

Marek Derwich

"Sanctimonialis autem femina.
Magnificat, motety i pieśni na dwa
chóry żeńskie z rękopisu L 1643
Biblioteki Diecezjalnej w
Sandomierzu", introd. and
commentary Magdalena
Walter-Mazur, Sandomierz 2012 :
[recenzja]

Hereditas Monasteriorum 2, 415-416

2013

Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

the Brothers of Mercy monastery in the Royal City of Cieszyn, located in Upper Silesia, as well as other miscellanies and written testimonies." The publication opens with the short outline history of the monastery, the information about the renovation of the manuscript and editorial comments. It is concluded with the index of names and localities as well as a bibliography.

Marek DERWICH
Institute of History
University of Wrocław

Waldemar ROZYNKOWSKI, *Studia nad liturgią w Zakonie Krzyżackim w Prusach. Z badań nad religijnością w późnym średniowieczu* [Studies on the liturgy of the Teutonic Order in Prussia. Research on religiosity in the late Middle Ages] (Ecclesia Clerusque Temporibus Medii Aevi Polonia et Ordo Teutonicus in Borussia), Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2012, pp. 299, summary in German

Author used primarily the inventories of Chapels of the Teutonic religious houses as well normative and narrative sources. His book is divided into eight chapters: I – *Liturgy of the Hours and the Eucharist*; II – *Eucharistic worship* (In the liturgical calendar, Corpus Christi Processions, Exposition of the Blessed Sacrament, Storage of the Blessed Sacrament, Eucharistic scarves, Administration of the Communion of the sick, Adoration during of the Mass, Eucharistic callings of churches and the oratories); III – *Manifestations of the Marian devotion* (Feastes, Altars, Images, Vestments, Rosary, Other forms of Marial devotion); IV – *Saints Patrons of Teutonic Order* (Barbara, Elizabeth, George, Hubert); V – *Liturgical space in the chapels* (Altars and their equipment, Crosses, Carpetings, Pillows, Candlesticks, Liturgical banners, Choir stalls or bench, Lectern or ambo, Church or liturgical bells); VI – *Books for liturgy* (Missals, Mass Gospel and Lessons book, Breviaries, Psalters, Book of Mass collects, Antiphonaries, Graduals, Cantionals or liturgical songbooks, Legenderys, Martirologies, *Notulle*, *Agenda*); VII – *Liturgical Vestments* (Cashubles, Stoles, Maniples, Dalmatics and subdiaconal tunics, Albs, Amices, Cinctures, Copes or pluvials, Surplices, Bishops liturgical vestments, Colors of vestments); VIII – *Liturgical heritage of the Teutonic Order* (Books, Calendar, Marial devotion, Saints Patrons, Post-Teutonic chapels).

Marek DERWICH
Institute of History
University of Wrocław

Sanctimonialis autem femina. Magnificat, motety i pieśni na dwa chóry żeńskie z rękopisu L 1643 Biblioteki Diecezjalnej w Sandomierzu [Sanctimonialis Autem Femina. Magnificat, Motets and Songs for Two Female Choirs Manuscript L 1643 of the Sandomierz Diocese Library], introduction and commentary Magdalena WALTER-MAZUR, Sandomierz: Biblioteka Diecezjalna w Sandomierzu, 2012, pp. 297, illustrated

The publication consists of: 1. an introduction which discusses the environment of the manuscript's creation as well as the pieces selected for editing, 2. an edition and 3. editor's note.

The manuscript L 1643 was written down by nine anonymous female copyists in the first half of the 17th century, most probably – as the editor argues – in the abbey of Benedictine sisters at Jarosław founded in 1611. It comprises a collection of over 100 pieces for female voices, predominantly polychoral and written for two choirs. Nothing is known of their origin and circulation. Most of them have Latin lyrics (except eight pieces in Polish), and are mainly liturgical (songs from the Divine Office are predominant, chiefly for the vespers and the compline), but among them there are also nine songs (including three carols), five litanies, and two plancti. The issue consists of 11 pieces, which were selected according to: the number of voices (octet), the completeness of preservation, the presence of interesting compositional techniques, and the reflection of the specificity of the environment in which the manuscript originated. These are, successively: I. *Magnificat Tertii Toni Pro Natali Domini*; II. *Laetamini in Hierusalem*; III. *Exultate Deo*; IV. *Tua est potentia*; V. *Angele Dei*; VI. *Vulnerasti cor meum*; VII. *Sanctimonialis autem femina*; VIII. *Salvae Anna Sanctissima*; IX. *Canticis sanctam*; X. *Christus zmartwychwstał jest, alleluja* [*Christ is Risen, Hallelujah*]; XI. *Kolęda wdzięczna* [*Graceful Carol*].

Marek DERWICH
Institute of History
University of Wrocław

Serce me daję. Archiwum Klarysek w Starym Sączu – 2 [*I give my heart. Archive of Poor Clares in Stary Sącz – 2*], ed. Janusz KRÓLIKOWSKI, (Sądecka Góra Tabor, 8), Tarnów: Biblos, 2012, pp. 106, illustrated

This is an edition of anonymous text to the series of engravings *Cor lesu amanti sacrum* (Michael Snijders, 1586-1672), preserved in the manuscript no. 18 in the Archive of the Poor Clares monastery in Stary Sącz. The manuscript lacks several pages, including the title page (the title comes from the publisher). There are only 11 (out of 16) engravings from the series and six larger drawings corresponding to the content. The engravings are accompanied by a one-hand written text – firstly poetical, then written in prose. Publisher dates the manuscript for the second half of 17th century. The text is written in the feminine, what indicates that the author could have been a nun – perhaps a Benedictine from the abbey in Staniątki, since the manuscript belonged in the 18th century to the local nun, Anna Benedykta Kiernicka (c. 1736-1807). The recorded date – 1780, can determine the moment of donation of the text to the monastery in Stary Sącz. The author of the text assumes that the God is the „God of the heart and the Lord”. The text contains numerous autobiographical inclusions.

Marek DERWICH
Institute of History
University of Wrocław