

History in Song: Maria Szymanowska and Julian Ursyn Niemcewicz's Śpiewy historyczne

They were read, they were sung; ladies contributed to this decorative edition with their drawings and music; girls learned the songs by heart and, in this way, they loved, they learned the country's history [...] Nobody dared not to know Niemcewicz's book and to admit that they did not know the history of their homeland.

With these words, Prince Adam Jerzy Czartoryski captured the enormous impact of Niemcewicz's *Śpiewy historyczne* on Polish culture. In my study, I will focus on the music, created for all 33 chants by a group of amateur and professional composers, including Maria Szymanowska. This monumental and patriotic poetry collection was written by a poet, politician, educator, journalist, and freedom fighter, Julian Ursyn Niemcewicz (1758–1841) who was also a deputy to the Four-Year Sejm, a member of the Patriotic Party, a leading advocate of the Constitution of May 3, 1791, Tadeusz Kościuszko's right hand during the 1794 Insurrection, a member of governments in the Duchy of Warsaw, the Congress Kingdom and the November Uprising, and the president of the Society of Friends of Learning in Warsaw (1827–1831).

Niemcewicz's educational approach to history was the primary reason for the design and content of *Śpiewy historyczne* where each of the 33 poems was accompanied by an essay (*Przydatki do śpiewu...*) explaining its historical background. Each poem was also set to music and illustrated with an engraving of a notable scene from the life of its hero. Niemcewicz opened the volume with *Bogurodzica*, a 13th century Marian hymn that served as Poland's national anthem at coronations and at the Battle of Grunwald, and was also sung (as the poet stated in the Introduction), in Gniezno at the tomb of St. Adalbert (Święty Wojciech) the patron saint of Poland. The main body of the volume was created in 1808–1810, on commission from the Warsaw Society of the Friends of Learning (see Figure 1: Frontispiece of the 1816

edition), but the first poem was written already in 1786 and set to music by a noblewoman, Konstancja Narbut-Dembowska. As the poet writes in the *Przydatki do śpiewu o Stanisławie Żółkiewskim* (p. 201): “This chant, for thirty years, since it was written in 1786, due to the sweetness and delight of the music by Lady Konstancja Dembowska has been repeated by the lips of the fair sex until this very day; this became the reason for the Royal Society to have an account of the distinguished acts of our kings and heroes done in a similar fashion”.¹ Another source of inspiration came from a Ukrainian folk tradition, that is the genre of “duma” – narrative chants transmitted orally by wandering folk bards. However, some literary scholars attribute the inspiration to Ossianic Chants, a highly influential early-19th century forgery; Niemcewicz himself mentions Ossian and Scottish historical chants in the preface to his volume.² (See Figure 2 for the text and music from 1816).

The volume was a “bestseller” of Polish literature throughout the 19th century, with at least 16 editions between 1816 and 1899. As it was customary at the time, the first, luxury publication of 1816 (enriched with engravings and music settings) was supported with a subscription and printed with six pages of the names of its benefactors that bought the 450 subscription tickets.³ The list (discussed below) included the elder Chopin and other teachers of

¹ Julian Ursyn Niemcewicz, *Addendum to the Chant about Stanisław Żółkiewski*, *Śpiewy historyczne* (Lwów: Nakładem Kajetana Jabłońskiego, 1849): 201. According to Jerzy Miziołek and Hubert Kowalski, this poem, published in 1816 without the music was the subject of musical improvisations by young Fryderyk Chopin; it also was singled out by Nowosiłcow as anti-Russian and gave grounds for censoring the book until 1835. Jerzy Miziołek and Hubert Kowalski, *Uniwersytet Warszawski i młody Chopin* (Warszawa: Reconstructions, 2013).

² Joanna Dybiec-Gajer, “Paratextual Transitions of Travel Texts: The Case of Jan Potocki’s *Voyage en Turquie et en Égypte* (1789) and its Polish Translation”, in *InTRAlinea*, *online translation journal* (2013) http://www.intralinea.org/specials/article/paratextual_transitions_of_travel_texts.

³ Niemcewicz’s memoirs and the introduction to this volume discuss the production difficulties – the paper was imported from England and the engraving done in Dresden and Leipzig, based on original drawings by aristocratic ladies and music manuscripts selected for inclusion by the poet. According to Ewa Talma’s unpublished study of the *Historical Chants*, the 1816 printing did not include all the music composed for it, and also some illustrations were missing. However, the copy preserved in the Jagiellonian University Library that I consulted, had all the items intact. Chopin’s family may have owned an incomplete copy – missing even the chant on Stanisław Żółkiewski; since the young musician is known to have improvised his own music to that text (see Miziołek and Kowalski, *op. cit.*). Similarly, the Polish Library in Paris owns a copy of the 1816 edition, donated by Niemcewicz, that has many missing items. I believe that some, but not all copies were incomplete; a more extensive archival search is needed to resolve this issue.

Warsaw Lyceum, as well as aristocrats, scholars, officers, government officials, musicians, artists, and the clergy. All together, 1,500 copies were sold in seven months, and the demand was so high that two more editions were issued in 1818 and 1819.⁴ There were no publications in Russian lands until 1859 (due to the censorship edict of 16 July 1819) and because of their role in awakening “patriotic feelings”, the teaching of *Historical Chants* in schools was banned by the Russian authorities in 1827.⁵ Subsequent printings were issued not in the Russian-occupied Poland, but in Galicia: in 1835 (Kraków), 1849 (Lwów) and 1852 (Przemyśl, a “songbook” edition).⁶

While selecting the 33 kings and heroes to commemorate, Niemcewicz picked some Piast rulers and all the kings from Kazimierz the Great to Jan III Sobieski, but skipped the disastrous Saxon years, and replaced the last king, Stanisław August Poniatowski, with his nephew, Prince Józef Poniatowski (1763–1813), a commander in the Kościuszko Insurrection, the chief of Polish Army for the Duchy of Warsaw, and a hero of Napoleonic wars, who died near Leipzig in October 1813. The selection of military heroes presented to generations of Polish youth as exemplars of virtuous statesmanship highlights Niemcewicz’s anti-Russian views: the hetmans and princes primarily fought against Muscovy and lived in the Grand Duchy of Lithuania, or in Galicia. Even a negative lesson from the life of a traitor, in *Duma o Michale Glińskim* (Duma about Michał Gliński, 1460s–1534), had the Polish-Muscovite conflict as a background. Maria Szymanowska’s setting of this chant is among the most elaborate and artistically advanced in the entire collection (Figure 3).

The most important person in the circle of Niemcewicz’s co-authors and sponsors, was Maria Anna Princess Czartoryska Duchess of Württemberg (1768–1854), a daughter of the famous arts benefactor, Izabela Fleming Czartoryska. This writer and philanthropist was the driving force of a community of patriotically-minded artists, musicians, poets, nobility, and aristocrats that gathered at her literary

⁴ Anna Mateusiak “Historia w dziewiętnastowiecznym wydaniu: Edytorskie losy Śpiewów historycznych Juliana Ursyna Niemcewicza”, [History in the 19th century edition: Editorial history of Historical Chants by Julian Ursyn Niemcewicz], *Sztuka Edycji* 1 (2011): p. 27.

⁵ Fryderyk Skarbek, *Pamiętniki* [Memoirs] (Poznań: Żupański, 1878), 136, cited from Halina Goldberg, *Music in Chopin’s Warsaw* (London and New York: Oxford University Press, 2008), 104.

⁶ Mateusiak, *op. cit.*, 29–30.

salons, Azure Saturdays, held in Warsaw in the years 1806–1816. Married to the Prussian Duke Louis de Württemberg, she had divorced him in 1793 after his infamous role in the partitions. Thus, she sacrificed her family happiness for the love of homeland: she returned from Pomerania to Poland and left her only son behind. Her patriotism found expression in the cultivation of Polish culture in her salons. Czartoryska was the employer, mentor and/or supporter of composers Franciszek Lessel, Cecilia Beydale, Salomea Paris, and Maria Szymanowska (all represented in *Historical Chants*). After her forced emigration to Paris in 1831, she became the dedicatee of Chopin's Mazurkas Op. 30 published in 1837. As a writer, she is best remembered for Poland's first romantic novel *Malwina czyli domysłność serca* (*Malwina, or the Intuitions of the Heart*) of 1816.

Czartoryska's impact on *Śpiewy historyczne* may be seen in the elevated role of women in creating the music and illustrations for the ambitiously designed volume: "known for their graces, civil virtues and talents, Polish women worked on those [songs and engravings]. The names of Ladies that wrote the music or created the drawings for the engravings may be found impressed on the metal plates". Indeed, Czartoryska herself was among the composers: she wrote a song about Hetman Stefan Potocki (1624–1648), an F Minor dirge mourning the young hero, who fought the Chmielnicki Uprising and died in captivity (Figure 4). Her influence may also be seen in the inclusion of a lament about the death of her beloved idol, Prince Józef Poniatowski in 1813, the *Plaint on the Funeral of Prince Poniatowski*. This late insertion changed the tone of the entire volume that Niemcewicz had previously ended on a triumphant note, with the victorious King Jan III Sobieski. The "funeral march and lament"⁷ was penned by Czartoryska's natural son, Franciszek Lessel (1780–1838), who authored music for the greatest number of songs: 10 settings of Niemcewicz's chants and a two-voice arrangement of *Bogurodzica*.

Besides Maria Duchess Czartoryska, other countesses and princesses composed music about their ancestors or relatives. Zofia Duchess Zamoyska, Maria's sister, penned a song about Hetman-Chancellor Jan Zamoyski. Niemcewicz's commemoration of Hetman Jan Karol Chodkiewicz was set to music by Countess

⁷ Designation by Halina Goldberg (2008), 102.

Chodkiewiczowa, the wife of a Hetman's descendant, Aleksander Chodkiewicz (1776–1838), a war hero, senator, inventor and publisher. Interestingly, Chodkiewicz and Zamoyska are linked to Szymanowska's biography. Their connection through Czartoryska's Azure Saturday salons is not hard to establish. Zamoyska was a sponsor that shared Szymanowska's taste in elegant attire and romantic music, while Gen. Chodkiewicz is credited with one of Szymanowska's portraits, which was engraved in his workshop, probably by his collaborator, Walenty Śliwicki.⁸

Who were the other composers of *Historical Chants*? In addition to aristocrats, there were professionals, such as Józef Deszczyński and several of Czartoryska-Wirtemberska's protégés – Cecylie Beydale, Salomea Paris, and Franciszek Lessel, the most prolific among them. Lessel's elevated position as the author of ten, diverse songs – heroic marches, polonaises, hymns, and funeral laments – as well as an arrangement of *Bogurodzica* indirectly supports my thesis of the Duchess's impact on the content of Niemcewicz's opus.

Karol Kurpiński (1785–1857), the principal conductor of the Warsaw Opera until 1840 wrote six songs. His contributions reveal his talent as an opera composer, who knew how to create drama and shifting moods with the simplest of resources. Some of his songs are accompanied with an Alberti bass, while others feature chordal sequences, or ornamental, flowing triplets. There are unusual meters, such as 8/4 for *Król Aleksander*, 2 for *Zygmunt August*, or 12/8 for *Michał Korybut*. In *Stefan Czarniecki* the piano features a range of rhythmic figures and register contrasts, with elements of a *Maestoso* polonaise (though the meter is duple, see Figure 5). This magnificent song displaced Maria Szymanowska's composition on the same text. Her *Stefan Czarniecki*, in B-flat Major, common time (4/4), and tempo *Maestoso*, has a flowing, memorable melody and a richly varied piano part (triplets, dotted-note passages, chords, leaps, and register changes, see Figure 6). The replacement may have been due to the fact that Kurpiński's dramatic song was somewhat easier to perform and more suitable for the pedagogical purpose of the volume.

⁸ «On Genius and Virtue in the Professional Image of Maria Szymanowska» in *Annales de Centre Scientifique de l'Académie Polonaise des Sciences à Paris*, vol. 14 (2012): 256–278. Warsaw-Paris. First version presented at the Maria Szymanowska Symposium in Paris in 2011.

LIST OF COMPOSERS AND HEROES OF ŚPIEWY HISTORYCZNE

Composer	No.	Titles and Heroes of Songs
Cecylia Beydale (b. ?, d. 1854, Paris). Pianist, composer, protégé and illegitimate daughter of Duchess Maria Czartoryska-Wirtemberska, half-sister of Franciszek Lessel.*	2	<i>Bolesław Chrobry</i> (967–1025), <i>Leszek Biały</i> (1186–1227)
Maria Czartoryska-Wirtemberska, or Maria Anna Princess Czartoryska, Duchess von Württemberg-Montbéliard (1768–1854), writer and philanthropist, author of <i>Malvina</i> (1816), organizer of Azure Saturdays, literary salons in Warsaw.	1	<i>Stefan Potocki</i> (1624–1648)
Countess Chodkiewiczowa, wife of Aleksander Franciszek Chodkiewicz (1776–1838) who was brigadier general, senator; also chemist, printer, and writer (Szymanowska's portrait was printed by his company in Warsaw)	1	<i>O Chodkiewiczu</i> (Hetman Jan Karol Chodkiewicz, 1560–1621)
Józef Deszczyński (1781–1844), court conductor and composer for Count L. Rokicki in Horodyszcze, Lithuania; wrote over 100 pieces, two music comedies, songs, chamber music, overtures, many polonaises and works for piano.	1	<i>Zygmunt III</i> (King Sigismund III Vasa, 1566–1632)
Franciszka Kochanowska (b. 1787, d. 13 December 1821); a singer and composer.	1	<i>Kazimierz Mnich</i> (i.e., Kazimierz I, Odnowiciel, 1016–1058)
Karol Kurpiński (1785–1857), conductor, composer, and teacher, principal conductor of the Warsaw Opera to 1840, since 1810 in Warsaw; composer of numerous songs, operas, comic operas, chamber music, using classical style and stylized folklore.	6	<i>Bolesław Krzywousty</i> (Wrymouth, 1086–1138), <i>Król Aleksander</i> (Jagiellończyk, 1461–1506), <i>Zygmunt II August</i> (1520–1572), <i>Stefan Czarniecki</i> (1599–1665), <i>Władysław IV</i> (Vasa, 1595–1648), <i>Michał Korybut</i> (Wiśniowiecki, 1640–1673)
Franciszek Lessel (1780–1831) born in Puławy; a musician associated with the Czartoryski family; illegitimate son of Maria Czartoryska-Wirtemberska, adopted by court musician Wincenty Lessel. From 1799 to 1809 studied in Vienna with Józef Haydn; brought classical style to Poland. He later worked as an estate administrator for the Czartoryskis. He was in love with Beydale, before she was revealed to be his half-sister. Wrote six symphonies, a <i>Fantaisie</i> and other works for piano; a Trio for winds, and many songs.	11	<i>Bolesław Śmiały</i> (Bold, son of Kazimierz Mnich, 1040–1081), <i>Piast</i> , <i>Władysław Jagiełło</i> (1351–1434, married Jadwiga in 1386), <i>Zawisza Czarny</i> (1379–1428), <i>Kazimierz Jagiellończyk</i> (1427–1492), <i>Jan Tarnowski</i> (1488–1561), <i>Stefan Batory</i> (1533–1586), <i>Jan Kazimierz</i> (1609–1672), <i>Jan III Sobieski</i> (1629–1696), <i>Pogrzeb Ks. Józefa Poniatowskiego</i> (1763–1813), arrangement of Bogurodzica

* I thank Prof. Irena Poniatowska for bringing to my attention the research of Zofia Chechlińska that brought to light the relationships between Maria Duchess Czartoryska, Cecylia Beydale and Franciszek Lessel, discussed in her entry on Lessel for the *New Grove Online* (*New Grove Dictionary of Music and Musicians*).

Composer	No.	Titles and Heroes of Songs
Konstancja Narbuttówna (Narbut, n.d.) While the name indicates her status as “Panna/Miss” she was married to Józef Dembowski in the 18 th c. and set this poem to music in 1786.	1	<i>Duma o Żółkiewskim</i> (Hetman Stanisław Żółkiewski, 1547–1620)
Salomea Paris (b. 1800, d?, Warsaw); protégé of Maria Czartoryska-Wirtemberska. A child prodigy, composed the songs in her early teens; she was also a pianist, singer, harpist, and teacher responsible for all the female students at the Warsaw Conservatory. In 1822 gave a concert of her music, featuring the <i>Cherubini Variations</i> .	3	<i>Kazimierz Wielki</i> (1333–1370), <i>Zygmunt Pierwszy</i> (Zygmunt I Stary, Sigismund I the Old, 1467–1548), <i>Prince Konstanty Ostrogski</i> (1460–1530)
Laura Countess Potocka (1790–1868); daughter of Jan Nepomucen Potocki, Sejm representative, brigadier of cavalry, writer, Egyptologist, and traveler. Niece of Stanisław Kostka and Ignacy Potocki (Masons; patriotic nobility active in the 4-year Sejm, creation of the 3 rd May Constitution)	1	<i>Władysław Łokietek</i> (the Elbow-high; 1261–1333)
Count Rzewuski, probl. Wacław Rzewuski, son of Seweryn, (1784–1831), studied Turkish and Arabic, member of the Society of the Friends of Learning; travelled in the Middle East in 1818–1820, founded an orientalist scholarly journal, wrote and painted impressions from his travels.	1	<i>Władysław Warneńczyk</i> (Władysław III of Poland, 1424–1444)
Franciszek Wincenty Skibicki, mentioned in the <i>Słownik Muzyków Polskich</i> (1967) as having authored this one song	1	<i>Henryk Walezyusz</i> (Henry III of France, 1551–1589, son of Henry II, Valois)
Maria Szymanowska (b. 14 December 1789, Warsaw, d. 25 July 1831, St. Petersburg). She also wrote: <i>Kazimierz Wielki</i> (replaced in this edition with a song by Paris) and <i>Stefan Czarniecki</i> (replaced with a song by Kurpiński).	3	<i>Jadwiga K.P.</i> (1373–1399), <i>Jan Albrycht</i> (John I Albert, 3rd son of Kazimierz, 1459–1501), <i>Duma o Michale Glińskim</i> (Prince Michał Gliński; 1460–1534).
Zofia Princess Czartoryska, Countess Zamoyska (b. 1780, d. 1837 in Florence). Daughter of Izabela Fleming, younger sister of Maria Czartoryska; philanthropist, singer and composer. In 1813 she co-founded the Benevolent Society. The wife of Stanisław Kostka-Zamoyski, she had 10 children, and emigrated after 1831.	1	<i>Jan Zamoyski</i> (Grand Hetman, 1542–1605)

Several names of composers appear on the list of subscribers of the original 1816 edition. Franciszek Lessel bought three copies and Franciszek Skibicki one. The women were mostly represented by their relatives: “Hrabia Chodkiewicz Alex., Pulkownik” – the senator-inventor and husband of Hrabina Chodkiewiczowa; “Xiążę Czartoryski Adam, Senator” – the brother of Maria

Czartoryska and Zofia Zamoyska; “Xżę Czartoryski Konstanty” – their father. Senator Stanisław Zamoyski bought nine copies for his household (“dla swojego domu”). While composer Count Rzewuski was not a subscriber, his relative, Countess Platerowa from Rzewuskis bought a copy. Distinguished members of the aristocratic Potocki and Tarnowski families bought many volumes; Niemcewicz himself added four members of his family to subscribers. There are also two Szymanowskis on the list – Seweryn and Józef, the latter identified by the rank of “Zast. Podpref”. (Deputy Subprefect). This Szymanowski probably was the estranged husband of Maria. The subscribers included many school principals, professors and teachers, among them Chopin who ordered one copy, the Liceum Warszawskie that received three, and at least four other Lyceum professors that got one each – Stefanczyn, Szubert, Jasiński and Vogel. Various school districts including public and religious schools run by Fathers Pijar, such as Collegium Nobilium bought *Historical Chants* to further the patriotic education of their students. Some government officials may have subscribed for less than patriotic reasons: Maximilian Lewicki, the head of Secret Service, later targeted in the November Uprising, paid for three copies.

The simplest, truly amateurish songs are by Count Rzewuski (*Władysław Warneńczyk*) and Franciszka Kochanowska (*Kazimierz Mnich*). Songs by the young protégé of Duchess Czartoryska, Salomea Paris, are also quite simple, especially her portrait of the Ruthenian *Prince Konstanty Ostrogski*. Niemcewicz had selected this Orthodox Grand Hetman of Lithuania because of his victories over Muscovy and his non-Catholic faith, showing that Catholicism was not a pre-requisite for Polish patriotism. Alas, the Prince's stature was not reflected in the childish composition: exceedingly simple, its only virtue was being easy to sing and play. Of the five songs penned by Szymanowska, *Jan Albrycht* (Figure 7) belongs among such tuneful songs, with an easy accompaniment, a narrow-range melody, and an overall subordination of musical values to the function of conveying the meaning of the text. There are no counter-melodies and polyphony in the piano part; the only aspect of the pianist-composer's virtuosity may be detected in the fact that her chords are somewhat denser and require a greater span of the hands than chords used by others. Halina Goldberg identifies this piece as

a quasi-religious, majestic hymn.⁹ Szymanowska's praise of the virtuous and dedicated Queen Jadwiga (*Jadwiga, Królowa Polski*) also adhered to the editorial ideals of simple music subordinated to the meaning of the text (Figure 8). The song is in B-flat Major, common time, *Andante*, with stepwise melodies gently undulating up and down, and an Alberti-bass accompaniment, replaced by syncopated chords in the middle section. Its author was able to compose an accessible, popular song, while adhering to her artistic ideals.

In contrast, Szymanowska's *Duma o kniaziu Michale Glińskim* is the volume's most complex piece, a dramatic *Larghetto* spread out on two pages, with a somber *Lamentoso* mood and a tremolo accompaniment portraying suffering with a traditional rhetorical figure (Figure 4). The voice's rhetorical "exclamatio" figures – wide, accented leaps followed by stepwise descent – are used to portray the distress of the protagonist and heighten the dramatic tone of the song. Rhetorical figures associated with suffering were also used by another professional composer, Józef Deszczyński. His only contribution to the collection, a C Minor song entitled *Zygmunt III*, featured a descending chromatic bass line – an instance of what "musica poetica" treatises of the Baroque period called "pathopoeia" or "passus durusculus" – a rhetorical figure used to indicate descent into sorrow and despair.

There were two songs about Kazimierz Wielki (Casimir the Great), one published and one remaining in the manuscript. First, Szymanowska (Figure 9). Her manuscript piece is a clear instance of virtuosic *Stile brillante*. Set in E-flat Major, C (common time, 4/4), with a wide vocal ambitus spanning well over an octave (e4 to G5), the song features many wide leaps in the voice and a rhythmically complicated accompaniment with 32nd-note tremolos, changes of register, scalar passages, chords, and rhetorical figures illustrating the text. The song was too difficult for an average, unskilled musician and only accomplished, well-trained performers could give it justice. In contrast, the published version of *Kazimierz Wielki* by the child prodigy Salomea Paris (Figure 10) is more modest in style. Its "redeeming grace" that may have impacted its selection over Szymanowska's more artistic song is the use of a Polish national dance, the polonaise. As such, it must have been irresistible to

⁹ Goldberg (2008), 101.

the books' editors. How else to teach patriotism and pride, if not with a polonaise? Nonetheless, music historians have a hard time accepting Niemcewicz's decision to feature Paris's confection over Szymanowska's much more interesting piece. Here, pedagogical and patriotic value trumped artistic qualities.

An overview of the features of the entire body of the *Historical Chants* confirms this observation since the majority of the songs were crafted to be accessible, easy to sing and convey the meaning of the text. This is clear in an overview of the mostly slow tempos and majestic or heroic expression. The majority of songs maintain the basic "walking" tempo of the *Andante* or *Andantino* (17 songs), and *Moderato* (four songs). These slow tempi are sometimes, but not too often, associated with majestic moods (four songs are marked *Maestoso*), but mostly ensure the clear delivery of the texts consisting of multi-stanzaic ballads, sextains, or canzonettas. The fastest tempi are used in the songs (often set as heroic, military marches) about the warrior-kings, knights, or hetmans, such as Jan III Sobieski (*Allegro Maestoso*). The slowest tempi are used, with appropriate expressive markings, for the funeral laments of Prince Józef Poniatowski (*Adagio lamentoso*), Hetman Jan Tarnowski (*Lagrymosa*, corr. *Lachrymosa*), and the infamous traitor, Prince Michał Głiński (*Larghetto*). The majority of songs are in duple meters, mostly in common time or alla breve; with just three songs in a triple meter. Two chants are structured as polonaises, praising Kazimierz Wielki (by Salomea Paris) and Stefan Batory (by Franciszek Lessel). Finally, in terms of tonal structure of the cycle, there is no obvious, overarching progression of keys throughout the 33 chants. The mood is upbeat and positive: eight songs are in minor keys and 25 songs are in major keys. Stylistically, as already noted, the chants range from extremely simple, at a "beginner" level of keyboard proficiency, to complex dramatic scenes, maintaining the poetry's repeated stanzaic forms throughout. The poems differ in length from six stanzas of six lines each to 23 stanzas of 4 lines each. These songs were made for long evenings at home and could be sung solo or in a group.

In conclusion, let us consider the role of Szymanowska's contribution to *Śpiewy historyczne* for her career and posthumous reception. Given the large number of editions throughout

the 19th century and their popularity (though not all of these editions included music) the frequently reprinted patriotic textbook cemented Szymanowska's reputation as a talented composer, even if only three songs were published, compared with Kurpiński's six and Lessel's ten. Second, her participation in such a clearly patriotic endeavor marked her as a Polish patriot, someone to be remembered for her dedication and love of homeland. Third, by contributing the most complex and artistically ambitious song to the *Historical Chants*, she affirmed her position as one of the most notable composers of the century. A woman composer, at that, one that grew from a fertile environment of well educated aristocratic society, nurturing artists and musicians in their midst.

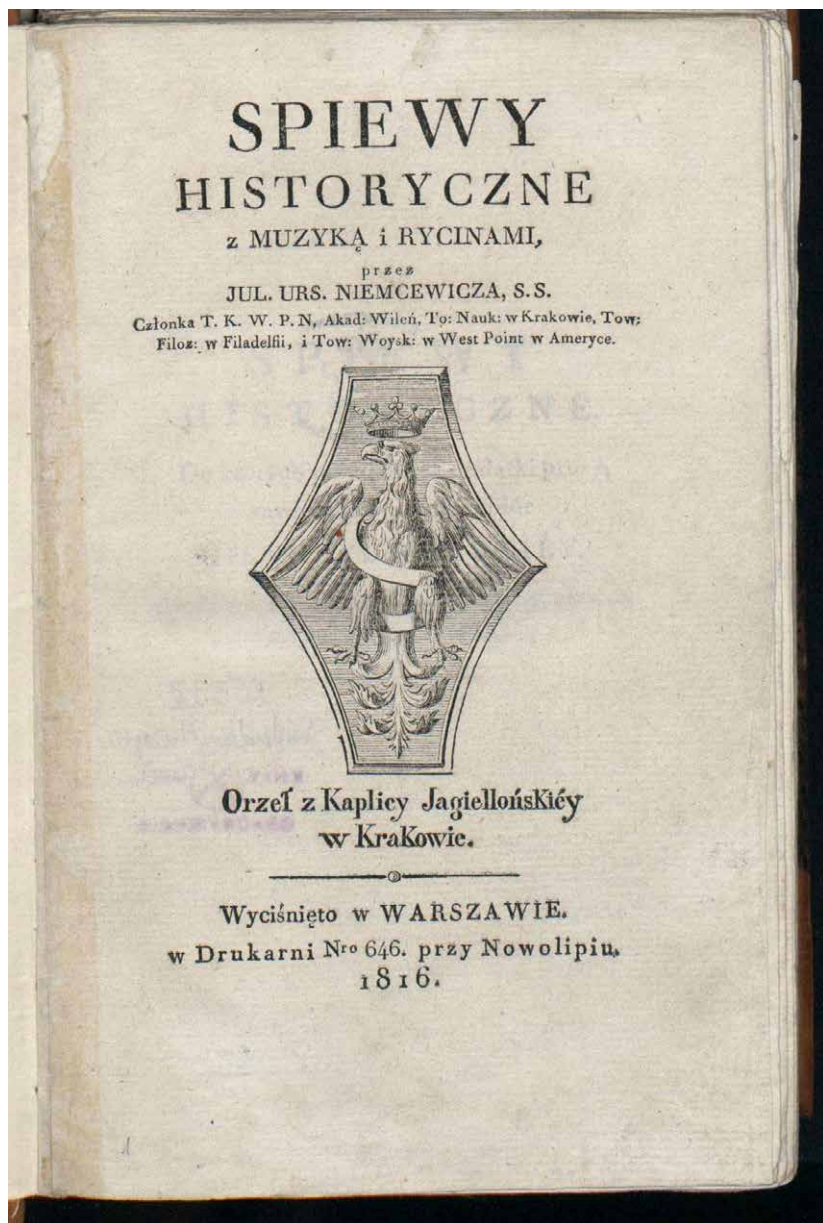


Fig. 1. Title page from Julian Ursyn Niemcewicz's *Śpiewy historyczne z muzyką i rycinami* (Historical Chants with Music and Engravings), 1816. Music Collection, Jagiellonian University Library, Kraków, catalogue no. 2533. Polska Biblioteka Internetowa, http://www.pbi.edu.pl/book_reader.php?p=17448. Accessed on April 12, 2014.

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S. Żółkiewski Śpiew historyczny.
z Muzyką P-ny Konst. Narbuttówny
Andante

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Fig. 2. S. Żółkiewski. *Śpiew historyczny z Muzyką P-ny Konst. Narbuttówny* (Historical Chant with the Music by Miss Konst[ancja] Narbuttówna) From *Śpiewy historyczne*, Jagiellonian University Library, 1816. Insert after page 299; Polska Biblioteka Internetowa, scan, page 352.

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Stefan Potocki Śpiew historyczny.
z Muzyką X^{ty} Czar. Württemberskiej.
Andantino

Śpiew

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Ślu chayeł Rycerze młodzi za łosney Lutni je czenie
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dał Sęmo

Fig. 3. Stefan Potocki. *Śpiew historyczny z Muzyką X-ny z Czar. Württemberskiej*. (Historical Chant with the music by Princess Czartoryska Wirtemberska). *Śpiewy historyczne*, Jagiellonian University Library, 1816. Insert after page 366. Polska Biblioteka Internetowa; scan, page 428.

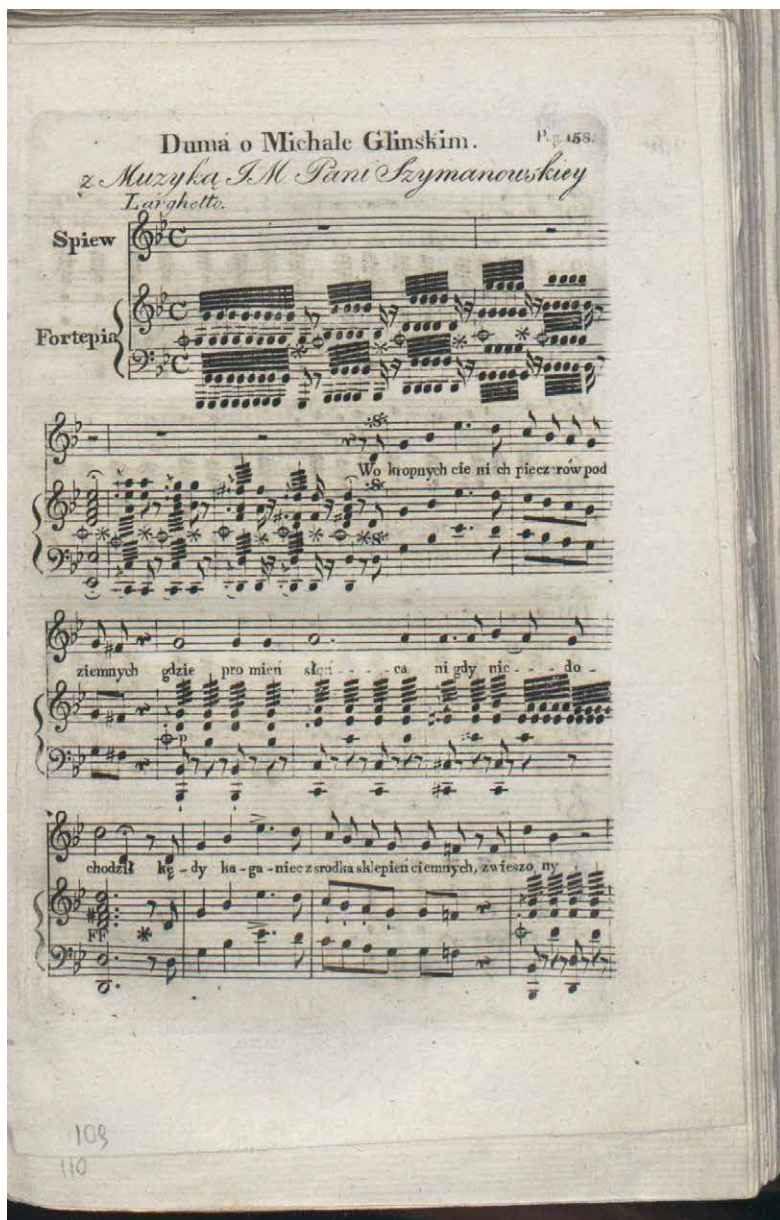


Fig. 4. First Page from *Duma o Michale Gliniskim* z Muzyką J. M. Pani Szymanowskiej (Duma about Michał Gliniński with the music by Mrs. Szymanowska). *Śpiewy historyczne*, Jagiellonian University Library, 1816. Insert after page 158; Polska Biblioteka Internetowa; scan, page 193.

Stefan Czarniecki. pag. 438
z Muzyką K. Kurpińskiego.
Moderato.

Spiew Wszelachetym do mu znany tylos

Fortepia

zenoty Dziśny Czarniecki się cho wał Zdzie ciństwa

pełen wojen ney o cho ty Braci swych wulce sy ko wał

A kedy słyszal in męz wochwalono za dzo do bo in czul

nie powściągniona Coda

- 244

245

Fig. 5. Stefan Czarniecki z Muzyką K. Kurpińskiego (with the music by K. Kurpiński). *Śpiewy historyczne*, Jagiellonian University Library, 1816. Insert after page 374; Polska Biblioteka Internetowa; scan, page 438.

Jan Albrycht Śpiew Historyczny.

Muzykę J. M. Pani Szymanowskiej.

Moderato e lento.

Śpiew

Fortepian

Już był Ca-ro-grod i Kra-i-nę Trac - ka
 zdo-był o-rę-zem Mu-ż-maś bez bez-ty strą-cił Krzyż a wzniósł
 re - ka świę to kradzka. Xię - zyc dwój roczny

58

59

Fig. 7. Jan Albrycht. *Śpiew historyczny* z Muzyką J. M. Pani Szymanowskiej. From *Śpiewy historyczne*, Jagiellonian University Library, 1816. Insert after page 144; Polska Biblioteka Internetowa; scan, page 175.

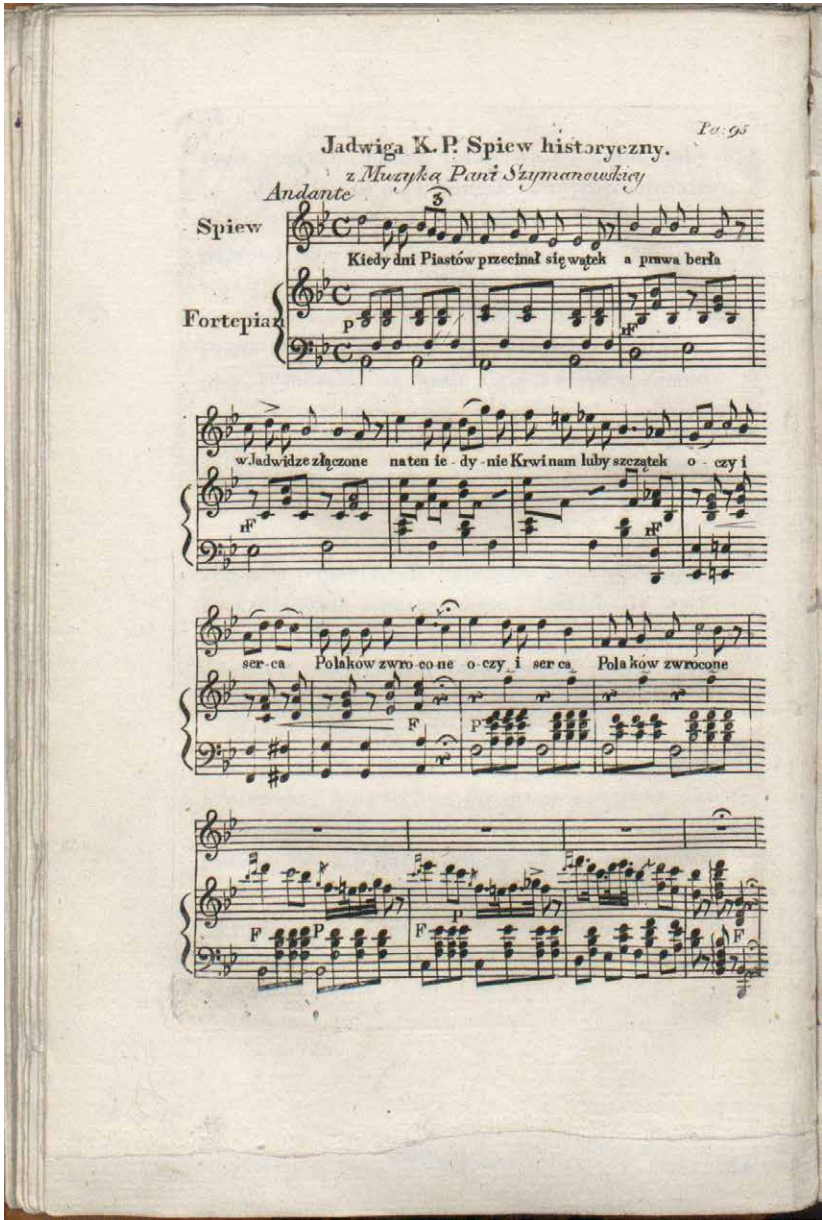


Fig. 8. *Jadwiga K. P. Śpiew historyczny z Muzyką Pani Szymanowskiej* (Jadwiga [the Queen of Poland] with the Music by Mrs. Szymanowska). *Śpiewy historyczne*, Jagiellonian University Library, 1816. Inserted after page 94; Polska Biblioteka Internetowa; scan, page 115.



Fig. 9. Kazimierz Wielki, *Śpiew historyczny*. Manuscript by Maria Szymanowska from her *Album*. Music Collection, Jagiellonian University Library, Kraków. Catalogue no. 1953 No. 1; page 3r. Used by permission.

A 38.

Kazimierz Wielki
z Muzyką J. P. Sal. Paris

Maestoso.

Spiew

Przez trzy wie ki z męstwa znany w męztwie Polak miał swe

Fortepian

cmoty na - ko - niuburką o - dzia - ny zno - sił głód i przykre

słoty u - go - rem stały Ob - sza ry on bił Niem ców i Ta

ta - ry

58

59

Fig. 10. Kazimierz Wielki. *Śpiew historyczny* z Muzyką J. P. Sal. Paris. From *Śpiewy historyczne*, Jagiellonian University Library, 1816. Insert after page 86; Polska Biblioteka Internetowa; scan, page 105.