

Folk Religious Songs Sung during the Peregrination of Virgin Mary's Icon. An Example of Traditional Polish Peasant Piety in Communist Times

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Historical overview

After World War II, in agreement with the decisions of the peace conference in Yalta (February 1945) the Polish territories got under the influence of communist policies connected with the Soviet conquest of Eastern Europe. The opposition between the new secular power and the Catholic Church institution in Poland was a significant area of growing conflict. The Catholic Church (Catholics in Poland constitute the vast majority) was the bastion of old Polish Christian tradition, freedom and independence. Catholicism, in the face of the new, atheist system was understood by the majority of Poles as a national tradition – the fundament of a common identity. Especially the sanctuary in Jasna Góra (Bright Mountain, *Claremontana*) with its famous holy icon of the Virgin Mary occupied a special space in people's consciousness. After well known events in Polish history connected with the Swedish occupation in the 17th century Jasna Góra became the most important sanctuary of the Virgin Mary in Poland.

Also the special cult of the Virgin Mary – Mother of God (*Bogurodzica*), alive in Poland since the Middle-Ages, which became stronger under the influence of changes and transformation in Christianity from the end of the 16th century as well as in the face of military conflicts in 17th century, played a significant role. The times after the Council of Trent were characterized by

a more intensive cult of the Virgin Mary and her miraculous Icons in the Catholic Church. This phenomenon was very widespread in the Baroque (Kupiszewska 1991: 35). Polish people brought prayers to the Icon of the Holy Mary of Jasna Góra in particularly difficult times in the history of our country. With time the sanctuary of Jasna Góra – named by the Polish people ‘The Altar of Motherland’ – and the miraculous Icon of the Virgin Mary nominated as the symbolic Queen of Poland – became the destination of many pilgrimages from the country as well as from abroad.

Pilgrimage – the practice known not only in Christianity but also in other religions e.g. Islam – is one of the important elements and observances of Polish piety. A pilgrimage is ‘a journey undertaken for religious reasons to a place considered to be holy (*locus sacer*) due to some special act of God or some kind of idol in order to fulfil specific religious acts of piety and redemption there’ (Jackowski 2004: 6). Each sanctuary has its own history, described and kept in old monastic documents and registers of miraculous healings and finally in folk stories, tales or even legends disseminated by oral transmission. Many of them have survived until today. One receptacle of such histories can be found in old religious songs, which are often forgotten today. The practice of pilgrimages to Jasna Góra sanctuary dates back to the 17th century. The first pilgrimage on foot from Praga near Warsaw to Jasna Góra set out in 1657. This was also the year of the first pilgrimage from Łowicz. The first disturbances of the annual pilgrimage rhythm took place because of the partitions of Poland at the end of the 18th century. For political reasons difficulties and even prohibition of pilgrimages continued until 1915. Breaks in this religious practice also took place during both World Wars.

The policy of the communists aimed at making it difficult for clergymen to function and restricting their influence on society. In 1950, the decree ‘On the protection of freedom of consciousness and denomination’ was issued. This document limited the activity of the institutional Church and allowed repressions of both clergymen and laymen. The 1950s was the specific period of time connected with repressions of the Church.

The activity of communist and atheist ideology was particularly directed against traditional Polish piety – which as a national feature constituted a



Figure 10.1 *Częstochowa. Arrival of pilgrims to Jasna Góra on the occasion of indulgence, fig. A. Głębocki, Kłosa 1872, p. 363 (in: Jackowski 2004: 152)*

strong potential of resistance and opposition. The government limited traditional religious ceremonies and customs (e.g. the customs of spring consecration of the fields, pilgrimages and processions) – especially traditional Polish pilgrimages to Jasna Góra. During the season of traditional pilgrimages (especially in August and on feasts of the Holy Mary) trains to Częstochowa city (where the sanctuary of Jasna Góra is located) were constantly cancelled, discounts on tickets not given, and the local government made access to medical treatment for pilgrims difficult. Secret communists collaborators very often took part in processions and pilgrimages. Apart from pilgrimages also teaching religion at schools was restricted and repressed. The communist party was getting rid of religious symbols in schools (e.g. crosses), making teachers of religion redundant and organizing attractive (e.g. sport or cultural) events at the time of church festivals in order to pull the youth away

from Church. Female convents were closed down and the nuns were sent to labour camps (the so called Action X-2).

The strongest point of repressions of the Church by the communist government was closing down religious orders as well as arresting the primate of Poland Cardinal Stefan Wyszyński (25 September 1953 – he was kept in prison for 3 years). This attitude of the government caused some opposition especially among peasants. 1956 was a particularly important date. As part of the so called 'October Thaw', a short lasting agreement between the government and the Church was made. Unfortunately, the year 1958 brought another escalation of the conflict, which was the strongest in the 1960s.

In 1956 the 300th anniversary of the vows of Jan Kazimierz after the Swedish-Polish war and the declaration of Virgin Mary as a symbolic Queen of Poland was celebrated. In 1956 in Prudnik Śląski near Głogówek the still imprisoned Primate (he was released on 28 October 1956) formulated the idea of new vows to the Virgin Mary and of a Great Novenna as a kind of nine-year preparation of the Polish society for the second Millennium of Christianity in Poland (Sacrum Poloniae Millennium 966-1966).¹ Jasna Góra Vows took place on 26 August 1956, the day of the Virgin Mary celebrations in Częstochowa. This event stimulated the religious spirit in Poland. In the ninth and last year of the Novenna, which was dedicated to being faithful to the Virgin Mary, clergymen paid particular attention to strengthening the cult of the Virgin Mary among believers in habitual and traditional forms, such as the rosary, canonical hours of the Immaculate Conception or the Angelus and, what should be stressed, the oldest Polish Virgin Mary song *Bogurodzica* [Mother of God] (Pylak 1971a: 49, 57).

An important element of the Great Novenna was the Peregrination of the Icon of Holy Mary, started in 1957 all over Poland. It was of great significance in the face of the prohibition on pilgrimages to Jasna Góra. Now the Virgin Mary was taking a symbolic pilgrimage to all Her believers (Cimek 1987: 102–103).

¹ Primate of Poland Cardinal Stefan Wyszyński had a special devotion to The Bright Mountain and the Virgin Mary of Częstochowa. In his works he described Jasna Góra sanctuary as the 'heart of the Polish Catholic Church' (Pylak 1971a; Pach 1984).

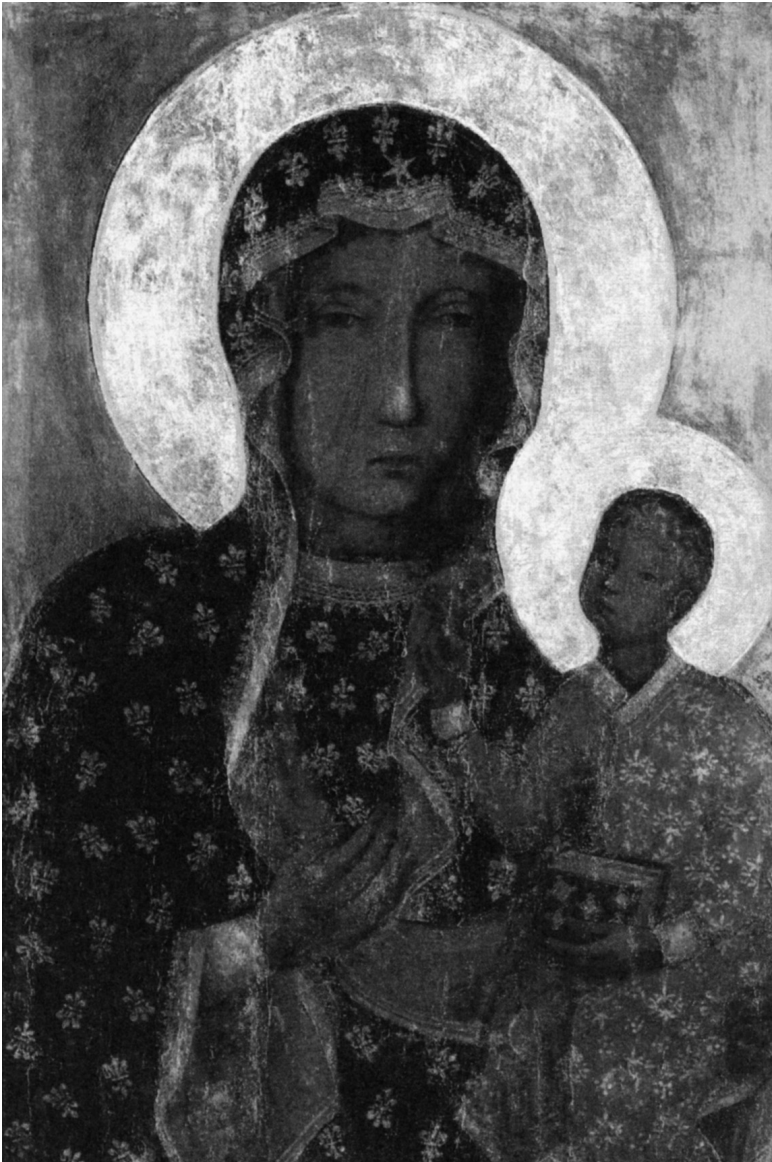


Figure 10.2 *The Icon of Częstochowa Virgin Mary and the Chapel of Częstochowa Virgin Mary in monastery on The Bright Mountain – ‘The Altar of Motherland’*
(in: Jackowski 2004: 140, 147)

In the spring of 1957 prof. L. Torwirt made a faithful copy of the miraculous Icon of Virgin Mary from Jasna Góra on a linden board (Kupiszewska 1991: 44). On 5 May (the day of the renewal of Jasna Góra vows which was celebrated in churches all over the country) a copy of the Icon was brought to Warsaw. On 14 May it was consecrated by Pope Pius XII in Rome. When it came back to Poland it started its many years' peregrination through Polish parishes and churches.² Setting out from Jasna Góra in 1957 the Icon first visited all parishes in Warsaw Archdiocese. Then it moved on to 245 parishes of Podlasie region (many of them were village parishes) and to Małopolska region.³ After that there were the cities of Łomża and Białystok, towns in the Warmia Diocese and further the regions of Gorzów, Włocławek, Opole, Katowice and eventually – Gniezno, Poland's national cradle (Pylak 1971a: 49). Until 1966 the copy of the Icon visited 10 dioceses. In September 1966 the Icon was 'arrested' and locked on Jasna Góra. At that time, as a symbol of protest, empty frames were taken on pilgrimages in Poland. It seems that this symbolic action was the best example of authentic folk piety. Intellectual environments accused Catholicism of the overabundance of folk piety and sometimes the lack of further ethical and theological thought. Within 23 years the Icon visited 27 dioceses, 7150 parishes – altogether over 8000 churches and chapels (Zaleski 1982: 208–211). This collective as well as individual experience which was initiated by the Polish Catholic Church hierarchy in the times of communism and which has survived until today be-

² The custom of driving round the figures of Virgin Mary has been known since first half of the 20th century. E.g. at that time the figure of the Virgin Mary of Lourdes was carried or driven round France. From 1917 the figure of the Virgin Mary of Fatima peregrinated across Portugal and after the World War the same figure was taken to other continents, such as Asia or America (Cimek 1987: 100–101; Niedźwiedz 2005: 265; Zaleski 1982: 208). The first references concerning similar para-liturgical practices in Poland talk about the picture of the Virgin Mary of Chełm carried round in 17th century. The peregrination of icons from house to house can also be observed in the Orthodox church. Among orthodox communities living in Cyprus the custom of carrying round the icon of Virgin Mary on Easter Monday from house to house and blessing the families is still alive. Information about processional carrying round of the Mary icon during the epidemic of cholera in 1654 in Kazań comes also from orthodox territories (Kobrzeńska-Sikorska 2000: 75).

³ Important role among materials, documents and instructions published on the occasion of the peregrination should be attached to schedules of the Icon's visits to specific parishes (usually there was a one-day visit in each parish). Visitation of each parish was preceded by missions and special services which were meant to prepare people for the celebration. When the Icon visited a specific church, an identical ritual and dramatic scheme was used for all parishes.

came very popular among the society and led to spontaneous creation of new forms of cult as well as evoking and renewing old symbolic meanings of the Icon-figure of the Virgin Mary of Częstochowa (Niedźwiedź 2005: 265). A kind of continuation of this event, which was called 'the small peregrination', was organized from 1965,⁴ when copies of the Holy Icon visited small towns and village parishes (Cimek 1987: 102; Pylak 1971: 53).

In Jasna Góra small copies of the holy Icon were consecrated and were offered to all parishes in Poland. The holy Icon also 'visited' individual houses in villages. Apart from the main celebrations people organized home services.



Peregrynacja obrazu Matki Boskiej
Częstochowskiej – procesja chłopska
w woj. siedleckim w 1983 r. ▶

Figure 10.3 *Peregrination of the copy of miraculous Icon of Częstochowa Virgin Mary (in: Jackowski 2004: 140)*

A copy of the holy Icon wandered from house to house, from family to family, all over a parish. The Icon was handed directly from family to family. Sometimes certain families overtook it in the church after the Holy Mass. The ritual usually took place at 5 p.m. A few minutes before this moment members of the family prayed and waited in front of the house. The Icon was

⁴ The second 'small peregrination' began in 1978 (Niedźwiedź 2005: 268).

placed at the central place in the house e.g. a table or in another worthy place. The closest family and neighbours took part in such a peregrination event. 'While members of each family hosted a copy of the miraculous Icon devotions and religious songs were performed. People entertained each other and sometimes took commemorative photos' (Cimek 1987: 100, 107–109). On the occasion of the peregrination, certain resolutions (e.g. giving up drinking, making up with one's neighbour, etc. or collective family prayer) were made. The home service in front of the Icon consisted of: prayers (rosary, readings from the Gospel, trust acts) as well as singing of: Virgin Mary songs, the Litany of Loreto, the rosary, canonical hours of the Immaculate Conception, the Angelus. The procession during which the Icon was moved into another family home was accompanied by incessant singing. During home-family services children sometimes recited poetry, e.g. for the farewell to the Icon. Believers also created many occasional prayers of their own (Cimek 1987: 108–109). Due to the small peregrination the Virgin Mary really and truly got under everyone's roofs (Jackowski 2005: 119–122; Niedźwiedź 2005: 268; Pylak 1971a: 53). The Icon visited most families, even the dissented ones, e.g.. Orthodox (Urban 1982: 221). However, there were families that were afraid to bear the consequences of contemporary government policies (Cimek 1987: 106).

The initiative of the 'small peregrination' was well prepared by the Institutional Church and its organisation was regulated by a specially prepared document describing the ritual of taking over and farewell to the Icon (Cimek 1987: 104–106). For the vigils (keeping watch) by the Icon, prayers and songs were specially chosen by clergymen. Yet the people complemented and enriched this rite and, as stressed by Rev. Zaleski, they 'warmed it up with their hearts' (Zaleski 1982: 212). An important component of these services was singing religious songs specially composed for this occasion. The 'small peregrination' became a good opportunity for creating many new religious songs devoted to the Virgin Mary (Pylak 1971: 53). It should be stressed that popular religious and patriotic songs were a particular symbol of independence and opposition at that difficult time. This kind of songs were sung during manifestations, strikes and protests as well.

The organisation of family festivities of welcoming the Icon of the Virgin Mary of Częstochowa (the 'small peregrination') produced at that time a completely new folklore-formative situation with regard to folk, peasant Catholic piety. Family visitation by the Icon is an official custom approved by the institutional Catholic Church which is borne out e.g. by special instructions issued by the Episcopate Committee responsible for the cult of the Virgin Mary.⁵ However, the home cult connected with welcoming the Icon was carried out in accordance with traditionally (unofficially) established canons. Such rules as well as the whole unofficial repertoire of prayer texts and songs used during the home celebration was popularized and disseminated in the form of special handwritten books. Among the songs performed at that time there were also: songs called 'dobranocki' ("goodnight songs") in folk terminology⁶ – that is, forms of farewell performed before going to bed, as well as welcoming songs and the whole cycle of songs about the Polish Pope John Paul II (Adamowski 2000: 7–8).

Songs performed during peregrinations of the holy Icons and figures were called in folk terminology 'singing in the wake of the Icon' (*śpiewanie 'za obrazem'*). Similarly to many other situations of collective religious singing here the function of the guides was also taken over by those who sang the best with the strongest voice. The same people conducted the wake by the dead and during the adoration of the Easter Sepulchre at night. Figures of folk song leaders (in folk terminology called: *'przewodnik', 'prowadnik'*) at times even became subjects of research work. 'In many villages celebration of the Icon's home visitation was conducted by guides. Their role was to start prayers and the singing. To fulfil the function authoritative figures known for their piety were chosen from among the villagers. In most cases they were elderly women' (Cimek 1987: 108). The prayers and singing were also led by men. A well known leader figure of both singing in the wake of the Icon and singing

⁵ Apart from instructions for the clergyman taking care of the form of ceremonies there were also other printed materials e.g.: decoration manuals in which specific instructions concerning decorating the place appointed for the Icon (e.g. the pedestal, canopy, background, illustrations, throne, lamps, candles, flowers, carpets, writings and other decorative elements) as well as the altar could be found. Such suggestions were usually directed to church decorators which means that they were connected with the 'main peregrination' (Ryndzionek 1997).

⁶ See music example no. 10.

by the dead was Bronisław Kuśmierowski from Lubelskie region described by Jan Adamowski (Adamowski 1994: 19; 2003: 183).

In order to understand better a phenomenon characteristic of the Polish Catholic (especially Marian) folk devotions – the emergence of new religious songs which usually remained local and were not included in official religious songbooks – one should account for the presence in folk music culture of religious repertoire functioning in living tradition yet not connected with liturgical and church ceremonies (though occasionally performed in churches). These are songs functioning only in the context of folk religious customs. If they are based on or refer to (official) church repertoire their lyrics and (even more evidently) their melodies (*Nachschrift*) differ from the original versions existing in songbooks usually as a pattern (*Vorschrift*). The criterion of classifying these songs as religious is their text. It is a kind of necessary compromise, as well as a paradox. 'In practice such a definition of a field of study comprises lyrics and musical works expressing religious thoughts no matter if they are to be sung in the church or outside of it, no matter if they are fully in line with the dogmas or not, no matter if they belong to the universal Church repertoire or are an expression of local piety – also independently from their musical and literary form' (Bartkowski 1990: 13).

Religious songs sung during the Peregrination of Holy Mary's Icon

*An attempt at classification according to the source (provenience) of songs
and according to the way of creating the repertoire:*

- Church songs. From official songbooks, with official *imprimatur*
- Religious songs from the songbooks especially issued on the occasion of the Peregrination
- Local religious and devotional folk creation

1. Official church songs (from official songbooks with *approbatur*)

Such a group of songs is allowed to be sung in the church during the liturgy and during religious ceremonies due to a permission issued by e.g. the diocesan Committee of Church Music or some other body accountable before the Vatican. These songs are included in songbooks signed with *Nihil obstat* – a kind of *approbatur* (approval) for liturgical use by the Polish Episcopate Committee or a similar approval issued by an ordinary of a specific diocese.⁷ Text and melody (or the local variety of melodic form) have their source in church songbooks. The most popular and recommended by clergymen are those meant for special moments in the ceremony of peregrination, such as (see: proposal of songs to be sung during the peregrination in: *Peregrynacje* 2001: 58–63) (see Figure 10.4):

- Waiting for the Icon: *Bogurodzica* (*Mother of God* – the earliest religious song in Polish language which can be dated back as far as the 13th century and was the primary Polish anthem), *Cześć Maryi* (*Glory to Virgin Mary*), *Z dawna Polski Tyś Królową* (*You have been the Queen of Poland since ancient times*), *Zdrowaś Maryja* (*Holy Mary*), *Matko Najświętsza* (*The most sacred Mother*).

⁷ Not every religious song present in official songbooks can be performed during the Holy Mass. The admittance of specific songs to be sung is regulated by special documents such as: Documents of God's Cult and Sacramental Discipline Congregation or the Polish Episcopate Instruction on Liturgical Music after Vatican Council II dated 8th Feb 1979 (*Instrukcja Episkopatu Polski o muzyce liturgicznej po Soborze Watykańskim II* z dn. 8 II 1979): §10 All songs meant for liturgical singing are to have the approval of the Polish Episcopate Conference or at least the Diocese Authority. Secular songs cannot be performed during the liturgy, §15: It is forbidden to perform in the framework of the liturgy religious songs whose texts are not at all religious and whose music is usually of secular character. These rules are respected by e.g. the liturgical songbook *Śpiewnik liturgiczny* TN KUL, 1991. (*Śpiewnik zaaprobowany i zalecony przez Komisję Episkopatu Polski do użytku liturgicznego*) which is approved by the Polish Episcopate Committee and recognized as the official Polish Catholic Church songbook. This work is recognized as an 'obligatory pattern of song performance'. The collection consists of songs which are officially permitted to be sung during the liturgy. Other songs, so-called 'extra-liturgical' (*pozaliturgiczne*) can be performed during other services (e.g. Vespers) or during pilgrimages, meetings of prayer groups and religious home services. A good example of this can be Christmas songs (carols). The most popular Polish religious songbook distinguishes the group of so-called 'home carols'. Many of them are *pastorales* that is songs with a Christmas theme which use shepherd motives mainly and which are often based on Polish folk dance rhythms, (Siedlecki 2004: 84–97). In practice the rules of division are not strictly followed and the performance of a certain songs during liturgy is often dictated by their popularity.

- To welcome the Icon: *Magnificat; O Maryjo witam Cię* (Oh Mary, be greeted)

Oh, pretty and great Star
 Virgin Mary of Częstochowa
 We come to You
 Oh, Virgin Mary, Virgin Mary.

[20s] 19.

(Patnicza) T: (Klon. t) – M: (G| m)

Gwiazdo ślicz - na wspania - la. Kal - wa - ryj - sika Ma - ry - ja,
 (Czę - sto - chow - ska)

Do Cie - bie się u - cie - ka - my, o Ma - ry - ja, Ma - ry - ja!

Figure 10.4 Song *Gwiazdo śliczna wspaniała* (Oh, pretty and great Star) in: *Siedlecki 1947: 185.*

2. Religious songs from the songbooks especially issued on the occasion of the Peregrination

Apart from the above mentioned official church songs of that time (from the late 1950s), many new songs which were sung on the occasion of further Icon, figure or rosary peregrinations were created. Many of them were even included later into the church repertoire performed and used during liturgical ceremonies of the Holy Mass. From the musical point of view side by side with compositions characterised by classical style of religious songs or hymns other songs with melodies reminiscent of popular secular, enter-

taining songs with dominant characteristic waltz triple-time can be found. Sometimes they were a (conscious) stylisation of local or folk songs.

The repertoire which came into being on the occasion of the Peregrination (see Figure 10.5) was often used in the church during liturgical ceremonies and is still alive in folk religious customs, e.g. the Marian songs created at that time were sung during services at the wayside shrines and crosses held in May (Jackowski 2006, 2009). Usually they were songs with a simple strophic form with a chorus, which in performing practice was repeated twice. This helped those who heard the song for the first time to take part in singing the chorus (quick learning from hearing).

Lady of Jasna Góra, You are our Hetman
You are the Queen of Poland and the best Mother!
Take a look at Polish cities and villages
Take in Your care the whole Polish nation

Refren: Ja-sno-gó-rska Pa-ni, Tyś naszą Het-man-ka, Pol-ski Tyś Kró-lo-wą i naj-lepszą Ma-tką!

5
1. Spójrz na pol-skie mia-sta i na pol-skie wio-ski, weź w o-pie-kę swo-ją ca-ły na-ród pol-ski!

Figure 10.5 *Hymn nawiedzenia. Jasnogórska Pani, Tyś naszą Hetmanką* (Anthem of Peregrination. Lady of Jasna Góra, You Are Our Hetman) composed by Rev. J. Grzywaczewski (Peregrynacja 2001: 4).

This song written especially on the occasion of the Peregrination became one of the most popular peregrination songs. This kind of repertoire was disseminated by means of materials specially prepared before the celebrations usually including schedules of services and celebrations, entry of the Primate or the bishop, short descriptions of the Peregrination's history, prayers and songs. These publications (which can be treated as small songs collections) included a division into old songs (whose performance was consolidated by many-years of tradition) and modern songs many of which were composed

on the occasion of the peregrination in a specific parish or diocese.⁸ Materials usually included only lyrics; music notation was extremely rare. New songs were taught by priests, organ players, choirmasters or parish ensemble conductors. The authors and composers of such songs were in most cases, musically educated priests, monks, organ players or teachers of religion. The lyrics of these songs can be characterized as strictly observing the dogma. However, when we analyse them as a kind of story-telling, sometimes the sentimentalism, mawkishness or even coarseness of the words, placing the action in everyday frequently - rural landscape can be observed (these features are also common for the third group of songs). In their melodic layer they are often stylised as folk songs or even use melodies of popular songs (see Figure 10.6 a, b).

3. Local religious and devotional folk creations

This group of songs can be characterized by quick repertoire distribution, many textual variations sung to the same melodies, and the use of popular melodies of both religious and non-religious songs. Underlying is the local dignity of peregrination, e.g. the conviction expressed in songs that Virgin Mary Herself is present in a particular village.

The lyrics of these songs were re-written by hand in the notebooks of performers or even on separate pieces of paper. If (in rare cases) the melody was new, it was transmitted only in the memories of performers. Usually the melodies were not noted down - with the exception of situations when the melody was composed by e.g. a local organ player. In this case the notes were useful only for the organ player or a priest. In this way a rich, interesting handwritten collection of religious repertoire was created. A huge part of it was never published and exists only in manuscripts. This kind of written transmission of texts of religious songs was very popular in folk piety.

⁸ See e.g.: *Magnificat, Hymns: Boże coś Polskę, My chcemy Boga*, in: *Czyńcie wszystko co Jezus wam powie. II Peregrynacja kopii obrazu Matki Boskiej Częstochowskiej w parafii Świętej Barbary w Chorzowie*. 4–5 listopada 1997 r. Chorzów, p. 7, *Pieśni ku czci Matki Bożej*, *ibid.* pp. 8–25 (66 songs), *Tajemnice różańca ujęte w pieśni*, *ibid.*, p. 26, *Nowe pieśni ku czci Matki Bożej*, *ibid.*, pp. 28–40 (34 songs), *Pieśni do Matki Boskiej Fatimskiej*, *ibid.*, pp. 41–43 (4 songs).

It's getting dark, the world is sleeping
 Another day has flown like a bird
 I want to sing a song for good night
 To my Lady at the very last moment of the day

I will put on my coat and take a guitar in my
 hands
 I will play quiet sounds and chords
 I will sing you a song of my love torment
 Oh, my beloved. Be willing to hear my voice

$\text{♩} = 200$

Za - rzu - cę płaszcz gi - ta - rę we - zmę w rę - kę
 do - bę - dę z niej a - kor - dów ci - chy ton
 o mę - kach mych za - nu - cę ci pio - sen - kę
 ach, lu - ba ma po - słu - chac tyl - ko chciej

a

Figure 10.6 (a) *Zarzuć płaszcz, gitarę wezmę w ręce* (I will put on my coat and take a guitar in my hands) popular love song.

^a ISPAN T0467_02, Tekla Ogłodek b. 1923 in Wielka Dąbrówka, distr. Tarnowskie Góry – vocal, rec. 17 September 1951

Manuscripts were often borrowed and rewritten by hand (recently also photocopied) between families, villages and parishes. As a result this repertoire very quickly became well known and popular (Adamowski 2004: 7). Those manuscripts together with recordings of performances of the songs, constitute our present-day source of knowledge and potential material not only for ethnomusicological research. These sources of this still living repertoire must be sought out and collected – copied digitalised as well as protected, and finally – published.

Za - pa - da zmrok _____ już świat u - ko - ty - sa - ny _____

8
— znów je - den dzień _____ od - fru - naj nam jak płak _____

16
— Pa - nien - ce swej _____ pio - sen - kę na do - bra - noc _____

24
— za - śpie - wać chcę _____ o - sta - tnia chwili - lę dnia _____

Figure 10.6 (b) *Zapada zmrok, już świat ukołyszany* (It's getting dark, the world is sleeping) composed by Nun Magdalena, Naz., in: *Śpiewnik* 1994: 201).

A large proportion of the lyrics of those songs was created in such a way that they match melodies of well known and popular religious songs (not always - Marian songs). It helped the believers to learn the songs quickly and easily. This kind of practice was noticed, tolerated and sometimes described by clergymen:

The main point of the celebration of the Icon's family visitation was the proper choice of prayers and songs. In most cases Marian songs were sung but in times of Advent, Lent or Christmas the repertoire adapted to the specific time of liturgical year was also used. The prevailing repertoire was characterized by well known and popular texts and melodies. However, there were also songs in which parts of their texts were changed in order to adapt them for the family celebrations of welcoming the Icon of the Virgin Mary of Częstochowa. As home services in each family took about three hours there were needed a lot of songs in order to make the home service full and complete [...]. Many songs were composed by believers especially for the event of Peregrination. This repertoire was created according to the pattern of official songs devoted to the cult of Virgin Mary. Well known melodies were used with new texts or partly changed original lyrics. There were also completely new songs earlier created by people and disseminated in some village environments. (Cimek 1987: 109, 118–119).

We can distinguish four types in this group:

~~do siebie się cały wrócił~~

Ścis obroża

Błogostaw ułós Pańienko,
elasa miła Patronko,
Błogostaw nas obrótko.
Bres toś usta Maryja.

Błogostaw i naszy ślím dykóśno.

~~Też ci naszy ślím dykóśno.~~

Rezme plesni śpieniwi

Błogostaw ułós Pani

Błogostaw i całej wiosce

Stana ciś Prujeda

Mabyła takiej rookiny

Stana bycia nie wróćta

Błogostaw ułós Pani

Figure 10.7 Hand rewritten lyrics of songs in special manuscripts

(photo: J. Jackowski 2008)

- Texts of folk provenience to be sung to official church song melodies. The anonymous authors of this repertoire could have been village school teachers or sometimes ordinary people (see Figure 10.8).

Popular text of religious song used in church (according to song book):

How happy is the whole Poland
Here the glory of Virgin Mary blossoms
From the Baltic sea to the peaks of the mountains
Our country is covered with Her coat
Oh, Virgin Mary, Queen of Poland
Oh, our Lady from Częstochowa

Folk version of text (the same melody):

How happy is our village
Here lives Virgin Mary
And She visits her children
To remember the Millenium of Christianity
in Poland

(or other version: *To remember the six hundred years of sanctuary of Jasna Góra*)

Oh, our Mother, we ask You
We will pray rosary today

♩ = 74

Jak szczęśliwa nasza wioska, że w niej mieszka Matka Boska,
i odwie-dza swoje dzieci na pamiątkę sześćset-le-cia
— O Matko nasza Ciebie prosimy różaniec święty wspólnie z nami

Figure 10.8 *Jak szczęśliwa nasza wioska*. Original text: *How happy is all over Poland* (e.g. in: *Śpiewnik Diecezji Płockiej* 1983: 277–278); folk version: *How happy is our village*.

^a ISPAN CDT0052_07, Group of women from Gąsewo village, distr. Płock, rec. 25 May 2007

The chorus was very often used in many different songs and was repeated twice in traditional performance practice (in folk terminology, the so-called *powtór*).

- Only the text has its source in official church song books while the place of

the official melody is taken by a folk or popular melody. In this case we can sometimes observe a kind of evolution and deconstruction of the original text, e.g. the addition of a chorus (see Figure 10.9).

- Texts of folk provenience to be sung to melodies of popular patriotic songs. The described songs could have been created by local people, but sometimes they were kind of contrafacture of well known religious or patriotic songs. In the latter case new songs had a strong expressive power during the communist times (e.g. a new, religious text added to the national anthem melody). The presented example (see Figure 10.11) is of later provenience, and was composed after the election of Karol Wojtyła as the first Polish Pope⁹ which was a special event for Polish history and had a decisive influence at that time on the political situation in Poland (Adamowski 1991, 2004).

As stressed by Jan Adamowski a large part of songs about the Polish Pope which came into being and were disseminated in the 1980s and 90s in the environment of Polish village culture became a necessary element of the repertoire performed during the celebrations of the home visitation of the icon of the Virgin Mary of Częstochowa (Adamowski, 2004: 7). This is due to the fact that the figure of Virgin Mary in these songs becomes the main causative factor of the choice of the Cracow cardinal as the Pope as well as the supporter of his whole, extremely fruitful (both – from the religious and social point of view) activity. It also connects with the tendency - well known in our national tradition – to Polishise some religious forms. The cult of the Virgin Mary in the Pope songs becomes a Polish cult through recalling some of the Virgin Mary figures – firstly the one of The Bright Mountain, and further the ones known from a local cults e.g. in Podlasie region such as the Leśna or Kodeń Virgin Mary (Adamowski 2004: 8).

- Both texts and melodies of folk provenience. The anonymous authors of this repertoire were local church organ players, village school teachers, folk musicians and sometimes ordinary people (see Figure 10.12).

⁹ Pontificate from 1978 until 2005.

You took away my heart – Original lyrics of the popular contemporary love song

There is rough thunderstorm outside
and it pouring with rain
my heart is missing you so much
and so you are my love

You took away my heart,
you took away my dreams
the only thing you left
are tears, these hot tears

Serdeczna Matko (Kind-hearted Mother) Official text from 18th century used in church

Kind-hearted Mother,
the protector of the people
May the cry of the orphans
drive You to mercy

And folk additional refrain for the song according to version of new, secular melody:

Take away my sorrows,
take away my tears
And leave only my health
and sunny days

$\text{♩} = 127$

8^b Ser - de - czna Ma - tko O - pie - kun - ko lu - dzi,

5 niech Cię płacz sie - rot do li - to - ści wzbu - dzi

9 Zabierz mi mo - je smu - tki, zabierz mi mo - je lzy a

16 tyl - ko zo - staw zdro - wie i te sło - ne - czne dni

Figure 10.9 Popular love song created by well known leader of Warsaw urban folk ensemble and an old official song devoted to the cult of Virgin Mary *Serdeczna Matko* (Kind-hearted Mother, the protector of the people – text from 18th century) adapted to a modern melody of the above mentioned love song.

^a ISPAN CDT0019_02, Janina Słubik b. 1940 in Kocierzew, distr. Łowicz, rec. 9 May 2006

When taking into consideration text transmission described in the above

P I E Ś Ń VI.

O Sercu Najśw. Maryi Panny.

Ser - deczna Matko! o - pie - kun - ko
 Niech cię płacz sierot do li - to - ści
 lu - dzi,
 wzbudzi: Wygnańcy E - wy do ciebie wo -
 łamy, Zmi - łuj się zmiłuj, niech się nie tu - łamy.

Figure 10.9 (continuation) Religious Marian Song Kind-hearted Mother from Mioduszewski's songbook, 1838 pp. 486.

mentioned third group of folk religious songs the following text subgroups can be distinguished:

- Songs of adoration – expressing honour, esteem, and worship of the Mother of God (see Figure 10.13).
- Songs of welcome and farewell to the person of the Virgin Mary in Her Icon and for beginning and finishing home services (see Figure 10.12: *Witaj, witaj, ach zawitaj Pani Częstochowska* (Come, we welcome You Lady of Częstochowa)).

In this subgroup we can find also the above mentioned Song 'for good-night' sung to finish services and prayers (see Figure 10.14) and intentional songs which express joy, gratitude or requests, e.g. *Jak szczęśliwa nasza wioska* (How happy is our village) (see Figure 10.8) or *O Częstochowska Ty nasza Królowo* (Oh, our Queen from Częstochowa) – (see Figure 10.15).

Begun in 1957, the Peregrination of the Icon of the Virgin Mary of Czę-

ŚPIEWNIK KOŚCIELNY

CZYLI

PIĘŚNI NABOŻNE Z MELODYJAMI

W KOŚCIELE KATOLICKIM UŻYWANE

A DLA WYGODY

KOŚCIOŁÓW PARAFIJALNYCH

PRZEZ

X. M. M. Mioduszeewskiego

ZGROM. XX. MISS.

Z E B R A N E.



KRAKÓW,

W Drukarni Stanisława Gieszkowskiego.

1 8 3 8.

Figure 10.10 Title page of Mioduszeewski's songbook.

Text of the national anthem:

Poland has not perished yet so long as we still
live
What alien force has seized, we at sabre point
shall retrieve
March, march, Dąbrowski, From Italy to Poland
Let us now rejoin the nation under thy command

Folk version. Transformation into religious text:

Poland has not perished yet and will stay free
Since in Rome sat on the throne of the Vatican
Polish man
March, march to Rome, As gen. Dąbrowski did
Went to serve God and the Queen of Poland (Vir-
gin Mary)

$\text{♩} = 90$

Je - szcze Pol - ska nie zgi - nę - ła i wol - ną zo - sta - nie

od - kąd w Rzy - mie siadł na tro - nie Po - lak w Wa - ty - ka - nie

Marsz, marsz do Rzy - mu jak kie - dyś Dą - bro - wski

po - siedł stu - żyć Bo - gu i Kró - lo - wej Po - lski

Figure 10.11 *Poland has not perished yet and will stay free. Text of an unofficial folk religious song used with the melody of the national anthem of Poland.*

tochowa is still alive and continued in the tradition of the Polish Catholic Church. 1985 was the year when the second Peregrination started followed by further visitations. Also the custom of 'small peregrination' still continues. Homes of Catholics living in villages are at present also visited by the figure of the Virgin Mary of Fatima and the icon of Merciful Jesus. Each of these peregrinations produces an opportunity to cultivate old religious repertoire, reminding of traditional folk religious songs and creating new repertoire.

In this brief article, the author has focused mainly on 'unofficial' folk re-

Come, we welcome You Lady of Częstochowa
 You are worshipped, oh Virgin Mary by our whole village
 Come, we welcome You our Mother
 You are given by the Primate to unite our families

♩=71

Wi - taj, wi - taj, ach za - wi - taj Pa - ni Czę - sto - cho - wska

Cie - bie wiel - bi o Ma - ry - jo ca - la na - sza wio - ska ^a

Figure 10.12 *Witaj, witaj, ach zawitaj Pani Częstochowska (Come, we welcome You Lady of Częstochowa).*

^a ISPAN CDT0019_08, Janina Słubik b. 1940 in Kocierzew, distr. Łowicz, rec. 9 May 2006

♩=77

Ty - siąc - kroć bądź po - zdr - wio - na o Ma - ry - ja, Ma - ry - ja
 Mi - lion kroć bądź u - wiel - bio - na o Ma - tko Chry - stu - so - wa

Siel - ska nie - bie - ska Pa - ni A - niel - ska O Ma - ry - ja Czę - sto - cho - wska ^a

Figure 10.13 *Tysiąckroć bądź pozdrowiona (Be greeted a thousand times).*

^a ISPAN CDT0005_06, group gf women from Zapusta village, distr. Sieradz, rec. 28 May 2005

ligious songs as an example of the expression of Polish traditional Catholic piety in the face of totalitarian system in Soviet times. However the analysis of a huge part of more modern repertoire was omitted. Peregrination of the copy of the Icon of the Virgin Mary of Częstochowa gave rise to similar paraliturgical customs in other regions of the country. Specific regions worship local effigies of the Virgin Mary characteristic for them.

2005:122). Each of these events invites believers to a particular kind of piety and activity, also in the area of new musical repertoire creation.

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Appendix

Incipits of religious songs included in hand written, so called 'Manuscript of the cult of Virgin Mary' owned by Janina Lucyna Słubik b. 1940 in Kocierzew (Łowicz Mazovia region):

Powitanie: Witaj, witaj Matko kochana, witaj, witaj Niepokalana (Welcoming: Welcome, welcome dear Mother, welcome, welcome assumed Virgin Mary)

Matka Boska wędrująca – na mel. Chwalcie łąki umajone (Wandering Mother of God – on the melody of the song Let's adore the meadows adorned with verdure)

Tam za lasem niedaleko stoi sobie cicha wioska (Behind the woods there is a quiet village not far away)

Czarna Madonna (The Black Madonna)

Na pożegnanie: Już nadchodzi czas rozstania (Farewell song: The time of separation is coming)

Na dobranoc: Tu jest miejsce nawiedzenia (For goodnight: Here is the place of visitation)

Już ci słońce zaszło (The sun has already set)

Ciebie Matko wysławiamy (We adore You, oh Mother)

600 lat (600 years)

Na dobranoc: Słońce zaszło gdzieś w oddali, ziemię tuli cicha noc – na mel. Chwalcie łąki umajone (For goodnight: The sun has set somewhere far away - on the melody of the song Let's adore the meadows adorned with verdure)

Pożegnanie: Niezapomniana chwila (Farewell: Unforgotten moment)

Matko Najświętsza smutna to chwila gdy pojednania nadchodzi czas – na dobranoc (The most Holy Mother, the time is sad when the act of reconciliation is coming – For goodnight)

Pieśń o Papieżu (Song about the Pope)

Bądź pozdrowiona – na mel. Zdrowaś Maryja (Be greeted on the melody of the song Holy Mary)

Polska ziemia ma tron Matki (Polish land has the Mother's throne)

Sieroty zebrane (Gathered orphans)

Na pożegnanie: Żegnaj Maryjo, jak szczęśliwy ten kraj Polski (For farewell: Good bye Virgin Mary, so happy is the Polish country!)

Żegnam Cię Matko (I am bidding You, oh Mother)

Matko miłosierna (Merciful Mother)

Wszystkie nasze codzienne sprawy (All our daily matters)

Spójrz Matko tu z obrazu – na mel. Chwalcie łąki umajone (Mother, look here from Your Icon - on the melody of the song Let's adore the meadows adorned with verdure)

Do Ciebie Matko szafarko łask (Mother rich of favours, we apply to You with our requests)

O Królowa Pani nieba i ziemi (Oh, The Queen of Heaven and the Earth).

Po górach dolinach (On the mountains and valleys the voice is spreading)

Jak szczęśliwa Polska cała (How happy is the whole Poland)

Żegnaj Maryjo (Good bye Virgin Mary)

Zdrowaś Maryjo (Holly Mary)

Witaj matko Częstochowska (Welcome Mother from Częstochowa)

Maryjo, Królowo Polski (Virgin Mary, Queen of Poland)