety is the primary shape of the faith's "inculturation."¹⁴⁵ The Liturgy should continually guide and orient it. In turn, popular piety cultivates the faith integrally as it affirms the relationship between the creative dynamism of the Gospel message and the different components of a given society.

The adaptation or inculturation of specific popular piety must not present difficulties in

¹⁴⁴ *DPPL*, 89.

¹⁴⁵ *DPPL*, 91.





communicating the language, in engaging musical and artistic styles, or even in adopting certain gestures. In numerous instances, popular piety originates directly from the people. Its structural flow comes from the language of a particular people in the context of Catholic devotion and commitment. However, the reality that pious practices and forms of worship reflect common sentiment does not encourage personal or subjective responses to this content. The Conference of Bishops should decide, with great consideration for the competence proper to the local Ordinaries or the Major Superiors of religious orders,¹⁴⁶ in situations involving devotions relating to popular piety that is widely practiced in a specific environment.

There is a need for great diligence and a real sense of rational thought to safeguard ideas, which are detrimental to the Christian religion or modes of reverence. It should not comprise of any syncretic practices in popular piety. Moreover, it is indispensable to guarantee popular piety that undergoes adaptation or inculturation maintain their distinct and main components. Thus, the faithful should give attention to the historical origin, doctrinal, and cultic elements of popular piety. Only by a wise and dedicated reverence for these following presuppositions can a genuine and fruitful harmonization of liturgy and popular piety be realized.

A RECEPTION OF THE CALL TO HARMONIZE LITURGY AND POPULAR PIETY: EASTER OBSERVANCES IN STO. TOMAS, PAMPANGA

It is remarkable that the structure of the Easter Sunday Observances in Sto. Tomas has remained consistent over the years, ensuring a seamless transition from religious to secular

events. In general, the parishioners of the St. Thomas the Apostle Parish Church, also known as Thomasians, begin their annual Easter celebration with the *Salubong* at dawn and are immediately followed by the Eucharistic celebration.¹⁴⁷ The following events are the highlight of the Easter Celebration:

EASTER SUNDAY OBSERVANCES

Procession of the Risen Christ and the Blessed Virgin Mary. After this procession is the Resurrection play, which leads to the rite of the *Salubong* or *Pusu- Pusu* and is immediately followed by the Eucharistic celebration. The author evaluates this practice in adherence to the second principle, Gathered to Worship in the name of the Blessed Trinity. The local church of Sto. Tomas engages in a variety of forms of worship intending to glorify God, sanctifying man, celebrating the Paschal Mystery, and act in response to harmoniously bring the Thomasians as one community.

Celebration of the Holy Eucharist. The Easter Sunday celebration of Sto. Tomas follows a schedule of events¹⁴⁸ that illustrates how the festival begins with religious activities and concludes with cultural events. The author evaluates this practice in adherence to the fourth principle, Anchored on the Word of God. The chronological and hierarchical ordering upholds the “unquestionable primacy of the Sacred Liturgy”¹⁴⁹ in the celebration of the Holy Eucharist. *Sabuaga* is biblically grounded since as it demonstrates a direct or indirect reference to Sacred Scripture. Mainly its references are about the Resurrection narrative, for it is an Easter Sunday celebration in Sto. Tomas, Pampanga.

¹⁴⁷ *Ibid.*, 15.

¹⁴⁸ Bong Lacson. A Shower of Petals. Sabuaga Festival. Accessed last 1 September 2021 from <https://issuu.com/paolofeliciano/docs/pampangapep-april2011>

¹⁴⁹ DPPL, 46.

¹⁴⁶ DPPL, 92.





Grand Easter Procession. In the Easter celebration, the parishioners are tasked to play the role of the following: *sagalas* (maiden); *ciriales* (candlelight) the cross and candle bearers at the lead; *banderada* (banner) the bearer of the Vatican flag; and twelve *estabats* (Eng. Trans.), the women who offer a melancholic hymn of the *Stabat Mater Dolorosa* (Eng. Trans.).¹⁵⁰ They sing praises and shower with petals the *Atlung Maria* (Three Marys), who each play the role of the Blessed Mother, Mary Magdalene, and Mary Cleofas.¹⁵¹ The procession culminates with another Concelebrated Mass. The author evaluates this practice in adherence to the fifth principle, An Inculturated Expression of the Faith and Worship. The grand processional flow derives from the Thomasians' language in the context of the local practice. The fact that this form of worship reflects a widespread sentiment, shall not aim to foster personalistic or subjective responses from the community.

Burning of Judas Iscariot's Effigy. The concelebrated mass is followed by the traditional ritual of burning either the representation of the seven (7) capital sins or Judas Iscariot's effigy, which is locally known as *Pakbung Hudat*.¹⁵² The author evaluates this practice in adherence also to the fifth principle, An Inculturated Expression of the Faith and Worship. It acknowledges the relationship between the creative vitality of the Gospel message of burning Judas' Effigy that figuratively signifies the root of evil or Capital Sins and the many facets of the Thomasian culture, therefore cultivating the faith holistically.¹⁵³ The burning of the effigy expresses Thomasians' homegrown culture in the local church of St. Thomas the Apostle Parish.

¹⁵⁰ *Ibid.*, 4.

¹⁵¹ *Ibid.*, 4.

¹⁵² Ivan About Town. "Pampanga: Easter Sunday Salubong, Pusu-Puso, and Sagalas of Santo Tomas." Last modified, 6 April 2010. Accessed last 5 April 2021, from <https://www.ivanhenares.com/2010/04/pampanga-easter-sunday-salubong-pusu.html>

¹⁵³ Bong Lacson. A Shower of Petals. Sabuaga Festival. Accessed last 1 September 2021 from <https://issuu.com/paolofeliciano/docs/pampangapep-april2011>

Blessing of the Sabuaga Participants. In the afternoon, the parish priest will bless all the *Sabuaga* participants in preparation for the opening ceremonies for the cultural event. The blessing is followed by the synchronous dancing of the seven (7) *barangays*. Shortly after the opening program, the parade/street dancing starts. In the evening, the free interpretation of the *Sabuaga* dancers showcases the theme assigned every year. It concludes with the awarding of winners and a spectacular fireworks display. The author evaluates this practice in adherence to the first principle, Deeply Rooted in the Essentials of the Faith, and to the third principle, An Exercise of the Common Priesthood. Significantly, prayers are sustained, nurtured, and directed by the Holy Spirit. Hence, in the *Sabuaga*, the fundamental yet critical importance of the Resurrection is emphasized. This emphasis gives crucial expression to God's salvific purpose as it unfolds in Christ and enables the Thomasians to exercise the common priesthood as members of the Church and to become a prophetic, priestly, and royal people baptized to worship God in spirit and actuality.

PROPOSED PASTORAL ACTION FOR THE TRUE AND FRUITFUL HARMONIZATION OF LITURGY AND POPULAR PIETY IN THE *SABUAGA* FESTIVAL

The author suggests a proposal of a Pastoral Action Plan that lean toward fostering harmony between the Sacred Liturgy and the *Sabuaga* Festival:

FIRST, RATIONALE OF THE PROPOSED ACTION PLAN

The Thomasians, as members of the One Body of Christ, are called to the same mission of





making *Sabuaga* a truthful and powerful tool for evangelization. This proposed pastoral plan hopes to support or set in motion initiatives that would inspire Thomasians to make *Sabuaga* a tool for evangelization. The Action Plan posits learning outcomes that take into consideration the ramifications of healthy anthropology. Hence, leading Thomasians value the culture and expressive style of the *Sabuaga* while maintaining traditional elements such as the traditional Thomasian Rite of Easter Sunday.

SECOND, COMPONENTS OF THE PASTORAL PLAN

The true relationship between Liturgy and Popular Piety, as dignified and fruitful expressions of worship, must be grounded on several harmonizing principles. First of which emphasizes that the Liturgy is at the forefront of the Church's existence and cannot be overshadowed or compared to any other form of religious discourse. Furthermore, it is essential to reiterate that popular piety, albeit hardly evident, naturally concludes in the celebration of the Liturgy. This undertaking should be made clear through suitable catechesis as proposed in this Pastoral Action Plan: "An Authentic Pastoral Action of the Liturgy: Towards Building upon the Riches of the *Sabuaga* as a Popular Piety." This unit shall be carried out for four weeks leading to the Thomasians' Easter Sunday Observance. The four-week topics are as follows: Week I: Liturgy and Popular Piety, Week II: Language and Symbols of Popular Piety, Week III: Theological Principles for an Evaluation and Renewal of Popular Piety, and Week IV: Spiritual Formation.

Week I: Liturgy and Popular Piety. Attendees are tasked to know that the Liturgy is the Source and Summit of Christian Life and Understand

the Popular Piety is the Locus of Encounter between the Holy Spirit and Culture.

Week II: Language and Symbols of Popular Piety. Attendees are tasked to demonstrate understanding are tasked to correlate and exhibit the Language and Symbols of the *Sabuaga* to that of the prescribed form in the DPPL: gestures, text and formulae, song and music, sacred images, sacred places, and sacred times.

Week III: Theological Principles for an Evaluation and Renewal of Popular Piety. Attendees are tasked to demonstrate understanding are tasked to acknowledge the emerging trends surfacing the issues between Liturgy and Popular Piety and recognize means of resolving many of the reasons underlying the imbalances between the Liturgy and *Sabuaga* as a Popular Piety by applying the Theological Principles for an Evaluation and Renewal of Popular Piety.

Week IV: Spiritual Formation. Attendees are tasked to enrich their spiritual prayer life by introducing a proposed established public prayer towards a true and fruitful harmonization of Liturgy and Popular Piety in the *Sabuaga* Festival. Keeping in mind that there is no established public prayer attached to the *Sabuaga* approved by the local Ordinary, the author proposes the following prayer:

"Dominus Meus Et Deus Meus!"

Amanu: Ericka Mae Bayani Cunanan
*Guinung Diyos a Sinubling Mebie,
 Pabustan mung pasikanan ing kekaming
 pamibiebie,
 Ban ing kasalpantayanan at gelingan mi mirake,
 Kakaluguran, miki idad man o kayanakan, itamu
 ngan, kayabe.
 Bapu Maria, ing bayung Eba, Indu ning Divina
 Grasya,
 Itagkas na ning asbuk mi ing lugud at pakamal mi
 Keka.*





*Kalupa ning mamukadkad a mabanglung
sompaga,
Ing leguan ning kekaming pipagalan,
mamunganga!*

*Sto. Tomas Apostol, patrun ming memaleng
Tomasino,
Daralung ke keka na apalabung mi pa ing
debosyung Katoliko!
Pangisnawanan na kami sa ning Banal a Espiritu
Santo,
Ban king alimbarwa mu, aipasiyag mi naman:
"Guinu Ko at Diyos Ko!"
Amen.*

ENGLISH TRANSLATION

"My Lord and My God!"

Lord God, Risen Christ,
Strengthen our lives and source of living,
So that our faith coupled with works, contribute
to the common good
Our loved ones, elderly or youth, all of us, are
included.

Mother Mary, the New Eve, Mother of the
Divine Grace,
Our mouths speak of the love and dedication
we have for you,
Like a blossoming and fragrant flower,
The beauty of our works will bear fruit!

St. Thomas the Apostle, patron saint of the
Thomasians,
We come to your assistance to deepen our
Catholic devotion,
May the Holy Spirit breathe within us,
So that by your example, we can also proclaim:
"My Lord and My God!"
Amen.

This endeavor shall be possible through the researcher's coordination with those in authority, namely the parish priest of St. Thomas the Apostle Parish and the local Ordinary of the Archdiocese of San Fernando, Pampanga. They are primarily responsible for amending the contrarities arising in the *Sabuaga* by carefully

considering the catechetical activities nested in the Pastoral Action Plan.

CONCLUSION

In *DPPL*, popular piety "intuits a constancy in the relationship between Christ and his mother: in suffering and death and the joy of the resurrection."¹⁵⁴ In reference to the Most Blessed Trinity, while seminally present in popular piety, the main and fundamental importance of "Christ's Resurrection"¹⁵⁵ requires further emphasis. In the *Sabuaga*, Thomasians can join the universal Church in celebrating the resurrection of Jesus Christ. Similarly, a particular aspect of the "relationship of the Virgin Mary to the mystery of Christ" is recognized.¹⁵⁶ This bond is manifested in the *Sabuaga* by profoundly acknowledging Mary's role in the economy of salvation. The Thomasians honor her concretely through the ritual where the *sagalas'* shower her image with petals, in veneration of her keeping the faith and oneness with her Son in His sufferings, thus her rewards in His joyful resurrection. Also, in the free-interpretation dances, some participants portray the *Stabat Mater*, wherein the Blessed Mother stood at the foot of the cross in sorrow over her beloved Son's suffering and death. Moreover, the street dancing festivities reenact the believer's courageous anticipation of Christ's resurrection which they believe is the source of their future resurrection. In summary, the Christological and Mariological dimensions are embodied in the *Sabuaga* as the festival encourages participants to creatively portray the Paschal Mysteries.

¹⁵⁴ *DPPL*, 49.

¹⁵⁵ *DPPL*, 80.

¹⁵⁶ *DPPL*, 187.





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APPENDIX:

SC- Sacrosanctum Concilium

CCC- Catechism of the Catholic Church

DPPL- Directory on Popular Piety and the Liturgy

YOUCAT- Youth Catechism

EG- Evangelii Gaudium

