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Selected 19th-Century Poetic Paeans Celebrating Stanisław Moniuszko

In celebration of the 200th anniversary of the birth of the author of *Straszny dwór*, the Sejm of the Republic of Poland decreed 2019 as Stanisław Moniuszko's Year. This article was developed as a result of the inspiration drawn from that celebration, though it refers specifically not to the composer's date of birth – i.e. 5 May, 1819 – but the date of his death, i.e. 4 June, 1872.

The celebratory funeral, which was held in Warsaw on Friday the 7th of June around 11 a.m., attracted crowds. According to eyewitnesses, the cortège from the Holy Cross Church all the way to the Powązki cemetery gathered, despite terrible heat¹, approximately 80,000 people². This was because the event was generally viewed as, to quote the words of a columnist of *Kłosy*, “a heavenly bolt”³. The Legnica orchestra managed by Benjamin Bilse played Chopin's funeral march and fragments of the melody from *Halka*⁴. The eulogy was delivered by Jan Chęciński, Moniuszko's friend, a well-known actor and director at that time⁵. People emphasised the “never before seen in Warsaw” “grandness”⁶ of the entire ceremony,

¹ [a.a.], *Ślady życia*, “Opiekun Domowy” 1872, issue 24, p. 185.

² That was the reference indicated in an account by “Biblioteka Warszawska” 1872, vol. 3, p. 160; A. Walicki spoke about as many as 100,000 participants (vide *ibid.*, *Stanisław Moniuszko [z portretem i dodatkiem kartki nut]*, Warsaw 1873, p. 80).

³ E. Lubowski, *Pokłosie*, “Kłosy” 1872, issue 363, p. 406. [Unless indicated otherwise, quotations in English were translated from Polish]

⁴ Vide the detailed description of Moniuszko's funeral in “Kłosy” 1872, issue 364, p. 415.

⁵ Vide “Opiekun Domowy” 1872, issue 24, pp. 185-186.

⁶ A. Walicki, *op. cit.*, p. 80.

which was followed by collections for the financial support of the composer's surviving wife and children. In fact, Moniuszko's first monographer wrote: "How big the eagerness to add to the collections for the family was and how that enthusiasm cooled down after a few weeks, that is not for me to discuss"⁷. I began with indicating those well-known facts from various sources as it were the funeral celebrations that could be considered as the symbolic moment of the emergence of the myth of the creator of national opera, a myth of an artist who, as Zdzisław Jachimecki put it, was "a through and through Pole"⁸. Who, mind you, was rather consistently hailed in the 19th century as the next poet/prophet, like Adam Mickiewicz had been before him⁹. The universally experienced "mourning" should also be considered as the trigger of the creation of a group of poems devoted to the composer and his works¹⁰. They spurred me into a search for other 19th-century poetic pieces devoted to this subject. However, it turned out that there were not many of those and those that were written were, let me be frank, not of the highest quality. Nonetheless, I believe that it is a good idea to discuss them in order to indicate how authors interpreted the ideological expressions of Moniuszko's music, its sources, and the functions it fulfilled.

This catalogue of Moniuszko-related poems should begin with the poem titled *Do Majora Wilkowskiego*, which has already been recognised by Witold Rudziński. It was a rather unique poem as it was written by the composer himself. Moniuszko wrote the text very early on in his career (he added the note: *W Berlinie S.M. [In Berlin S.M.]* and dated it 1838), and it was first published in Vilnius in vol. 7 of *Wizerunki i Roztrząsania Naukowo-Literackie* of 1839. The short poem was intended for an old sweat and raconteur, the local piano tuner, a common guest of many manors of Vilnius suburbs, but – when considered more broadly – it simply constituted a praise for the "artist state". It echoed the notes of both Kochanowski's Epicurean songs and the traditions of Burschenschaft songs¹¹.

⁷ Ibid.

⁸ Z. Jachimecki, *Moniuszko*, foreword and notes by W. Rudziński, Kraków 1961, p. 17.

⁹ Vide A. Topolska, *Mit wieszczą. Stanisław Moniuszko w piśmiennictwie lat 1858-1989*, Poznań 2014.

¹⁰ The website <https://pnamc.ehum.psn.pl/> proved very helpful in my study (*Poezja na marginesie cywilizacji. Degradacja i odrodzenie twórczości poetyckiej w latach 1864-1894*. [Podstawa bibliograficzno-materiałowa]. A study project fulfilled under grant NPRH 11H11013880). (accessed: 9.08.2019).

¹¹ S. Moniuszko, *Do Majora Wilkowskiego*, "Wizerunki i Roztrząsania Naukowo-Literackie" 1839, vol. 7, p. 138. Quotations from this work that are provided later in the article come from this edition, with modernised spelling. Reprint in: "Tygodnik Ilustrowany" 1873, issue 271, p. 128. There are slight stylistic discrepancies between the spelling in both journals. In "Tygodnik Ilustrowany", apart from spelling being changed, several phrases have been altered: "Nam zaś, fortuna choć bryka, / Życie ubiega wesolo / Zawsze nam w głowie muzyka / Choć chłodno, boso i goło / I przyszłość, choć niepojęta, / Lecz młodość, to nie przelewki! / Wiwat! (...)" [For us, though fortune prances, / Life passes merrily / Music is always in our heads / Though cold, barefoot and unclad / And the future, though unknown, / Yet youth, that's no joke! / Rejoice!]. Rudziński cites this poetic 'drollery' after Henryk Opieński (*Stanisław Moniuszko*, Lwów-Petersburg 1924, p. 66), *op. cit.*, vol. 2, pp. 467-468.

Jestże szczęśliwszy kto w świecie
 Jak my w artystowskim stanie?
 Ty szczypiąc na arfinecie,
 Ja klepiąc po forte-pianie?
 Myśl w dobrą chwilę poczęta
 Nigdy nie spali z panewki.
 Wiwat! Niech żyją talenta
 Ja, ty, arfinet i śpiewki!

Is there anyone happier in the world
 Than we are in the artistic state?
 You pinching at the arfinet,
 I pounding at the piano?
 A thought conceived at the right moment
 Will never go in vain.
 Rejoice! Long live talents
 I, you, the arfinet and song!

For the composer's colleagues who played the arfinet¹² and the piano, it was proof of the highest creative skills, which also guaranteed the highest pleasures in life. Talent had a practical dimension in this case: it ensured success with women, it gave satisfaction, and it protected against the dangers of the external world. The poetic persona pronounces the superiority of playing music over the uncertain and slavish army, court or church service, or even the euphoria of gambling. It may not guarantee wealth, but it does fill life with joy, constituting a kind of therapy in the face of the unpredictability and frailty of fate.

Nam zaś fortuna choć bryka,
 Zawsze wszelakoż wesoło,
 Zawsze nam w głowie muzyka,
 Choć często boso i goło;
 Kolej losów niepojęta,
 Lecz wesołość - nie przelewki...

For us fortune though prances,
 Always merrily,
 Music is always in our heads,
 Though often barefoot and unclad;
 Fortunes unknown,
 Yet jollity - no joke...

Moniuszko concluded each stanza with a humorous yet enthusiastic refrain/calling:

Wiwat!... niech żyją talenta,
 Ja, ty, arfinet i śpiewki!...

Rejoice!... Long live talents,
 I, you, arfinet and song!...

Clearly this rhymed – even somewhat coarse – joke should only be noted to indicate the musician's other words: "I was not one of those children hailed as wonderful, yet from my earliest years I felt an overwhelming inclination towards music, in which my calling revealed very early on"¹³. When explaining the origins of the poem, Korotyński added this statement about the composer: "He himself, at least in adulthood, did not write poetry. Being a grand poet in music he did not wish to be a mediocre poet in

¹² Officially, it was a side harp constructed in Poland. As Wincenty Korotyński (signed Ł. Borzywojowicz) mentioned in the article titled *Moniuszko-poeta*, the arfinet was related to Slavic instruments such as the husle or the gusle. "The arfinet had several dozen metal strings; its tone was extremely resonant; the instrument looked like large cimbalon but it was played by touching the strings with one's fingers, like a harp" ("Kurier Warszawski" 1917, issue 155, pp. 3-4). According to Korotyński, major Wilkowski sang and played with much skill utilising many local songs, *inter alia* carols.

¹³ Z. Jachimecki, *op. cit.*, p. 18.

writing"¹⁴. However, in the case of Moniuszko, the music-poetry relationship fascinated his audience, which I shall discuss further in this article.

In the late 1830s and in the early 1840s, the press began to notice Moniuszko's merit in terms of song, which by one critic was termed "the most beautiful child of music and poetry"¹⁵, and journalists reported on the works the composer wrote during his education in Berlin. In the already mentioned *Wizerunki i Roztrząsania Naukowo-Literackie* of 1839, an anonymous author wrote about, e.g., Moniuszko's "uncommon talent", adding after Antoni Woykowski of the Poznań-based *Tygodnik Literacki* the following diagnosis of Polish song:

(..) a few songs by Kurpiński, Lipiński, Chopin and some by J. Nowakowski, that is the entire musical literature of song. Therefore, one should rejoice that Mr Moniuszko, as we believe, has devoted his time solely to this kind of compositions. His *Trzy śpiewy* proves his talent, musical education and fantasy – enough merit for an author to become grand one day if he maintains his diligence and continues his education.¹⁶

In the same Vilnius-based periodical, the issues of the musicality of the city and its surroundings were often discussed. In the 1841 article titled "Muzyka w Wilnie, tudzież kilka słów o Lipińskim i Oll-Bull'u", Oskar Milewski (supported by the editorial board) was rather critical of that domain of the local artistic life.

Vilnius does not possess own music; it does not possess any national melodies. No domestic artist has tried to use the themes of Lithuanian communal song to compose musical art; we do have higher music which is commonly known, European music, but not the one which, like in other places, being an impression of former customs, a translator of communal legends, or a hieroglyphic of long-past historical events. This remark is a response to those non-understanding people who demand from our local composers national motifs and ideas different from all other.¹⁷

Only two names, i.e. Wiktor Każyński and Moniuszko, were considered by Milewski as worthy of appreciation and promising anything for the future. Of course, one should add that many of the positive remarks about Moniuszko's diligence and musical knowledge published there were written by his friend, the author of the libretto to the comical opera titled *Ideał*, which has long been considered as lost¹⁸, and of the libretto the operetta staged in Vilnius in 1840, namely *Karmaniol czyli Francuzi lubią żartować*.

¹⁴ W. Korotyński, *Moniuszko-poeta...*, p. 3.

¹⁵ [a.a], *Rozmaitości*, "Wizerunki i Roztrząsania Naukowo-Literackie" 1839, vol. 11, p. 148.

¹⁶ *Ibid.*, p. 149. Vide also: A. Woykowski, *Doniesienia muzyczne*, "Tygodnik Literacki" 1839, vol. 1, issue 48, p. 384.

¹⁷ O. Milewski, *Muzyka w Wilnie, tudzież kilka słów o Lipińskim i Oll-Bull'u*, "Wizerunki i Roztrząsania Naukowo-Literackie" 1841, vol. 19, p. 117.

¹⁸ Milewski's authorship and his acquaintance with Moniuszko was confirmed by W. Rudziński (*Stanisław Moniuszko. Studia i materiały*, part I, Kraków 1955, p. 121). In this article, I will omit references to articles on Moniuszko's music from that period; I refer those

We owe Moniuszko's Vilnius friend also one of the earliest or maybe even the first poem devoted to the composer. This is the poem dated 18 December, 1849, and titled *W imienniku Stanisława Moniuszki* by Władysław Syrokomla. Leszek Kondratowicz and Moniuszko knew each other well and were close for a long time, though one should also note periods of minor disputes and strife between them¹⁹. When Moniuszko left for Warsaw, Syrokomla sent letters to the capital, recommending him to his friends. For example, he inquired Paulina Wilkońska:

Is our Moniuszko known to You? Is he still in Warsaw and how successful is he? I bade farewell to him as he was leaving Vilnius sincerely wishing him a good roaming and had no doubt that Warsaw, willing to provide compassion to everything that is native, will welcome him with an open heart. Was is like that?²⁰

When Syrokomla died in 1862, Moniuszko wrote the song titled *Wieczny pokój lirnikowi*, referring with the title to a well-known work by Kondratowicz, titled *Lirnik wioskowy*²¹. The poem *W imienniku Stanisława Moniuszki* captures that deeply personal and emotional trait of their relationship²².

Gdy widzę promienne, natchnione twe oko, Gdy słyszę twą piosnkę natchnioną, – Łaskawą Opatrzność uwielbiam głęboko, Że iskrę skrzesała w twe łono, Że pamięć o Litwie w Niebiosach się mieści, Że piewce pomiędzy nas budzi, Że twoim imieniem i blaskiem twej części Powieksza cześć naszą u ludzi.	When I see your eye radiant and inspired, When I hear your inspired song, – I cherish deeply Kind Providence, That it struck the spark into your chest, That the memory of Lithuania fits in the Heavens, That it awakes the bard among us, That through your name and the shine of your [esteem Increases our part among people.
Lecz jeszcze nie tutaj twa wielkość się znaczy, Tu pełni Opatrzność swe plany.	But not yet here your grandness is marked, Here, Providence fulfils its plans.

interested in this to the already quoted works by W. Rudziński and A. Topolska, as well as to J. Prosnak, W. Rudziński, *Almanach Moniuszkowski 1872-1952*, Warsaw 1952.

¹⁹ W. Rudziński, *op. cit.*, p. 322. One conflict was triggered by Syrokomla's affair with Adam Kirkor's wife, which Moniuszko, a very religious and faithful husband and father, could not accept.

²⁰ P. Wilkońska, *Moje wspomnienia o życiu towarzyskim w Warszawie*, collected and edited by Z. Lewinówna, J. Gomulicki, Warsaw 1959, p. 267.

²¹ S. Moniuszko, *Pamięci Władysława Syrokomli. Wieczny pokój lirnikowi: słowa Seweryny z Żochowskich Pruszkowej*, printed notes, G 392 W, Warsaw 1863.

²² L. Kondratowicz, *Poezje*, vol. V, Mikołów-Warszawa 1908, p. 57. Unless indicated otherwise, quotations in English were translated from Polish. Każyński, whom Milewski mentioned earlier, wrote in *Notatki z podróży muzycznej w Niemczech* (Petersburg 1845): "Mr Moniuszko has today in Vilnius no artistic existence, no food for the ear; this man buried in our musicless Vilnius seems a diamond tossed in the field into weeds, which hide his brilliance from passers-by."

Bóg natchnął ci twórczość, wlał ogień [śpiewaczy, Ty śpiewasz, boś na to zesłany. Serdeczniej podziwiać i kochać cię będziem, Żeś Litwie poświęcił się cały, Żeś stanął, jak Orfej z muzycznym [narzędziem, Rozmiękczać kamienie i skały.	God infused you with creativity, poured the [singer's flame You sing because you were exiled for that. We shall admire and love you more cordially, Because you devoted yourself whole to [Lithuania, Because you stood like Orpheus with the [musical tool, To soften stone and rock.
Widziałem po świecie, jak pieśni twej siłą Zawrzały kamienne umysły, Jak oko, co dotąd bezmyślnie świeciło, Poczuło, że lzy mu wytrysły. Słyszałem, jak napiew, przez ciebie [schwycony Na polu, lub w chacie rolnika, Napawa urokiem litewskie salony I swojskim uczuciem przelnika	I saw in the world how with the power of [your song Stone minds boiled, How eyes which had shone a mindless light, Felt that tears streamed out. I heard like first seized by you In the field or in a farmer's hut, Delighted with charm Lithuanian parlours And permeates with familiar emotion.

Moniuszko's "inspired eye" and "inspired song" were, in the image developed by Syrokomla, mainly a gift from God to Lithuanians. Similarly, in fact, as a divine spark, the poet framed the sources of his own talent, e.g. in the poem *Nie ja śpiewam, lecz duch Boży*. Moniuszko's merit was, according to Kondratowicz, not as much the development of his musical skills but, rather, directing them towards the service for the "little homeland". The songs deserved admiration and paeans as, first of all, they strengthened Lithuanians' dignity and ensured their being famous among foreign nations, and, secondly, because they helped "soften" the hearts and move the "stone minds" in order to enable extensive democratic processes among the inhabitants of Vilnius. Syrokomla praised Moniuszko's works, but in doing so he demanded of him certain moral and social responsibilities. He designed tasks for his friend which he could raise in the chant he heard in a peasant hut or a *szlachta* manor.

Cześć tobie, pieśniarzu! harmonie śpiewacze Rozniosą braterstwo — jak cudem: O! kto raz przy piosnce ludowej zapłacze, Przestanie się pastwić nad ludem! Litwini ulegną pieśniowej potędze, Zbliżą się z rodzinną szczerotą, I Litwin we złocie, i Litwin w siermiędze W braterskich uściskach się spleją.	Hail to you, oh bard! singer harmonies Shall spread brotherhood — like in a miracle: Alas! whoever cries on hearing a folk song, Will never again torment the peoples! Lithuanians shall yield to the song might, They will come near with familial honesty, A Lithuanian in gold and a Lithuanian in sukmana They will brace in brotherly embrace.
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Moniuszko's letters to his friends in Vilnius prove that such a perspective was not alien to him; that he sought inspiration in authentic folk works yet he was fully aware that it should not be reduced to ethnographic repetitions. In a letter to Adam Kirkor, in which he described his fascinating meeting with folk singers, he stated that it would be under Syrokomla's hand that his "peasant songs" could become alive in the best possible way; that he would "treat" and "polish" them so that they would constitute a "purely Lithuanian chant"²³. Therefore, he assumed that the folk character which he drew from was a material which required treatment. The understanding of such a form of folk character in music – which in turn would become acceptable for various social groups – is visible in the third stanza of the quoted paean by Syrokomla²⁴.

Probably also in 1849, Kondratowicz wrote another text: *Do Stanisława Moniuszki (Kantata w dzień imienin, do muzyki J. Z.)*²⁵. It had an even more casual and personal character than the one discussed earlier. The celebration of name day imposed on it the form of a simple song with recurring sections resembling a refrain. The simple content indicates motifs of common amusement, brotherly accord, and homely moving of hearts. Among the elements of musical description that are of interest from the perspective of this article, I can only indicate the distinct thread of emotional and religious influence of Moniuszko's song on the audience and the fact of referring to the musician as a busker. 'Songster', 'busker', 'lirnyk' were, according to Topolska, significant terms in the process of the gradual formalisation of the myth of Moniuszko the prophet²⁶.

Kiedy serce się rozmacha,	When the heart swings,
Czyż je skryć pod ławę?	Should you hide under the table?
Święto grajka, święto Stacha	Holiday of a busker, holiday of Stach
Obchodzim w oktawę:	We celebrate in an octave:
Górą Stachu, grajku nasz,	Hail Stach, our busker,
Co na sercach naszych grasz! (Ty na sercu	Who plays our hearts! (You play our
[naszym grasz]	[heart]

²³ As quoted in: W. Rudziński, *Stanisław Moniuszko. Studia i materiały*, part II, Kraków 1962, pp. 166-167.

²⁴ A. Topolska, *Mit wieszczu...*, pp. 140-144, 155, 162, 172. The researcher often returned to the thesis that Moniuszko did not so much create music which adopted the folk idiom directly, but, rather, he subjected the folk character to various adaptations and transformations, sometimes using its form which had long been adopted by the culture of minor *szlachta* manors or the Romantic literature. She claimed that this aspect had often been omitted in the reception of Moniuszko's works. Vide also *Prospekt* by Moniuszko for *Śpiewnik domowy*, "Tygodnik Petersburski" 1842, issue 72, s. 493-494.

²⁵ W. Syrokomla, *Pisma epiczne i dramatyczne*, vol. 9, Poznań, 1868, pp. 46-47. A copy of the poem drawn up by an unknown hand can be found in the collections of Warszawskie Towarzystwo Muzyczne (the so-called miscellaneous folder). The record has an affixed note by Moniuszko, which erroneously defines the location of the poem in the volumes of Syrokomla's Poetry (recorded: "vol. VI, p. 317"). Wincenty Korotyński marked on the copy with an X one stanza omitted from the print. Vide also W. Rudziński, *Stanisław Moniuszko...*, part II, p. 383. I added the stanza to the work marking it in bold. In bold in the parentheses I also included a version of the text found in a copy in WTM.

²⁶ A. Topolska, *op. cit.*, pp. 46-47. Moniuszko the lyrnik was discussed by, e.g., J.M. Kamiński, *Nad grobem Stanisława Moniuszki*, "Opiekun Domowy" 1872, issue 24, pp. 185-186.

Dźwięk, co z taktów twych (pieśni twej) się [leje, W piersiach nam (sercach nam) zasnuły: Człek się modli (kocha), płacze, śmieje Wedle twojej nuty: Bo ty, Stachu, grajek nasz, (Górá Stachu [grajku nasz,) Ty na sercu naszym grasz!	The sound which from your strokes (of your [song]) pours, In our chests (our hearts) is wrapped: Man prays (loves), cries, laughs According to your notes: Because you, Stach, our busker, (Grand [Stach busker of ours,) You play our heart!
Czy na świętą Litaniję Idziem (Idą) ludzie grzeszni, Aż w niebiosą dusza bije modlitwa w niebo bije Na skrzydłach twej pieśni: Bo ty, Stachu, grajek nasz, (brak refrenu [w odpisie] Ty na sercu naszym grasz!	Do to the holy Litany We go (they go) sinful people, Up to the sky the soul strikes the prayers strike [in the heavens On the wings of your song: Because you, Stach, our busker, [(no refrain in description) You play our heart!
Czy cios jaki z ręki Pańskiej (Pana) Spadnie nam na głowy, (Ugodzi nam [w głowy,) Nucim z tobą śpiew cygański (pieśń Cygana) Albo szal Maćkowy; Bo ty, Stachu, grajek nasz, (brak refrenu [w odpisie] Ty na sercu naszym grasz!	Whether the strike from the Lord's hand (Lord's) Shall fall onto our heads, (Shall strike our [heads,) We chant with you the gypsy song (the [Gypsy's song] Or Maciek's madness; Because you, Stach, our busker, [(no refrain in description) You play our heart!
Czy wesoło nam w gospodzie, (My i doma, [i w gospodzie] Z namiś ty, śpiewacze! (Znamy cię, [śpiewacze,) Przy twym tanku jak po miodzie (Przy [piosence, jak przy miodzie,) Aż nam dusza serce skacze: Bo ty, Stachu, grajek nasz, (brak refrenu [w odpisie] Ty na sercu naszym grasz!	Are we merry in the inn, (We and home, and [in the inn] With us you are, singer! (We know you, [singer,) With your tank like for mead (With song like [with mead,) So that our heart's soul hops: Because you, Stach, our busker, [(no refrain in description) You play our heart!
Graj nam szczęśliw nieprzerwanie, Grajku ulubiony! Splataj naszych serc pukanie W twe czarowne tony: Bo ty, Stachu, grajek nasz, Ty na sercu naszym grasz! (Co na sercach [naszych grasz,)	Play to us, happy endlessly, Our favourite busker! Embrace our hearts' beating Into your enchanting tones: Because you, Stach, our busker, You play our heart! (Who plays our [hearts,)

Przyjdzie może czas już krótki,
Gdy zagrzmisz ochoczo!
Brząkniesz tylko jedną nutkę
Aż kamienie skoczą.

There might once come the short time,
When you will blare readily!
You will just strike one note
And stones will jump.

Hej chłopaki! Pieśń niech dzwoni, (Niech
[zaszumi pieśń i tanek]
Hukniem setne lata!
Piękny wianek z bratnich skroni (Z dłoni
[bratnych piękny wianek]
Grajka niech oplata: (Niech grajka oplata.)
Wiwat, Stachu, grajku nasz
Co na sercach naszych grasz!

Hey, lads! May the song resonate, (May the
[song and tank buzz)
We shall peal hundred years!
Beautiful wreath from brotherly brows (From
[brotherly hands a beautiful wreath)
May embrace the busker: (May embrace the
[busker.)
Cheers, Stach, our busker,
Who plays our hearts!

What is interesting is that also in this case Syrokomla attributed Moniuszko's music with the ability to "soften stone", i.e. to transform human thinking.

Eight years later, another paean in celebration of the composer was created. It was a direct outcome of a visit at the Warsaw parlour from Nina and Waclaw Łuszczewskis on 19 July, 1857. Researchers have indicated that already in 1849 or 1850 during one of the Monday meetings at the Łuszczewskis, a fragment of *Witolorauda* with Moniuszko's music was performed, presumably the *Milda* cantata, which refers to the initial part of Kraszewski's epic poem²⁷. It must have made an impression on Deotyma, since in 1857 – in a poem prepared in celebration of the musician's visit – it became a major element of the description of his output. The work titled *Do Stanisława Moniuszki* was first read publicly by Józef Korzeniowski and later it was published in *Ruch Muzyczny*²⁸. In line with the rules of her improvisations, the poet began with the most general remarks about music, which she collected in two couplet sets, interpreting the art as a "primary speech" which combined people and which therefore corresponded the most with the visions of paradise. In fact, music was – as it was typical of Romantics – perceived as a reflection of divine harmony on Earth.

Muzyka! święte, dziwnie święte miano
Co z drzewa życia sępie troski płoszy...

Music! the sacred, strangely sacred name
Which from the tree of life scares the preying
[concerns...

I w życiu wiecznym nam ją obiecano
Jako najwyższą z anielskich rozkoszy.

And in eternal life it was promised to us
As the highest of angelic delights.

²⁷ P. Wilkońska, *op. cit.*, p. 44. The *Milda* cantata was first performed in Vilnius on 18 December, 1848.

²⁸ Deotyma [Jadwiga Łuszczewska], *Do Stanisława Moniuszki*, "Ruch Muzyczny" 1857, issue 17, p. 131. Reprint with recollections of the meeting: *Moniuszko i Deotyma*, "Tygodnik Ilustrowany" 1896, issue 19, p. 373.

Further stanzas, this time quatrains, are focussed on the image of music changing under the influence of a new inspiration. Deotyma introduced the protagonist of her paean and indicated two major directions of his musical pursuits.

Śpiewak, co szuka nowych strun zapału,	Singer, who seeks new strings of fervour,
Którego połysk czczych dźwięków nie mami,	Whose shine is free of futile sounds,
Musi żyć z ludem albo z niebianami;	Must live with the people or with
Tu raj prostoty – tam raj ideału.	[the heavenly beings;
	Here the paradise of simplicity – there,
	[the paradise of perfection.

Symbolically, then, the poet placed Moniuszko's output within the areas of two streams represented by *Halka*, a musical story of a peasant girl, and *Milda*, a mythical cantata exploring the world of old-Lithuanian beliefs, respectively. She also added:

Ty więc co zlałeś pieśń wiejskich poddaszy	You, then, who merged the song of
Z pieśnią nadziemian, zwij się	[peasant attics
[w państwach ducha	With the song of heavenly beings, may you
Książęciem muzyki naszej.	[be called in the states of the spirit
	As the prince of our music.

Thus, she perceived the significant value of Moniuszko's music through the prism of two main, in her view, sources of aesthetic inspiration: folklore and faith. That framing differed from Syrokomla's perceptions; it had a more general expression, Romantic even when one considers the longing for the spiritual sphere which should express art, and a less regional or democratic expression in the sense of the practices of social life, which was dear to Kondratowicz.

The fact of Deotyma's reference to the cantata directs the reader to a poetic apology by Edward Chłopicki²⁹, Moniuszko's countryman from the Polish Borderlands and the author of the first version of the lyrics to both *Milda* and *Krumine*. The poem titled *Do Stanisława Moniuszki, na jego odjazd z Wilna do Warszawy* was published in *Kaliszanin* as late as in 1872³⁰, but it had been written already in 1858. Allow me to quote both its variants. The first one, on the left-hand side, is the press version while the other one, on the right-hand side, reflects the version which survived in Moniuszko's letters at Warszawskie Towarzystwo Muzyczne (vol. IX, letter 75); the latter one might have been the original one³¹.

²⁹ Edward Chłopicki (1830-1894) – a traveller, explorer, writer, translator, author of, e.g.: *Notatki z różnoczasowych wędrówek po kraju (Inflanty, Żmudź, Litwa, Pobereże)* (1863), *Wędrówki po guberni kijowskiej* (1881), and the novel *Dzieje jedynaka* (1872). Chłopicki prepared the first version of the text to *Milda*; after 1859, Kraszewski reworked it upon request by Moniuszko (W. Rudziński, *Stanisław Moniuszko...*, part I, p. 195).

³⁰ "Kaliszanin" 1872, issue 47, pp. 187-188.

³¹ In this version it was reprinted in W. Rudziński, *Stanisław Moniuszko...*, part II, pp. 72-73.

Na Litwie gajów już kalinowych
Niemen swym szumem nie pieści:
Anioł harmonii w chmurach perłowych
Nadleciał smutny, i z rzeką w parze,
Sławni tutejszych łąnów gęślarze,
Obaj zmiłknęli z boleści!...

Skrzydła Ariela lekkie, powiewne
Smętnie opadły ku ziemi;
Łezki sieroctwa – kropliste, rzewne –
Ścięły się w oku, a gęśł z marmuru,
Nie słysząc pieśni mistrzowskiej wtóry,
W mdłych palcach anioła drzemie!...

O mistrzu, strugę domowej rzeki
I gęśł tę Litwy domową
Odziałeś kirem – gdzieś w brzeg daleki
Odbiegłszy; jeno twej duszy echo
Pod oniemiałą chronimy strzechą
Z gałązką sławy laurową!...

Lecz nie płacz „Litwo” w ziemi Lechitów
Jest skarbiec sztuki czarowny,
Co z dolin Wisły i z Karpat szczytów,
Z Niemna wybrzeży i smugów Wilii,
Zgarnia, jak roś – bujny kwiat lilii,
Zbiór wiecznych natchnień szacowny.

Tam pod zamknięciem skarbcza wiekowym,
Gdzie wszechplemienne brzmia pieśni,
I my swą nutę w stroju godowym
Odnajdziem – gęśł ta przedwieczna Litwy
Zabrzączy dawne obrzędy, bitwy
W tonach raj znikły odeśni!...

Świerkowym borem, na Litwy krańce
Wyjdziem słuchać je gromadą!
Pieśni te – bożych krain wysłańce –
Wdowie nam serca wesprą pociechą,
Wznioślejszych poczuć nadeszła echo,
W pierś iskr płomiennych nakładą!..

Na Litwie gajów już kalinowych
Niemen swym szumem nie pieści:
Anioł harmonii w **chmurkach** perłowych
Nadleciał smutny i – z rzeką w parze –
Sławni tutejszych łąnów gęślarze,
Obaj zmiłknęli z boleści!...

Skrzydła anioła lekkie, powiewne
Smętnie opadły ku ziemi;
Łezki sieroctwa – kropliste, **rżęsiste**
Ścięły się w oku – a gęśł z marmuru,
Nie słysząc pieśni mistrzowskiej wtóry,
W mdłych palcach anioła drzemie!...

O **Mistrzu**, strugę domowej rzeki
I gęśł tę Litwy domową
Odziałeś kirem – gdzieś w brzeg daleki
Odbiegłszy; jeno twej duszy echo
Pod oniemiałą chronimy strzechą
Z gałązką sławy laurową!...

Lecz nie płacz **Litwo w ziemi Lichitów**
Jest **skarbu u ludu** czarowny,
Co z dolin Wisły i z Karpat szczytów,
Duchową hostią braci obdziela
I gdzie niemnowy łąn się rozściela,
Unii tej śle dar szacowny!

Tam pod zamknięciem **skarbu** wiekowym,
Gdzie **wszechnarodu** brzmia pieśni,
I my swą nutę **w kraju rodowym**
Odnajdziem – gęśł **przedwzięczna** Litwy
Zabrzączy dawne gody i bitwy
W tonach raj znikły odeśni!...

Świerkowym borem, na Litwy krańce
Wyjdziem słuchać je gromadą!
Pieśni te – bożych krain wysłańce –
Wdowie nam serca wesprą pociechą,
Wznioślejszych poczuć nadeszła echo,
W pierś iskr płomiennych nakładą!..

In Lithuania, kalina forests
 Are no longer caressed by the Niemen's murmur:
 The angel of harmony in pearl clouds
 Came sad, and with a river with him,
 The famous local guslers,
 Both went silent with pain!...

Ariel's wings light, ethereal
 Dolefully fell to the ground;
 The tears of orphans – dropping, sorrowful –
 Solidified in the eye, and the gusle of marble,
 Not hearing the song of the master song,
 Sleeps in the dim fingers of the angel!....

Oh, master, the stream of homely river
 And this gusle of homely Lithuania
 You clad in shroud – somewhere into the
 [distant shore
 You ran; only your soul's echo
 We protect under the bewildered thatch
 With the laurel twig of fame!...

But do not, "Lithuania", in the land of Lechites
 There is a magical vault of art,
 Which from the valleys of the Vistula and
 [the Carpathian mountain tops,
 From the shores of the Niemen and the streams
 [of the Wilia,
 Collects, like dew – the lush bloom of lilies,
 A harvest of eternal venerable inspirations.

There, under the old lock of the vault,
 Where all-tribal song resonates,
 And we our note in the mating outfit
 Shall find – that primeval gusle of Lithuania
 Shall hum old rites, battles
 Shall dream back the lost paradise in its tones!...

Through a spruce forest, at Lithuania's edge
 A crowd shall come out to listen to it!
 Those songs – the emissaries of divine lands –
 Shall aid our widow hearts with solace,
 Shall send the echoes of loftier feelings,
 Shall put fiery sparks into our hearts!...

In Lithuania, kalina forests
 Are no longer caressed by the Niemen's murmur:
 The angel of harmony in pearl **little clouds**
 Came sad and – with a river with him –
 The famous local guslers,
 Both went silent with pain!...

Angel's wings light, ethereal
 Dolefully fell to the ground;
 The tears of orphans – dropping, **profuse**
 Solidified in the eye – and the gusle of marble,
 Not hearing the song of the master song,
 Sleeps in the dim fingers of the angel!...

Oh, **Master**, the stream of homely river
 And this gusle of homely Lithuania
 You clad in shroud – somewhere into the
 [distant shore
 You ran; only your soul's echo
 We protect under the bewildered thatch
 With the laurel twig of fame!...

But do not cry Lithuania in the land of Lechites
 There is enchanting **treasure with peoples**,
 Which from the valleys of the Vistula and the
 [Carpathian mountain tops,
Gives out spiritual Host to brothers
And when the Niemen's fief spreads,
Sends that union venerable gift!

There, under the old lock of **the treasure**,
 Where the song of **all-nation** resonates,
 And we our note **in home country**
 Shall find – **primeval** gusle of Lithuania
 Shall hum old matings and battles
 Shall dream back the lost paradise in its tones!...

Through a spruce forest, at Lithuania's edge
 A crowd shall come out to listen to it!
 Those songs – the emissaries of divine lands –
 Shall aid our widow hearts with solace,
 Shall send the echoes of loftier feelings,
 Shall put fiery sparks into our hearts!...

The poem, certainly of mediocre artistic value, nonetheless consists of several interesting compositional arrangements. It opens with an extensive image of emptiness and quiet which surrounded Lithuanian nature as the musician was leaving his family areas. That impression, deepened with the symbolic vision of Ariel losing his ability to create, displays a sense of a "totality" of the state of mourning. It seems that all sources of music were stopped at once. The rather mundane fact of the composer leaving for Warsaw became a tragedy. However, the grievance towards Moniuszko who "clads the homely gusle in shroud" is coupled with words of consolation for Lithuania. What is supposed to be comforting is the thought of the inseparability of the cultural output of Poles and Lithuanians. The artist added to the common Vilnius vault his local tones, which shall forever forth be present in the Polish music. There, even the orphaned Lithuanians would be able to find a part of themselves. What is intriguing is the concept of rich, multi-tribe, "all-national" art which is also the "ark of the covenant". The final image has a prophetic form – it heralds restoration and consolation for the entire community which had lost its talented member. Such a distinct poetic hyperbolisation of grief upon the departure of Moniuszko inclines one to consider to what extent it was intended by the author as something serious, and to what extent the poem was a kind of an affectionate joke, a cordial and somewhat exaggerated farewell. Considering similar celebratory texts by the Vilnius community at that time, I am prone to accept the latter perception of Chłopicki's poem.

A collection by Antoni Pietkiewicz, titled *Głos z Litwy* and published in Minsk in 1859, included a poem with the conventional title *Do Stanisława Moniuszki*. The poem included in the section *Album moich przyjaciół* is striking considering its cordial and personal tone. From the very first line, Moniuszko is treated as a "countryman". The "sincere busker" is at the same time "ours", Lithuanian, local, belonging to the circle of friends, positively provincial creators³². The situation of being far from home, in which the poetic persona finds himself, triggers him to extract from Moniuszko's music mainly notes close to his heart, associated with the folklore of the Vilnius area, as if born to respond to the moods of the "Lithuanian soul"³³.

Grajku serdeczny, grajku nasz jedyny!
Wiesz-że ty, jakim twe cudowne pieśnie
Szczęściem mi były, gdym tęsknił boleśnie,
Niby wygnaniec, z dala od rodziny?

Sincere busker, our only busker!
Do you know what your wonderful songs
Happiness were to me, when I ached in longing,
As if an exile, away from family?

³² Antoni Pietkiewicz [nom de plume Adam Pług] (1823-1903) – teacher, writer, journalist, and translator; affiliated with various editorial boards in Vilnius and Warsaw, e.g. *Kłosy*. Author of poetry (e.g. *Zagon rodzinny*, 1854), epic poems, and novels (e.g. *Duch i krew. Kilka zarysów z życia towarzyskiego*, vol. 2, 1897).

³³ [A. Pług], *Głos z Litwy przez Autora 'Kłosów z rodzinnej niwy'*, Mińsk 1859, pp. 159-161.

Rajska ptaszyna moja złotych skrzydła,
 Anielską ręką tklawie wykarmiona,
 Jak mi bywało pocznie kwilić ona,
 To wnet mnie dziwne otoczą mamidła;

The paradise bird of golden wings,
 Fed sorrowfully with angel's hand,
 As I used to, when it starts to whimper,
 Then immediately strange apparitions
 [surround me;

I z wolna, z wolna ból srogi zadrzemie,
 I myśl się troskom wykradnie na chwilę,
 I rozwinąwszy skrzydełka motyle,
 Kwiciem pomyka na rodzinną ziemię.

And slowly, slowly, severe pain will fall asleep,
 And the mind shall escape troubles for
 [a moment,
 And having spread its butterfly wings,
 Shall skip over flowers onto the family land.

Moniuszko's songs evoke "sorrowful" emotions in the listener: dreaminess, tenderness, and happiness. Emphasis is placed on the compensation-therapeutic role of the music, but also on its identity functions, i.e. by restoring the memories of former idyll and treating current political wounds, it defines the recipient in relation to the world, and it gives them strength to face further hardships of his life. Therefore, Moniuszko's music in Pietkiewicz's vision is not part of higher culture but, rather, a component of the minor-*szlachta* culture bound with nature. This can be the source of the religious contexts present in its reception. A listener enters the role of a debtor assigning the musician the role of a benefactor, the provider of immaterial values, "a rich with the spirit of the light land". The words of worship utilised by the poetic persona can only be a widow's mite, a proof of admiration for the songster. Moniuszko's music – in Pietkiewicz's view referring to simplicity and the purity of heart – requires recipients to assume a sharing attitude. The duality of the gift is the idea which builds that poetic praise. The musician receives a treasure in the form of gratitude, while recipients receive a treasure... in their hearts.

Czemże ci spłacę rajskie te rozkosze?
 Tyś bogacz w ducha świetlanej krainie,
 Jam ubożuchny i nieznanym w gminie,
 Cały skarb tylko w sercu tklawym noszę.

With what can I pay you for those heavenly
 [delights?
 You are a rich with the spirit of the light land,
 I am poor and unknown in this commune,
 The whole treasure I just carry in my sorrowful
 [heart.

Many years afterwards, Adam Pług described the meeting which resulted in the paean. He first met the composer in Minsk in 1856, at Wincenty Dunin Marcinkiewicz's house at a feast organised by the host in celebration of Moniuszko and Apolinary Kątski. He offered the following account of his impressions:

You want me to say what impression he made on me, what gratitude and admiration he evoked in my soul?! I already said at the beginning that not having known him personally I admired him fanatically, for his priceless song books, and allow me to add that I felt great warmth towards him, not just as a composer but also as a human being about whom I had heard

so much, thanks to Syrokomla, I knew, among other, also that I was not unknown or neutral to him as the author of *Zagon rodzinny*. So now he won me completely, for the rest of my life.³⁴

In the collection titled *Głos z Litwy*, Pietkiewicz also included a text titled *Do Apolinarego Kątskiego*³⁵ and a translation of a poem by Waclaw Dunin Marcinkiewicz titled *Do Apol. Kątskiego, Moniuszki i Hermana (przetłumaczony z białoruskiego dialektu)*³⁶, in which the musicians were referred to as “the three falcons of the Lithuanian field”, “the three duda players”, who evoke admiration in angels, “our Slavs”. According to Pług’s recollections, Marcinkiewicz’ praise was originally directed only towards Kątski and Moniuszko, who at the feast received bouquets, laurel wreaths, and unknown poems by Adam Pieńkiewicz (the publisher of *Wybór poezji z pisarzy polskich*). It began as follows³⁷:

Zajaśniały dwie gwiazdki w porę nam	Two stars lit up on this happy time,
[szczęśliwą,	Two falcons glide over our field;
Bujają dwa sokoły ponad naszą niwą;	Oh, there shine, there shine, not heavenly stars,
Ejże świecą nam, świecą, nie gwiazdki	Oh, there glide, there glide not fresh falcons:
[niebieskie,	Two duda players have arrived, who with
Ej szybują, szybują nie sokoły rześkie:	[charming song
Przybyli dwaj dudarze, co uroczym pieniem	Have astounded even God’s angels.
Nawet Boże anioły przejmują zdumieniem.	

In the version included in *Głos z Litwy*, there were three “falcons” already (Adam Herman, a cellist, was added). The musicians shared their place of origin and the emotional character of their art, which, according to the author, was a result of the familial quality of their musical inspirations. Marcinkiewicz’ poem was yet another example proving that in the common reception the value of music was mainly evaluated based on the intensity of reactions it triggered. The most desired manifestations in listeners were sweet tears, fire in the soul, euphoria, or at least tenderness³⁸.

Trzeci jak ci zadzwieczy piosenki swojacze,	The third one when he plays you familiar song,
Wszystkiej biedy zapomnisz, serce ci zaskacze,	You will forget all your sorrows, your heart
Jak kleszczami za duszę chwyta pieśnią	[will leap,
[rzewną,	Grasps the soul as if with tongs with
Gdyby w ogień iść kazał, szedłbyś chętny	[a sorrowful song,
[pewno.	If he told you to go into flame, you would go
	[willingly.

³⁴ A. Pług, *Moniuszko w Mińsku*, “Tygodnik Ilustrowany” 1896, issue 19, p. 374. The feast also entailed a concert by Kątski and Adam Herman, with the piano accompaniment by Trester and Grüner. The time of citizenry rallies was used to organise the celebration described by Pług.

³⁵ [A. Pług], *Głos z Litwy...*, p. 162.

³⁶ *Ibid.*, pp. 179-181.

³⁷ A. Pług, *Moniuszko w Mińsku...*

³⁸ *Id.*, *Głos z Litwy...*, p. 180.

The largest number of poems devoted to Moniuszko was written directly after his death as part of the nationwide farewell to the Master. *Biblioteka Warszawska* published the poem titled *Pamięci Stanisława Moniuszki*, signed by Kazimierz L. (with a note: *I wrote in Bratoszewice, in the m. of June of the y 1872*)³⁹. Though it is no literary masterpiece – nor is it linguistically correct – it did document the concept present in many similar celebratory works namely using allusions to well-known works associated with a person. In this case, its author's inspiration came from Jontek's aria in *Halka*. The poem begins with the line: "Firs hum at the mountain tops / Oh, how sadly they hum", which constitutes the starting point for the description of the mourning for Moniuszko, which concerned people and nature alike. River waves, eagles, rain clouds, forests – all they carry the "hymn of grief". This is a typical lament after the loss of a "beloved singer", one that tries to frame the mournful content into the rhythm of the musical original. Though the outcome was rather piteous in artistic terms, one should note a certain logic with which the author built the suggestion of the multitude of sounds, through which nature expressed its sorrow: the rustle of trees, the hum of meadows, the Vistula, a girl cries, the birds wailing. This indicated the extent of the national mourning.

The second fragment of the poem seems quite convincing. It consists of rhetorical questions; the poetic persona indicates to the readers the irreversible consequences of Moniuszko's death for national culture.

Któryż z grajków tak rozumiał,	Which other busker understood so well,
Podszuchał tajniki,	Listened to the secrets,
Co las szumiał, co lud dumał	What the forest rustles about, what the people
Przełał w dźwięk muzyki?	[thought
I któż sercem tak się wsłucha	Poured into the sounds of music?
W pieśni te i dumy,	And who else so full of heart listened
Kto zrozumie duchem ducha,	To those songs and pride,
Nadtatrzańskie szumy?	Who will understand a spirit with his spirit,
Kto tak wdzięcznie je wyśpiewa?	The Tatras murmurs?
Wyplacze na lutni?	Who else will sing them so gracefully?
	Cry on the lute?

Only in the conclusion does the author proceed to the typical paean-prophetic part, which includes a promise of eternal influence of the music of the author of *Halka* as – which was completely absent in the previous lines – art expressing the needs of the poor. This is where conventionality and unoriginality of the rhymed praise is visible the most.

³⁹ Kazimierz L., *Pamięci Stanisława Moniuszki*, "Biblioteka Warszawska" 1872, vol. 3, p. 159. I was not able to find more information about the author of the poem.

Cześć ci grajku! Cześć i dzięki,
 Grajku ty serdeczny!
 Twoje pieśni i piosenki
 Jak promień słoneczny
 Wiecznie będą nas ogrzewać,
 A choć miną wieki,
 Będą twoje pieśni śpiewać
 Nasze góry, rzeki
 Jodły wiecznie będą szumieć,
 Cześć twą na gór szczytce,
 Boś potrafił je zrozumieć,
 Pojąc biednych życie.

Praise to you, busker! Praise and thanks,
 Oh, you dearest busker!
 Your song and melodies
 As the ray of sun
 Will give us warmth forever,
 And even if centuries pass,
 Your songs will be sung
 By our mountains, rivers
 Firs will hum forever,
 Your praise at the mountain top,
 Cause you knew how to understand,
 Grasp the lives of the poor.

After Moniuszko's death, several authors – with whom he cooperated during his lifetime – picked up their pens. Among them, there was Aleksander Michaux (*nom de plume* Miron), the author of the songs titled *Pod okienkiem*, *Dziewczę i ptak* and *Złote sny*⁴⁰.

Wieczny pokój pieśniarzowi
 I pamięci jego cześć,
 Wieczny pokój człowiekowi,
 Który umiał krzyż swój nieść.
 Śpij spokojnie w świętej ziemi,
 Duch twój żyje – pieśni brzmia;
 Brzmia tonami natchnionymi
 Nad mogiłą cichą Twą.
 Wieczny pokój pieśniarzowi
 Który cierpiał, śpiewał, żył! –
 I podzięka dziś ludowi:
 Że go kochał – że go czcił.

Eternal peace to the songster
 And praise to his memory,
 Eternal peace to the man,
 Who knew how to bear his cross.
 Sleep calmly in the sacred land,
 Your spirit lives – songs resonate;
 They resonate inspired tones
 Over Your silent grave.
 Eternal peace to the songster
 Who suffered, sang, and lived! –
 And thanks to the peoples:
 That they loved him – that they venerated him.

The short poem titled *Wieczny pokój pieśniarzowi* was included in the *Korespondencje 'Dziennika Poznańskiego'*⁴¹ section, with several reflections on the significance of Moniuszko's music for Poles, and expressions of sorrow for "orphaning the harp". The work itself does not stand out for anything original. It is a typical celebratory poem, which combines the properties of an ode celebrating a deceased with a poem of an address to the reader. Emphasis was placed on the Christian dimension of the composer's life. In this perspective, the songs were a testimony to the exceptional personality of the artist as well as a guarantee of his memory after his death.

⁴⁰ W. Rudziński, *Stanisław Moniuszko...*, part II, p. 567. Aleksander Michaux (1839-1895) – author of *Poezje* (1884), the single volume published during his lifetime; a tragic figure who was quickly marginalised within the research into the latter half of the 19th c. Vide, e.g. J. Komar, *Miron*, [in:] *Obraz literatury polskiej XIX i XX wieku*, series 4: *Literatura polska w okresie realizmu i naturalizmu*, eds. J. Kulczycka-Saloni, H. Markiewicz, Z. Żabicki, vol. 1, Warsaw, 1965, pp. 268-280.

⁴¹ "Dziennik Poznański" 1872, issue 129, p. 2.

Then, in issue 133 from the same year, *Korespondencje 'Dziennika Poznańskiego'* reported on a staging of *Halka* being prepared at the Lviv National Theatre, the profit from which was intended as aid for the composer's family. Lustre to the spectacle was supposed to come in the form of an added glorification "of the crowning of the monument to Moniuszko" as well as a performance by the theatre's director reading the poem by Platon Kostecki titled *Pamięci Stanisława Moniuszki*. The journal printed the work in its entirety⁴². It was actually a rhymed speech, stylistically non-homogeneous, with an irregular structure, which opened with a panoramic image:

Z strażnicy polskiej dzwon popłochu bije, Wzdłuż i wszecz Polski wieść pośepna bieży: Moniuszko nie żyje!	From the Polish watchtower the bell hastily tolls, A grim message spreads through Poland: Moniuszko is dead!
Nie wątpi ucho, lecz serce nie wierzy... Moniuszko nie żyje?...	The ear does not doubt, yet the heart cannot [believe...]
Bo jako ufa rolnik o zachodzie Że słońce znowu zaświeci zagodzie, W syny i wnuku – tak i my wierzyli, Że głosić będzie mistrz dla drogiej ziemi, Co śpiewa w duchu z chóry anielskimi, W lata dalekie! Wszak wiara nie myli!	Moniuszko is dead?... Because like a farmer trust at dusk That the sun will rise again, In son and grandson – so did we believe, That the master shall preach for his cherish land, What he sings in spirit with divine choirs, Into years long to come! Belief cannot be wrong!

Fragments of particularly turgid paeans combine with a lament – nearly a vision of a catastrophe occurring at the moment of the composer's death. Moniuszko appears to be a hero, the "soldier" uniting the Polish community from various parts, not only someone who protects its identity, but also lifting it from its knees. Thus, in Kostecki's imagination, the royal bell tolls for Moniuszko, and the news of the loss quickly runs across Poland.

Z świątyni polskiej dzwon żalobny bije, Jak cień zachodu żal po Polsce bieży: Moniuszko nie żyje!	From the Polish temple the bell hastily tolls, As if a shadow of dusk grief spreads through [Poland: Moniuszko is dead!
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Basically, the poem offers a vision of an orphaned nation terrified with the unexpected death, which is reflected by the sections of the almost plasmic wailing: "Oh Lord, Lord, why did you need / Our master to Your band?", which is followed by a call to the Polish music lifted through Moniuszko's works to artistic heights⁴³. Kostecki did not doubt the objective

⁴² "Dziennik Poznański" 1872, issue 133, p. 1. Platon Kostecki (1832-1908) was a Lviv Rutherian descendant who nonetheless considered himself Polish. He worked as a journalist; for nearly forty years he was affiliated with *Gazeta Narodowa*.

⁴³ At this point it is worth mentioning that also poems devoted to Fryderyk Chopin included terms such as: lirnyk, songster, prophet. There were also some mentions of "orphaning" the nation and bells tolling after the artist's death, and even of his knightly mission

value of that “Polish note”, but in his mind it took the talent of the author of *Śpiewnik domowy*, who managed to make it heard for the nation as well as for other nations.

O! polska nuto, kraśna popieluszko,
Gdy twe siostrzyce jak pyszne królowe
Swym wdziękiem świata podbiły połowę,
Ty niemniej z rodu i ducha królewna,
Niemniej urocza, piękna i powiewna,
Zaledwieś była niańką albo družką
Pod wiejską strzechą, w kościele, obozie,
Tuląc lub bawiąc o głodzie i mrozie.

Na scenie polskiej drobną byłaś służką!
I przyszedł rycerz z litewskiej krainy
Jak wtóry Adam. Ducha swego czarem
Ciebie wyzwolił jako Adam słowo,
Tron twój nad Polskę wznosił pod strop
[niebieski,
Już w kole siostrzyc tyś także królową –
I dąży naród pod twoim sztandarem
Z otuchą, wytrwale
Ku sile i chwale.

Słyszac te pieśni – zwątpiały i niemy
Rodak odetchnął: My przecie żyjemy!
Słyszac te pieśni – nienawistne żmije
Syknęły gniewnie: Więc ten naród żyje?
Bo jeszcze naród nie pod kłatwą bożą,
Którego syny wieczne dzieła tworzą.
A zwał się ten rycerz: Moniuszko!

Oh! Polish note, beautiful popieluszka,
When your sisters like proud queens
With their charms conquered half the world,
You also from your line and spirit a princess,
Not less charming, beautiful and ethereal,
You were a mere nanny or maid
Under the rural thatch, in church, camp,
Bracing or amusing in hunger and cold.

On the Polish stage you were a small maid!
And came a knight from the Lithuanian land
As once Adam did. With the charm of his spirit
He set you free as Adam freed words,
You throne over Poland he elevated under the
[heavenly ceiling,
Now, in the circle of your sisters you are too
[a queen –
And your nation paces under your banner
With hope, steadfastly
Towards strength and glory.

On hearing those songs – the doubtful and mute
Compatriot sighed with relief: We are alive!
On hearing those songs – hateful vipers
Hissed angrily: So this nation lives?
Because the nation is not yet under god’s curse,
Whose sons create eternal works.
And the knight was called: Moniuszko!

Of course, the glorification of music included in the poem is justified mainly within the patriotic dimension; art recognised in the world is proof that a nation persists, proof of its vital powers, and an element of the fight against the enemy. Moniuszko was treated by Kostecki as equal to Adam Mickiewicz. He assigned the composer the role of an artist/saviour, the liberator of the nation, a new Adamite, sanctified with the will of God. The hyperbolisation of his national mission meant that Moniuszko became in

(e.g. Włodzimierz Wolski, *Fryderyk Szopen. Fantazja*). In the poems by Maria Konopnicka or Teofil Lenartowicz, people’s mournful emotions echoed the elegiac images of nature, while poetic forms referred to the folk sources of inspiration in Chopin’s music. The analysis of these works proved a considerable conventionality applied by the apologists of mourning themes. The same occurred in the case of Moniuszko. Vide the extensive study by K. Maciąg, *Naczelnym u nas jest artystą’. O legendzie Fryderyka Chopina w literaturze polskiej*, Rzeszów 2010 (part II).

Kostecki's vision the Jupiter worthy of a bronze altar, a "star in the sky". However, in the final fragments of the speech, the author's thoughts returned to Earth; he demanded that the nation should help Moniuszko's family. The presentation concluded with a call to the composer; it included a reassurance about the future of his loved ones, a promise of remembrance, and, finally, a request for intercession for Poles.

(...) spuszczaj jasne dłonie	(...) put your light hands
Na swych następców w zachwyty godzinie,	On your successors in the hour of admiration,
Niechaj pieśń polska jak ocean płynie,	May Polish song flow as the ocean,
Czystego piękna siej w ich serca zaród,	Sow the seed of pure beauty into their hearts,
Niech jak ty będą prości, jaśni, dzielni,	May they be like you simple, light, brave,
Choćby nie jak Ty – wielcy, nieśmiertelni!	Even if not like You – grand, immortal!

By drawing this vision of the sacred demigod/patriot, Kostecki proved to be a very faithful, yet unoriginal, follower of Romanticists.

The funeral celebration was also an inspiration for Franciszek Maria Ejsmont⁴⁴. His rhymed "Myśl przy wieści o śmierci St. Moniuszki" was published in *Tygodnik Mód i Powieści*⁴⁵. It is a considerably more interesting attempt at commemorating the deceased than the previous one was.

Skonał śpiewak. Ostatnie harmonii tony	Songster perished. The final tones of harmony
Ścichły w ustach minstrela. Struna życia pękła,	Went silent on the minstrel's lips. The string of
Praca... wieniec... mogiła... Jękły głucho dzwony,—	[life snapped,
U słuchacza rozdarła w bólu dusza jękla,—	Work... wreath... tomb... Bells gave a muffled wail,—
A słuchaczem był – naród!!!... Na jego	A listener's soul torn with pain wailed,—
[pogrzebie	And the listener – it was the nation!!!... At his
Pieśni jego ton płynie:...	[funeral
Pochód... podróż ostatnia... Odpoczynek	The tone of his song flows:...
[w ziemi...	Procession... the final journey... Rest in earth...
–„Dokąd śpieszysz, dziewczeczko z oczki	–“Where do you hurry, little girl with teary
[splakanemi?”	[eyes?”
–Ja? na pogrzeb Moniuszki – „Któż to, moje	–Me? to Moniuszko's funeral – “Who may that
[dziecię?”	[be, my child?”
–Czy pan nie wiesz? Nasz śpiewak: jego	–Don't you know? Our songster: his “Firs hum”
[„Szumią jodły”	“Three weavers” my mama taught me... He in
„Trzy prząśniczki” mnie mama uczyła... On	[the world
[w świecie	Very grand. “Why do you go?” To pray for soul
Bardzo wielki. „Po cóż idziesz?” Wznieść za	
[duszę modły	

⁴⁴ In 1872, Franciszek Maria Ejsmont (1848-1910) was a law student and debuted as a man of letters. A few of his short stories were included in the anthology titled *Co Bóg dał*. Vide T. Budrewicz, 'Poseł do rodnych krwi słowiańskiej braci' (F.M. Eysmonta), "Przegląd Humanistyczny" 1982, issue 1-2, pp. 27-44.

⁴⁵ F.M. Ejsmont, *Myśl przy wieści o śmierci St. Moniuszki*, "Tygodnik Mód i Powieści" 1872, issue 32, p. 3.

Poszło sobie. Łza czysta w mym oka zabłysła:	She went. Pure tear glistened in my eye:
Skonał śpiewak. Głos z jego słowiczego łona	Songster perished. Voice from his
W tysiąc lat się rozplynie, odgłosem odbije,	[nightingale's breast
W milion serc się rozprysnie i nigdy nie skona;	Shall disperse within a thousand years, echo
Tylko człowiek śmiertelny, lecz pieśń wielka	[throughout,
[żyje.	Into a million hearts it will burst, and it will
	[never die;
	Only the mortal man, but the grand song lives.
Ha! więc ludzie znać cenią prawdziwą	Ha! so people appreciate true merit...
[zasługę...	They have hearts, they are good... For what
Mają serca, są dobrzy... Za cóżem oddychał	[have I breathed
Myślą czarną?... zwątpienia czemum wzniośl	My dark thought?... Why did I raise my
[maczugę?...	[doubtful mace?...
Świat nazywał hieną, ludzkość w przepaść	I call the world a hyena, I pushed humanity
[spychał?...	[into the precipice?
Zimny, dziki sceptycyzm Hejnego, Byrona,	Cold, wild scepticism of Hejne, Byron,
Lukrecjusza truciznę wysysał łakomie?	Sucked greedily Lucretius' poison?
Nowe światło zabłysło. Dusza rozjaśniona	New light shines. Lighted soul
Wierzy, kocha, śni znowu. Przekleństwo	Believes, loves, dreams once more. Cursed be
[Sodomie,	[Sodom,
Przekleństwo! szepczą usta; jam zgrzeszył, jam	Cursed! the lips whisper; I am sinful, I am
[winny,—	[guilty,—
Dziś odżyłem... Moniuszko! laurem pamięć	Today I live again... Moniuszko! with laurel the
[twoją	[memory of you
Dziś wieńczymy; w miłości dla młodzieży słynny,	We celebrate; famous for your love for the youth,
Tobie niosę młodzieńczą część i wdzięczność	For you I carry youthful hail and my
[moją.	[gratefulness.

Though the repeated expression “Songster perished”⁴⁶ indicates Moniuszko as the focus of the poem, the readers’ attention is drawn more to the mourners. Initially, the poetic persona comes to the foreground as he perceived the death of the composer as a dramatic event. He describes it with the use of lofty yet fairly unoriginal metaphors, elliptical syntactic structures, enumerations, and enjambments. Further on, a short dialogue section is introduced, the point of which is to give voice to a peasant girl. The deep respect for the composer expressed by the simple rural girl or maid restores the poetic persona’s apparently long-lost – through various life’s experiences – belief in the justness of fate. He can once again proclaim the persistence of art after death as it stems from the need to serve people. The attributes used by Ejsmont, i.e. “minstrel” and “songster”, make Moniuszko a continuator of the Romantic tradition of being a people’s guide. Therefore, the final declaration of esteem has a double justification: a social one and a very personal one.

⁴⁶ In a very similar manner, Seweryn Kapliński bade farewell in 1849 to Fryderyk Chopin when he began his equally turgid poem with the words: *Chopin died!* (*Na śmierć Chopina*, “Biblioteka Warszawska” 1849, vol. 4, p. 560. Quoted after K. Maciąg, *Naczelnym u nas jest artystą...*, p. 205).

A bit earlier, that same *Tygodnik Mód i Powieści* had published a poem by Maksymilian Prздеcki⁴⁷ titled *Na skon Moniuszki*, which opens with a dramatic exclamation: "Oh! great sorrow, painful permeates our life!..."⁴⁸, preceded by a short quote from Jontek's aria functioning as a motto. The entire text, consistently being a poetic call to the readers, is divided into four fragments. The first two stanzas, both of which consist of five Polish alexandrine lines, were based on actual images. First, the musician's quenched life is compared to fading sun, but – unlike in the case of stars rising and setting – death is an irreversible event. In the second stanza, the silence which was experienced by the nation after Moniuszko's death is juxtaposed with a suggestion of singing being continued in front of God. Further, there are two eight-line stanzas which clearly imitate the rhythm of a sorrowful song or a *dumka*. Afterwards, there returns a longer Polish alexandrine stanza, which emphasises the religious nature of Moniuszko's music, combining it with Romantic – Mickiewicz's, to be precise – perception of the world. Finally, the author returns to octosyllabic verse to express the words of "praise and glory" and the wishes of "eternal harmony". Everything appears to be very exalted, and yet stereotypical, which is why one should appreciate the aptness of Witold Rudziński's remark when he considered Prздеcki's poetic farewell as a talentless work, and summarised its form condescendingly as a "half poem, half lyrical prose"⁴⁹.

Próżno cię Mistrzu echa wzywają narodu, Grobowa zewsząd cisza, – zasnąłeś na wieki!... Anioł śmierci zagasłe przywarł ci powieki, I próżno serce ziomka twej lutni przyzywa, Już nie nam ale Stwórcy duch twój hymny [śpiewa... (...)	In vain, the nation's echoes call upon you, The overwhelming dead silence, – you fell [asleep for ever!... The angel of death closed your lightless eyes, And in vain your countrymen's hearts call upon [your lute, It is no longer to us but to the Creator that your [spirit sings hymns... (...)
Ach! to odgłos pieśni twojej Jeszcze żywo brzmi... W sercach naszych cuda roi I zachwytu łzy...	Alas! it is the sound of your song Still resonating vividly... Creates miracles in our hearts And the tears of admiration...
O! niech szumią górne jary Z nad Wiślanych fal... Niech roznoszą smutne gwary Nasz serdeczny żal!...	Oh! may top ravines hum From over the Vistula's waves... May they spread the sad noise Our heart-felt grief!...

⁴⁷ In Rudziński's view, Prздеcki was, similarly to Ejsmont, a law student (idem., *Stanisław Moniuszko...*, part II, p. 846).

⁴⁸ M. Prздеcki, *Na skon Moniuszki*, "Tygodnik Mód i Powieści" 1872, issue 25, p. 1.

⁴⁹ W. Rudziński, *Stanisław Moniuszko...*, part II, p. 847.

(...)	(...)
Tyś nam Niebo otwierał Mistrzu nasz kochany!	You opened the Heaven to us, our beloved
Twa muzyka od kołysk niosła nas w błękity –	[Master!
Byłeś silny i rzewny, tęskny naprzemiany,	Your music carried us from cradles into
I skarby uczuć swoich stroiłeś w zachwyty.	[heavens –
Czyś z Adamem po stepach Akermanu chodził,	You were strong and sorrowful, wistful
Czyś z Krymskich gór wierzchołka uwielbiał	[alternatingly,
[przyrodę,	And the treasures of your feelings you tunes in
Czyś hymny po świątyniach wspinał	[admiration.
[zawodził –	Whether you strolled the steppe of Akerman
Twe dźwięki zawsze cudne, zawsze świeże,	[with Adam,
[młode!	Or cherished nature from Crimea's mountain
	[tops,
	Or sang wonderful hymns through temples –
	Your sounds always wonderful, always fresh,
	[young!

A poem by Jerzy Laskarys, another of Moniuszko's acquaintances from Vilnius, deserves particular attention. "Siostrzyce" was published in *Opiekun Domowy*⁵⁰ only four months prior to the composer's death. The text begins in an almost fairy-tale-like, fantastic way: "I once dreamt that I was on a distant voyage". It has a fundamental epic nature. It is a story of a night storm at sea and a ship which cannot make port due to high waves. Meanwhile, people are gathering on the shore, eager to help the quarrelling sailors uncertain of their fate. They are led by an old man "similar to Jehova / Who called worlds to being". However, even his good will, wisdom, and knowledge cannot resolve the dramatic situation. Help will eventually be offered by mysterious young women.

Wtem z nagłą, – ujrzałem po starca prawicy	Suddenly, – I saw to the right of the old man
Dwie ciche dziewicze postacie,	Two quiet womanly figures,
Jak objaw widomy anielskiej tęsknicy	As a visible symptom of angelic longing
Po duszy strzeżonej utracie;	After the loss of a protected soul;
Powiewne ich szaty, na chmurnym tle nieba	Their airy garments, on the cloudy backdrop
Mignęły mi gwiazdą przewodnią,	[of the sky
A u stóp ich czarna skalista ta gleba	Flickered a leading star,
Błyskała jutrzrenką pogodną.	And at their feet black rocky soil
	Flashed a fair-weather daybreak.

Of course, this lengthy detail-filled story, built of a series of literary clichés, seems mainly an attempt at indicating the role in the life of the nation (the

⁵⁰ J. Laskarys, *Siostrzyce (wiersz poświęcony S. Moniuszce)*, "Opiekun Domowy" 1872, issue 12, pp. 91-92. Jerzy Laskarys (1828-1888) – poet, prose writer and journalist, author of, e.g., *Kartki z życia* (1856), satirical *Rarogi salonowe* (1860) and *Rarogi obywatelskie* (1861), and *Pamiętki starego szlachcica* (1883). He left for Paris after participating in the January Uprising. He returned to Poland in 1870.

motif of the storm is the first clear metaphor of captivity and struggle) that two arts related within the Romantic and post-Romantic thought have to fulfil. They, i.e. poetry and music – as the titular sisters – accompany the struggles of the sailors. One of the figures, black-haired, is playing the harp. She is courageous and rebellious; she challenges the storm, responds with madness to madness. She is like a determined Romantic protagonist, a *wajdelote* [a pagan prophet, lower priest, gusler, songster, seer and bard], ready to argue with God. She eventually loses.

I harfa zabrzmiała akordem szalonym	And the harp sounded in a mad chord
Jak groźba rzucona naturze.	As if a threat cast to nature.
Jak wyzew posłany i rzeczym stworzonym	As an accusation sent to things created
I temu co stwarza te burze;	And that who creates the storms;
I głosem donośnym, głuszącym szum morza	And in a loud voice, deafening the hum of the sea
Śpiewała to dumę boleści,	She sang the painful duma,
To piosnkę nadziei przejrzystą jak zorza –	Or a song of hope clear as the aurora –
A lubą jak uśmiech niewieści,	And dear as a young girl's smile,
To przeszłość olbrzymią trącała tonami	Then she touched upon great past with tones
Pod nieba czarnego sklepienie,	Under the black vault of the sky,
Lecz niebo wtórzyło głuchymi gromami	But the sky chimed with deafening thunder
Nieczule jak twarde sumienie.	Heartless as harsh conscience.
Snać zakląć tę burzę śpiewaczka pragnęła,	The singer wanted to charm the storm,
Ukoić nam dusze znękanę,	Sooth our troubled souls,
Wtem z głośnym rozjękiem, acz harfa nie	Suddenly, in a loud moan, but the harp did not
[drgnęła,	[move,
Prysnęły jej struny zerwane;	Its broken strings snapped;
Dziewica w obłądzie swe piersi obwiła	The maiden in her madness enclosed her chest
Rękami nad sercem co boli	In her arms over her heart that ached
I martwe wejrzenie w obłoki utkwiła	And affixed a dead stare into the clouds
Jak posąg nadmiernej niedoli.	As if a statue of excessive despair.

The other sister, light-haired and mild, draws inspiration from her defeated sister, but she represents a different approach to the force – one which is mild, sorrowful, strong, yet soothing. Moreover, this girl's angelic sweetness has its source in prayer, in spiritual experience. It is not difficult to find in this vision a reflection of the sisters from *Lilla Weneda* by Juliusz Słowacki.

Lecz cały hymn pełen bezbrzeżnej miłości,	But the whole hymn full of endless love,
Pokory, nadziei i wiary;	Humility, hope and faith;
I pieśń ta bez słowa, jak uczuć wszechzgodą,	And this song without a word, like the
Niesiona na burzy powiewie	[all-agreement of feelings,
Płynęła pod niebo – a za nią pogoda	Carried on the gust of the storm
Szła w świętym zrodzona posiewie;	Flew under the sky – and fair weather with it
I pieśnią dziewczęcia konała wśród ciszy,	Went born in the sacred sowing;
I burza konała z jej tonem –	And it died with the girl's song in quiet,
	And the storm died with its tone –

The conclusion of the poem explains accurately what significance the readers should assign to the figures of the sisters; it thus imposes the allegorical key. If it had not been for the subtitle, the relations with the creator of *Halka* would have been difficult to grasp. The dedication ensures that the readers see in the description of the younger sister an interpretation of Moniuszko's music: its relations with religion, its harmony of tones, the natural melody combining the moods of joyfulness and sorrow, and the utilisation of folk and manor traditions.

Despite the shortcomings of its form, Laskarys' poem is worth remembering also as a voice in the rise and fall of the debate in the periodicals of that time on the role of music, its place in the life of the Polish society, and the principles of art correspondence. Laskarys often returned to the musical issues within that period. Also, in 1872, *Tygodnik Mód i Powieści* published the poems titled *Muzyka* and *Do grajka*⁵¹. In fact, the latter one may have also referred indirectly to Moniuszko, suggesting that the music the purpose of which was to be a "balm for the soul" shall not find a place for itself within the world of the so-called progress and stunted hearts. Considering the fact that the poem was published soon after the funeral, it may include some kind of disappointment resulting from a reflection on the composer's fortunes. In *Muzyka*, printed early that year, Laskarys wrote about the exceptional ability of the titular art to express the simplest and yet deepest of emotions, which bring a human being close to God, and which are understandable to everyone.

Ton, melodia, pieśń, uczucie,
W jednym silnym serca rzucie,
Więcej powie
Niżli w słowie
Zawrzeć może duch.
[...]

Tone, melody, song, emotion,
In one strong act of the heart,
Will say more
Than in words
The spirit may include.
[...]

Więc melodia w swej czystości,
To odwieczny jęk ludzkości,
Wieczna skarga
Co się targa
Aż do Boga stóp.

So melody in its purity,
Is an eternal moan of humanity,
An eternal complaint
Which hustles
Up to God's feet.

The notion of the relationship between poetry and music was discussed in various reviews of Moniuszko's works and, later, in recollections about him. An outline about the composer – published in *Kronika Rodzinna* on 15 June, 1872 – was also preceded by a similarly themed poetic fragment⁵²:

⁵¹ J. Laskarys, *Muzyka*, "Tygodnik Mód i Powieści" 1872, issue 5, p. 1; idem., *Do grajka*, "Tygodnik Mód i Powieści" 1872, issue 29, p. 1.

⁵² [a.a], *Stanisław Moniuszko*, „Kronika Rodzinna” 1872, no. 18, p. 273.

Śpiew i poezja, owo równie Natchnień niebieskich – i gdzie siostry bliźnie Stają po duchu jak wierne siostrzyce, Tam Bóg przebywa z człowiekiem.	Song and poetry, those equals Of divine inspiration – and where twin sisters Stand after the spirit like trusting sisters, There God resides with man.
Wszemchnocna słowa nad sercem potęga, Lecz gdy śpiew serca skrzydła mu przyprowi, To powódź tonów nieba już dosięga, A duch się ludzki w tej powodzi pławi.	The all-powerful force of words over the heart, But when the song of the heart gives it wings, The flood of tones reaches the heaven, And human spirit bathes in this flood.

The previously mentioned Wincenty Korotyński entitled his article about the author of *Hrabina* in the telling manner: *Moniuszko the poet*. He did not do so only to indicate the composer's writing skill, but, rather, to prove that in musical forms artists have to possess sensitivity in both domains: "Music and poetry; two sisters. A poet (of the old school, not a decadent) cannot form melodious stanzas if he himself cannot play an instrument or, at least, does not have a «musical ear». A composer will not be able to apply tones to words if he does not know the structures of stanzas, rhythms and rhymes"⁵³.

Finally, allow me reference two short poems by Władysław Karoli, published in 1887 under one title, namely *Stanisławowi Moniuszce*⁵⁴. The first one begins with the words: "Oh Poet, the prophet of tones". Moniuszko the prophet is depicted as God's chosen one, endowed with a gold-string lute and an almost inhuman gift of reaching the secrets of human hearts and transforming them through music. Clearly, such traits were explained in an extremely Romantic manner – with the love for the people and the homeland. However, the influence of music also depends on the sensitivity of listeners, which, according to Karoli, is spiritual rather than aesthetic.

Kto przyjął w serce tony – dośpiewał wyrazy, Kto pieśni nie zrozumiał – serce miał lodowe...	Whoever accepted the tones in his heart – shall [add the words, Who did not understand the song – had a heart [of ice...
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The second fragment assumes the shape of a poem of a call to the readers. It can be interpreted twofold. Firstly, one might place emphasis on the intimacy of the lyrical situation. Then, the direct recipient of the poet's words would be the mother deep in despair after losing her son as she still

⁵³ W. Korotyński, *op. cit.*, p. 3.

⁵⁴ W. Karoli, *Stanisławowi Moniuszce*, "Echo Muzyczne, Teatralne i Artystyczne" 1887, issue 218, p. 565. Karoli (1869-1913) – a man of letters, journalist, collaborator of many Warsaw-based newspapers, e.g. *Tygodnik Ilustrowany*, *Biesiada Literacka*, and *Wędrowiec*, but, first and foremost, a photographer acknowledged with many awards for his works and the promotion of the art of photography through *Kalendarz Fotograficzny*, which he established.

does not realise that music is stronger than death and it will ensure the artist's life after death.

Nad mogiłą płacz, jęk dzwonu
Płaczesz matko miła,
Bóg powołał go do tronu,
Tyś dźwięki straciła...
Tam gdzie złożył swoją głowę,
Wśród cmentarnej ciszy,
Z dali dźwięki kurantowe,
Biegne... on je słyszy...
Obudził się zegar stary,
Bije z całej siły,
Matko piękny ton fanfary,
Słyszysz syn z mogiły!

Cry on the tomb, the wail of the bell
You cry, oh dear mother,
God has called him to his throne,
You have lost the sounds...
There where he laid his head,
Among the cemetery silence,
Carillon sounds from afar,
I run... he hears them...
The old clock awoke,
It chimes with all its strength,
Oh mother, the beautiful tone of the fanfare,
Your son hears from the grave!

Such a reading enables one to appreciate the originality of the description of individual experiences and the condensing of emotions, which positively distinguished Karoli's poem and assigned a more modern taint to it. If, however, one realises that Elżbieta, Moniuszko's mother, died in 1850, the allegorical meanings of the poem appear more accurate. The mother is simply a personification of Poland, while the chiming clock indicates the patriotic meanings assigned to the *Straszny dwór* opera. Either way, neither of the interpretations adds anything new to the descriptions of Moniuszko's music in the 19th-century poetry.

One has to admit that Moniuszko was unlucky in terms of the authors who attempted to celebrate him with their poetic creations. He was not commemorated with a work even close to Norwid's *Fortepian Szopena*⁵⁵. What is left is several celebratory paeans, the collection of which could most probably be expanded with a few more works in the course of further studies. Do they offer a basis for any summation? I believe that this outline enables me to identify at least three issues. First of all, the mode of writing about Moniuszko was changing. In the 1850s and 1860s, he was mainly treated as a "countryman", a "compatriot"; authors emphasised the sources

⁵⁵ It would be difficult to fully refer in this article to the poems written in celebration of Chopin even though they surely constitute an extremely interesting plain for comparison. There are quite a few of these even if one limited the collection to 19th-century poetry only. Allow me to list a few examples: *Fryderyk Szopen. Fantazja* by Włodzimierz Wolski; *Niemcewicz, Słowacki, Szopen. Piosenka* by Teofil Lenartowicz; *W rocznicę śmierci Szopena* by Maria Konopnicka; *Cień Chopina* by Kazimierz Przerwa-Tetmajer. Most of these poems have already been discussed in excellent academic studies. Vide the already referenced K. Maciąg, 'Naczelnym u nas jest artystą...', pp. 193-224, as well as: O.M. Żukowski, *Fryderyk Chopin w świetle poezji polskiej*, Lviv 1910; *Fryderyk Chopin natchnieniem poetów. Antologia poetycka. W setną rocznicę śmierci*, ed. K. Kobylańska, Warsaw 1949; *Wiersze o Chopinie. Antologia i bibliografia*, collected and edited by E. Słuszkiewicz, foreword by J. Przyboś, Kraków 1968.

which were the inspiration for his music, and his particular talent, but they also focused on the kind of the cultural and social mission fulfilled for the benefit of the community – first, of the “little homeland” of Lithuania, and, later, more broadly, of Poles. In time, the celebratory portrait of Moniuszko was setting in bronze. There were appearing more and more hackneyed idioms and designations which expressed the authors’ convictions of the spiritual and national functions of his output. The composer was termed a minstrel and a defender of the people, a *lirnyk* and a prince of music⁵⁶. In the most recent of the discussed works, Karoli called him a prophet and a poet.

Secondly, it is clear that from the very beginning the authors focused on trying to convey in their poetry the reactions of the common recipients as these constituted the basic criteria which determined the importance assigned to Moniuszko’s music. As Irena Poniatowska pointed out in the article titled *Chopin – czwarty wieszcz*⁵⁷, the conviction about the grandness of art was rather intuitive in the criticism of the 19th-century. Authors were often discussed in metaphors and those writing about them were not going into any detailed musicological analyses. The researcher noted:

Romantic criticism quite often featured a view that the category of form did not actually apply to music. The notion of an ideal, in the sense of an expression of experiences, was only poetic or visual. That was also how music was discussed.⁵⁸

No wonder, then, that the audience was not trained for receiving music, of which Moniuszko was aware, as was Józef Ignacy Kraszewski when reviewing his *Śpiewnik domowy*:

We would only like to ask the esteemed composer to, considering the future and the desired popularity of his songs, to make them, as much as possible, accessible to the general public which has little experience and is unwilling to cope with even the mildest difficulty. (...) so that he comes down to the notion of the general public and made [his music] simple.⁵⁹

It seems that Moniuszko would not hold against the authors of the poems the fact that in their paeans they emphasised the (common for him) moving of the heart, sorrowful nature, and simplicity; that they indicated the possibility of an internal transformation of the listeners and the deepening of family and patriotic feelings; that they mainly noticed the Polish

⁵⁶ This process of setting in bronze, i.e. transforming the truth about the composer into a myth which stemmed from the Romantic and post-Romantic traditions, were already convincingly discussed by A. Topolska, who used the examples of reviews and critical writings in the domain of music.

⁵⁷ I. Poniatowska, *Chopin – czwarty wieszcz*, [in:] *Topos narodowy w muzyce polskiej pierwszej połowy XIX wieku*, ed. W. Nowik, Warsaw 2006, p. 262.

⁵⁸ *Ibid.*

⁵⁹ “Tygodnik Petersburski” 1842, issue 73. As quoted in: J. Leończuk, *Słowo w pieśniach Stanisława Moniuszki*, [in:] *Książę muzyki naszej. Twórczość Stanisława Moniuszki jako dziedzictwo kultury polskiej i europejskiej*. *Studia*, ed. T. Baranowski, Warsaw 2008, p. 68.

musical traits based on the relationships with the literary propositions of Romanticism. Mieczysław Tomaszewski, a contemporary researcher, once concluded that Moniuszko "(...) just like Schubert, to a larger extent created works for his listeners than he expressed himself – as it was done by, e.g. Schumann or later by Chopin (...)"⁶⁰.

This conclusion entails the third issue: what is absent from this poetic summary? What was omitted? One would have to admit that there were very few references to Moniuszko's technical mastery, his education, the diversity of his musical forms, or the intellectual foundation of many of his works. In terms of the titles of works referenced, those were dominated by cantos, *Halka*, and *Straszny dwór*. No one mentioned, let us say, *Paria* or *Jawnuta*, whose exotic staffage was generally not understood or not appreciated⁶¹. They also made relatively few references to the issues of religion, which would have stepped outside the emotional clichés. The author of "Echa warszawskie", a section of *Przegląd Tygodniowy Życia Społecznego, Literatury i Sztuk Pięknych*, in a farewell obituary thus wrote about the roles which Moniuszko had fulfilled: "He only gave himself to us, he lived and created for us. He did not stride to foreign nations (...) It was in him that the vital lyrical genius of the nation gathered the strongest". He combined "all the elements of our society"⁶². It would be difficult to avoid the impression that this was a very particular truth about Moniuszko – one which his contemporary audience needed and for which they were prepared.

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⁶⁰ M. Tomaszewski, *O muzyce polskiej w perspektywie intertekstualnej. Studia i szkice*, Kraków 2005, p. 68.

⁶¹ A. Topolska, *Mit wieszczka...*, pp. 132-139.

⁶² [a.a.], *Echa warszawskie*, "Przegląd Tygodniowy Życia Społecznego, Literatury i Sztuk Pięknych" 1872, year VII, issue 23, p. 178.

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SUMMARY

This article has a nature of a record. It was inspired by the 200th anniversary of the birth of Stanisław Moniuszko, and its main goal is to reference selected celebratory poems created in the 19th century in order to commemorate the composer. The author of this article indicated how different authors interpreted the ideological expressions of Moniuszko's music, its sources, and the functions it fulfilled. She also discussed the directions of the evolution regarding how the composer was depicted in poetry, as he was initially perceived as a "native busker", a Vilnius lyrnik, and a compatriot, and he gradually gained the rank of a folk minstrel and a prophet able to reproduce the "lyrical genius of the nation".

Keywords

Stanisław Moniuszko, celebratory poetry, poetic paeans, myth of prophet/lyrnik

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