



Citation:

Dzierżanowska, B. (2026). Eighteenth-century popular Ruthenian religious songs in the context of the “folk Bible”. *Slavia Meridionalis*, 26, Article 3578. <https://doi.org/10.11649/sm.3578>

Barbara Dzierżanowska

University of Warsaw

<https://orcid.org/0000-0001-7103-0109>

Eighteenth-Century Popular Ruthenian Religious Songs in the Context of the “Folk Bible”

Written in the Latin alphabet, early modern Ruthenian popular religious poetry belongs to the literary heritage of the Polish–Ruthenian cultural borderland. This genre has remained largely unknown due to its dispersion primarily across Polish manuscripts of the *silvae rerum* type, preventing it from entering historical and literary discourse. Consequently, it has been overlooked in research on the popular religious works of the Polish–Lithuanian Commonwealth. This paper explores the phenomenon of popular religious songs through examples rooted in the oral tradition of the “folk Bible” – narratives of a para-biblical nature which also draw from a rich apocryphal tradition. Lyrical adaptations of texts that synthesised and made biblical stories accessible to a wide audience – including those from beyond the peasant milieu – have often been overlooked by scholars, who have tended to focus primarily on narrative accounts (cf. Zowczak, 2019, p. 298). Popular religious songs intended for singing have been regarded as derivative, with their main function assumed to be the reinforcement of previously acquired knowledge. Moreover, their

This work was prepared as part of the research project funded by the National Science Centre (Poland) under the PRELUDIUM-21 programme: *Early Modern Popular Ruthenian Song Written in Latin Script – a Borderland Literary Phenomenon of the Polish–Lithuanian Commonwealth* (grant No. 2022/45/N/HS2/01104).

Competing interests: no competing interests have been declared.

Publisher: Institute of Slavic Studies, Polish Academy of Sciences.

This is an Open Access article distributed under the terms of the Creative Commons Attribution 4.0 International License (<https://creativecommons.org/licenses/by/4.0>), which permits redistribution, commercial and non-commercial, provided that the article is properly cited. © The Author(s) 2026.

persuasive potential has largely been underestimated: the songs served as simple yet effective tools for evangelisation, precisely because they were accessible and comprehensible to all.

In Ukrainian literary studies during the late 19th and early 20th centuries, religious songs received little attention, despite being some of the oldest monuments of Ukrainian literary culture recorded in writing (cf. Гнатюк, 2000, p. 9). These songs were often viewed as adaptations of Polish works, thus they were considered foreign. It was not until the late 20th century that religious songs began to be recognised as a distinct genre of Ukrainian Baroque literature, whose popularity is attributable to their rhetorical persuasiveness and fidelity to canonical forms. This recognition coincided with the revival of research into 17th- and 18th-century Ukrainian devotional songs (cf. Гнатюк, 1994, pp. 22, 95–96). According to scholars, religious songs are most often found in Cyrillic manuscripts, such as songbooks and collections of liturgical texts. Manuscripts of Polish provenance, including texts written in Latin script, are referenced only sporadically, primarily through bibliographical clues left by earlier researchers. This oversight excludes a significant portion of the Ruthenian early modern song heritage (cf. Медведик, 2006, pp. 255–256).

The corpus of popular Ruthenian religious songs has also been largely neglected by Polish scholars. While these songs have been identified as a literary phenomenon co-existing with Polish paraliturgical lyric poetry, the limited number of surviving texts has hindered broader research in this area. The principal factors contributing to this situation include the significant textual divergence across manuscripts, the challenging legibility (as the Latin notation made Ruthenian poems highly analogous to Polish ones), and the relatively small number of texts themselves¹.

One of the distinguishing features of popular religious lyrics is their capacity to move across confessional boundaries. Songs appear to have circulated between neighbouring Ruthenian-speaking communities of Orthodox

¹ My experience thus far in searching the manuscript collections of Polish cultural institutions serves as an illustrative example. The search revealed the extent of the dispersion of the songs, resulting in a statistically small number of texts. Out of over 800 manuscript units reviewed, Ruthenian songs were found in only 35 manuscripts, of which only one is a large, uniform songbook containing 84 Ruthenian songs (The Czartoryski Library, Ms. 2337 I). The remaining songs occur either as standalone items or in small groups. Of the 152 pieces identified, the corpus of religious texts comprises 14 poems, representing less than 10% of the total collection.

Christians and Uniates, which coexisted within a shared religious landscape. Polish literary culture likewise appears to have exerted a noticeable influence on Ruthenian popular religious lyrics in both Orthodox and Uniate milieus. This influence is reflected in the gradual adoption of conventions and motifs associated with Western religious poetry operating outside official liturgy – initially through translations and paraphrases of Latin and Polish songs, and later through a combination of elements characteristic of Ruthenian hymnography, with stylistic forms typical of Polish devotional poetry (cf. Medwedyk, 1994, p. 397, 2000, p. 348). By the end of the 17th century, Ruthenian popular religious songs (known as spiritual or devotional songs) dedicated to God, Mary, and particular saints, along with penitential songs, were being performed and recorded in songbooks in the eastern territories of the Polish–Lithuanian Commonwealth (cf. Возняк, 1913, p. 180). The peak of Ruthenian lyricism occurred in the 18th century. Alongside handwritten collections, printed songbooks (most often hymnals) began to appear, containing individual pieces that gained considerable popularity and eventually entered permanent circulation. Their confessional affiliation is often difficult to determine, and their heterogeneous language and script prevent unambiguous classification (cf. Dzierżanowska, 2022, pp. 399–401).

The demand for popular religious poetry disrupted and blended communication channels, resulting in a highly creative process, one of the fruits of which was the publication of the Uniate hymnal *Bohohlasnyk* (issued between 1790 and 1791 in Pochaiv). Many of the hymns in *Bohohlasnyk* were written and composed by Basilian monks from the Ruthenian Voivodeship, while others were translations of Latin and Polish religious poems. Simple in both form and content, these songs conveyed detailed information about the lives and deeds of patron saints, or miracles associated with icons venerated in monastic churches. *Bohohlasnyk* was reprinted six times in the 19th century and earned the reputation of the most popular book produced by Ruthenian culture. Ivan Franko considered *Bohohlasnyk* to be probably the only Uniate book that had a lasting and significant influence on Orthodox Christianity (cf. Франко, 2008, p. 365).

Bohohlasnyk represented a late form of a missionary evangelisation model developed as early as the 16th century. Of the various religious orders active in the Polish–Lithuanian Commonwealth from the 16th to 18th centuries, the Jesuit order was the most experienced and effective in internal missions. Starting in the late 16th century, its broad and diverse religious-cultural

efforts included the so-called “popular missions”, which aimed to deepen religious understanding, strengthen spiritual experience, and provide pastoral care for those wishing to live according to God’s commandments. The nature of this religious outreach was highly conducive to conversions to Catholicism, with many non-Catholics joining the Church during these popular missions. According to *litterae annuae* [annual reports] sent every three years to the central authorities of the order in Rome, between 1767 and 1770 the Jesuits conducted approximately 3,100 series of missions in three of the four provinces of the Commonwealth – namely, Greater Poland, Lesser Poland, and Lithuania (data from the Mazovian province did not survive). The scale of Jesuit involvement in this sphere was unparalleled: no other order engaged in similar pastoral work with comparable intensity (cf. Flaga, 1981, pp. 174–176).

A similar model of pastoral practice was adopted by the Order of Saint Basil the Great in the Polish–Lithuanian Commonwealth following the Union of Brest in 1596. In the 17th century, Basilian missions focused on attracting new followers to the Union, particularly those previously affiliated with the Orthodox Church. By the 18th century, the nature of these missions had changed significantly. The order had become one of the largest male religious congregations in the eastern Commonwealth, administratively divided into two provinces: Ruthenian and Lithuanian (cf. Lorens, 2017, p. 297). The congregation concentrated on priestly functions, serving its own parishes, ministering at popular sanctuaries, and conducting missions among the inhabitants of the state’s eastern territories. The primary goals of these missions were to strengthen faith and religious knowledge and to solidify the confessional identity of the faithful in the Uniate and Roman Catholic Churches. Missionary efforts emphasised “internal conversion”, aiming to elevate the generally low level of religious knowledge in Uniate communities (cf. Lorens, 2014, p. 276). Archival evidence indicates significant Basilian involvement in such activities: from 1755 to 1782, the monks of the Zamość monastery conducted 58 missions; those from Biała organised 30 between 1778 and 1793; and the monks from Uman carried out 8 missions between 1766 and 1768. These missions typically lasted from two to four weeks, though some were shorter, lasting three days to a week. Attendance was usually very high, often involving several thousand participants (cf. Lorens, 2017, p. 304).

Music – both vocal and instrumental – played a central role during the missions. The Basilians frequently employed ensembles associated with

Roman Catholic churches or private patrons. They cultivated traditional eastern liturgical singing in keeping with Eastern Christian theology, which regards chant as the essence of church music, while also introducing the faithful to Latin hymns translated into Polish or Ruthenian. The monks themselves composed religious songs for various occasions.

During the popular missions led by the Basilians, vocal music played a significant role. Religious services conducted by the monks featured songs specifically chosen for the occasion. Since the main target audience consisted of Ruthenian-speaking Orthodox faithful, the songs were adapted to align with the oral traditions of Ruthenian culture. As a result, most religious hymns were composed, written, or translated from Latin and Polish into Ruthenian by the monks and performed in the traditional polyphonic style, which was highly esteemed by the Orthodox community (cf. Lorens, 2019, pp. 62–63, 65–68). By blending these various traditions, the compositions became inter-denominational, utilised and adapted by different religious communities for their own purposes².

Most Ruthenian religious songs drew from ancient apocryphal traditions concerning early Christian saints, transforming themes and motifs from their lives into a song form that was more accessible to ordinary believers. In this way, the resulting poetic works contributed to the phenomenon of the “folk Bible”, which orally transmitted tales that straddled the line between canonical and non-canonical texts (cf. Zowczak, 2019, p. 17). These songs primarily served evangelistic functions, facilitating the clear communication of faith, familiarising listeners with biblical stories, and strengthening the cult of the saints. Intended for vocal performance, the songs acted as supplements to apocryphal narrative stories, consolidating the material rather than serving as the main narrative texts.

An example of this is the hagiographic-penitential *Song of Saint Vasily* (Annex, no. 1), which evokes the legend of Basil the Great exorcising demons from a sinner who had made a pact with the devil to win a woman’s love (cf. Dzierżanowska, 2022, pp. 402–407). The poem consists of nine five-line stanzas (with minor deviations in the last two), following a syllabic structure

² None of the Ruthenian songs preserved in manuscript sources is accompanied by musical notation, nor is the manner of performance known (whether monodic or polyphonic). In rare cases, marginal notes attached to the song titles indicate the title of another piece (Ruthenian or Polish) whose melody was intended to serve as the tune for the performance of the recorded text.

of approximately 14+14+8+8+5(6). The simple language, devoid of elevated or theological vocabulary, suggests it was aimed at an uneducated audience, accessible through straightforward stylistic devices such as exclamations, rhythmic repetition, and feminine rhymes.

The poem's primary aim is to portray Basil the Great as a model of unwavering faith – an example to emulate and a reminder of the power of prayer. It begins with a reference to Psalm 45(44):2, depicting Basil as a teacher of the truths of the faith, from whose lips “grace pours forth”. As the saint's biography was likely familiar to the audience, the poem focuses not on his life but on a specific miracle: the plea of a wife seeking to save her demon-plagued husband. It recounts Basil's prayers and spiritual struggle with the demons, culminating in the saint's victory, as the devils flee after relinquishing the written pact. The poem's structure is organised around invocations to prayer: either supplications addressed direct to God or Basil, or admonitions delivered by the saint to the sinner. This persistent emphasis on prayer serves both as instruction and encouragement toward repentance, aligning the work with the popular penitential poetry of the 17th and 18th centuries – one of the defining features of Ruthenian devotional literature (Głażewski, 2003, pp. 186–193; Wasyl, 2023).

Among the admonitory songs is an intriguing and seemingly simple poem titled “What brought sorrow to your soul?” (Annex, no. 2), structured as a mysterious dialogue between lovers. The lyrical situation is introduced through questions posed to the female protagonist, referred to as the “white dove”, regarding the cause of her sorrow and reluctance – issues that could be resolved by finding herself a beloved. Without waiting for her reply, the speaker suggests that her lover is nearby, making it easy to locate him. He also highlights the beloved's beauty and kindness:

Krasny jest, bileńki

I u wes' mileńki.

Oczkiem na tebe kidaje,

Do serdeńka kołataje.

(Annex, no. 2, lines: 9–12)

[He is fair and snow-white too,

Full of charm and kind to you.

With a glance he casts his aim,

Knocking at your heart by name.]

This nearly flirtatious description contrasts with the beloved's sudden determination – almost forcefulness – in reaching the heroine's heart. She is threatened with punishment should she fail to cooperate:

Otwieraj, hołubka,
Boś ty moja lubka!
Ne schoczesz mi odczynity,
Bude<sz> za toje tużyty! (Annex, no. 2, lines: 13–16)

[Open up, my dove so dear,
You're the one I hold most near!
If you dare to turn away,
Tears shall be your price to pay!]

The unexpected turn of events is further intensified by the poem's final line, in which the female character firmly refuses to succumb voluntarily – neither to the charm nor to the threats of her lover. Instead, she challenges him to find his way to her heart on his own, since he is capable of anything. This reveals her helplessness, further confirmed by her assertion that the lover's eternal dominion and love will bring her nothing but tears.

This development and conclusion to the lyrical situation invite the audience to search for the song's hidden meaning. The key to deciphering it lies in two fragments that guide the attentive reader towards the lover's identity:

Pudli tebe twoj kochany,
Szczō jest panem nad wsie pany. (Annex, no. 2, lines: 7–8)

[Your Beloved comes to you –
Lord of lords, forever true.]

Bo wolno wse tobie!
Słōzy – twoje panowanie. (Annex, no. 2, lines: 18–19)

[All is Yours, O King above!
Tears belong to sovereign love.]

The first distich references a verse from the *Book of Revelation* (19:16), in which the “King of Kings and Lord of Lords” destroys his enemies, while the second

offers a commentary affirming his omnipotence and rule. Thus, the beloved – or rather the bridegroom – represents Christ himself, portrayed in the song as wooing the attention and love of the soul, symbolised by the aforementioned “white dove” (justified through the allegorical interpretation of the Song of Songs). The sinful and stubborn soul recognises that it has drawn God’s attention and thus faces the inevitable renunciation of worldly pleasures, yet it is not ready to give them up. In response to divine love and what is essentially an unrefusable offer, the soul lashes out in helpless anger, soon to be followed by penitential tears. The song develops the theme of a sinner’s conversion in an original way, highlighting human reactions – resistance to unexpected life changes and reluctance to reform, even in the face of eternal salvation. Though the story’s outcome is unknown, it can be assumed that God’s loving persistence ultimately finds an appropriate response in the initially rebellious soul.

Among the collected religious songs, a distinct subgroup consists of hymns of thanksgiving and praise that refer to Divine Providence. *Song of Divine Providence* (Annex, no. 3) is a poetic paraphrase of the Gospel of Matthew (Mt 6:25–34), which warns against focusing too much on bodily needs – such as food, drink, and fine clothing. At the same time, the Gospel exhorts believers to prioritise the soul’s starvation and trust in God’s infinite goodness. This attitude is reflected in the lyrical subject of the song, who, in the first stanza, expresses unwavering faith in God’s protection as a guarantee of daily success and safety:

Tolko wseńki sprawy
 Kiń w ruki łaskawy.
 Bud’ też dobrej doli –
 Ne zhyniesz nykoli
 Pry Joho poradi.

(Annex, no. 3, lines: 7–11)

[Cast your every care
 Into His hands so fair.
 You shall live and thrive,
 Never lose your life –
 If you trust His will and prayer.]

In a deliberately simple manner suitable for an uneducated audience, subsequent stanzas convey a vivid image of God as the protector of all, with special attention to the weakest: orphans, widows, the poor, and animals, who can also

rely on His care. The most endearing passage in the song elaborates on a verse from the Gospel (Mt 6:26), which mentions birds that neither sow nor reap yet are sustained by the Father. According to the song, God's grace extends to all creatures – domestic cattle and even young ravens, which represent wild fauna:

I nebo obłokom pokryjet,
Drybnejkim doszczom zemlu zlijet.
Hodujet bydłata,
Nawet kruczeniata.

Ne skupy jak daty –
Każdomu zwiraty

Błohosławyt szczyre.

(Annex, no. 3, lines: 27–33)

[He veils the skies with clouded dome,
Sends gentle rain to bless the loam.
He feeds the beasts each day,
Even young ravens on their way.

With gifts He does not spare –

To every beast out there

His blessings flow with care.]

Notably, the song also mentions one more divine blessing: the light rain, which is most desired and beneficial for crops. Through the evocation of features typical of natural imagery, the song's intended audience is revealed: the simple rural inhabitants of the countryside, who in every life situation are encouraged to seek comfort in a generous, caring, and forgiving God.

The vitality of the piece in oral circulation is demonstrated by the textual variations it underwent, being shortened or extended according to the needs and abilities of anonymous performers. Despite numerous semantic errors in all variants (the search revealed three handwritten versions of the poem), which affected the song's textual accuracy, the verse maintains a stable rhythm, and the few syllabic deviations do not disrupt vocal performance. The song's popularity likely stems from its accessible and universally understandable language, its avoidance of abstract theological allusions, and its evocative portrayal of a protective Father-God. A more elaborate Cyrillic variant of the song, titled *Пѣснь о промыслѣ Божіємъ*, was published as number 78 in the *Bohohlasnyk* (Rothe, 2016, pp. 182–186).

Benedictine nun Ludwika Aldegunda Szklińska from Lviv (ca. 1715–1801) included two interesting Ruthenian pastoral carols in one of her handwritten

hymnals, which draw upon various stylistic traditions (Bartmiński, 2002, pp. 23–25; Strycharz-Bogacz, 2020, p. 7). The carol *Ruthenian Song for Christmas* (Annex, no. 4) is inspired by the opening verses of Psalm 33, which calls upon the righteous to praise the name of the Lord with singing and to play on the lyre and harp. In the Ruthenian text, the righteous are depicted as shepherds, summoned to welcome the newborn with music and triumphant acclamations. The subsequent stanzas list creatures of water, earth, and air, all arriving *en masse* in Bethlehem. Forest animals and domestic birds alike attempt to sing the glory of God, rendered in the carol through onomatopoeic sequences (Koziara, 1996). The animal choir conveys an atmosphere of celebration among the shepherds, who, in the closing lines, rally to sing and play their instruments. The carol maintains a joyful tone, enhanced by sound imitations that likely entertained listeners. Its optimistic message is complemented by an emphasis on the unity of all creation, gathered to greet the newborn God.

Another carol, *Ruthenian Christmas Carol* (Annex, no. 5), draws from folk song traditions and is structured around the repetition of refrains within three-line stanzas. Each stanza follows the same pattern: “hały, hałyłuj!” [halle-, hallelujah!] in the first line, “Hospody, pomyłuj nas!” [Lord, have mercy!] in the second, and “Preczystaja, błohosłow nas!” [Pure Virgin, bless us all!] as the third line. The straightforward colloquial lyrical context concerns preparations for the Epiphany, carried out by divine messengers: Awryło (Archangel Gabriel) and Iwaszka (John the Baptist, the Angel of the Desert) (cf. Borejszo, 2012, p. 30). Gabriel hurries to fetch hay to cover the freezing Christ, while John rushes to get porridge to feed Him. These scenes provide the listener with an intimate glimpse into an episode from the Holy Family’s life, directly evoking apocryphal literature that sought to complement canonical accounts (Bartmiński, 1996; Naumow, 1996). The final stanza reveals the performers of the song – the group of carollers – who, following the traditional practice of singing blessing carols, suggest their desire for a reward:

Tobi koladoczka – nam wyna boczka, hały, hałyłuj!

Majeszli daty – ne daj stojaty, Hospody, pomyłuj nas!

Preczystaja, błohosłow nas!

(Annex, no. 5, lines: 19–21)

[A carol for you – a wine gift for us, too! Halle-, halleluiah!

If you’ve something, share the joy! Lord, have mercy!

Virgin Pure One, bless us all!]

Popular religiosity drew from various stylistic sources to fulfil its persuasive and cultic functions. Humour played a particularly important role, allowing for adaptations of spiritual content that could reach a broader audience. Such strategies had deep roots in earlier traditions, preserved through the legacy of medieval and early modern popular drama and its associated *intermedia* – short, often humorous musical or theatrical pieces presented between acts of larger plays. The endurance of intermedia in Ruthenian culture is evident in the large number of preserved texts (Lewin, 1967; Mieszek, 2007). One notable example is the song *On a Heavenly Mountain* (Annex, no. 6), a humorous account of a heavenly banquet hosted by saints and the blessed. This lengthy 12-stanza poem features a regular structure suited for vocal performance: each stanza opens with a couplet followed by the refrain “ały, ały, ałyłuj”, and then a quatrain with the refrain “Hospody, pomyłuj!” The feast is orchestrated by Archangel Raphael, who ensures proper seating according to rank – starting with the First Parents, followed by the Apostles, Old Testament kings and prophets, and finally priests and martyrs. The first toast is made by three especially revered saints: Nicholas (widely venerated in the Eastern Church and often ascribed Christ-like qualities) (cf. Uspienski, 1985, pp. 19–33), John the Baptist (the final prophet before Christ’s arrival), and Paraskeva (a patron saint of Eastern Christianity in the Polish-Ruthenian lands) (cf. Charkiewicz & Kocój, 2012, pp. 43–50; Kuczyńska, 2011, pp. 173–175). They also set an informal tone for the entire gathering. Nicholas then passes the cup to John and requests that Paraskeva provide additional wine, after which a series of toasts are made by various saints. As the festivities progress, musical performances, enthusiastic singing, and spirited dancing contribute to the atmosphere. The celebration concludes with the Archangel Michael sounding the trumpet, calling the attendees to evening prayers (cf. Hernas, 1961, p. 95; Kapełuś, 1991, pp. 19–20).

On a Heavenly Mountain can be considered an effective instrument for the propagation of the faith. The saints having fun in heaven are no different from peasants enjoying themselves in an inn:

Onufrej, Pachume,
Pyj do mene, kume!
Todor, Fed’ko, Wasyłyja,
Pyj do mene – budu i ja!

(Annex, no. 6, lines: 44–47)

[Onufry, Pachum,
Drink with me, chum!
Todor, Fedko, Vasyl too –
Drink with me, I'll join you!]

Pokrywszy szapku,
Wział Jur w taniec Hapku (Annex, no. 6, lines: 56–57)

[With cap pulled tight on brow,
Jur danced with Hapka now.]

Wereszczyt Mykita:
„Dobra okowita!” (Annex, no. 6, lines: 80–81)

[Mykyta shouts aloud:
“That's fine *aqua vitae* – I'm proud!"]

This behaviour resembles that of ordinary people, who also long for moments of fun and detachment from reality. The saints' names are presented in diminutive and colloquial forms, indicating their presence in the daily lives of Ruthenian Christians – in services, sermons, and missions. By quoting their familiar names, *On a Heavenly Mountain* evokes direct associations with these figures and their lives, aiming to strengthen and propagate the faith, regardless of its denomination. Indeed, the figures mentioned in the work constitute a kind of catalogue of early Christian saints recognised by all religious groups.

Popular Ruthenian religious songs primarily reflect regional religiosity while fitting within the broader tradition of devotional literature that addresses the spiritual needs of the faithful across all Christian rites. They provide texts that are commonly known and present in every tradition – Christmas carols, Passion songs, Marian hymns, and songs devoted to saints. A closer examination of the latter category reveals that Ruthenian religious songs were particularly aimed at Orthodox audiences, who not only consumed evangelical content from fellow believers but also served as targets for Catholic and Uniate missionary propaganda. These efforts formed a long-term process rooted in local culture and disconnected from literary fashion as they were tied to the cultivation of piety. The small corpus of collected works reveals the multidimensional nature and longevity of this process, culminating in their publication in *Bohohlasnyk*, which extended the life of selected songs and fixed their imagery in the minds of successive generations of believers.

This, of course, does not apply to humorous songs, which, for obvious reasons, could not be printed but thrived in unofficial manuscript-based circulation – traces of which appear in both 19th-century folklore collections and later recordings.

ANNEX

1. *Pieśń o świętym Wasyliu* [Song of Saint Vasily] – Jagiellonian Library, Ms. BJ 6357.IV, f. 23r-v. The manuscript, originating from the former 19th-century collections of Eustachy Tyszkiewicz and Kajetan Kraszewski, contains copies of Polish and Latin letters, manifestos, speeches, anecdotes, and poetic works, eight of which are Ruthenian songs of varied thematic content. The recorded texts date from the reigns of John III Sobieski, Augustus III, and Stanisław August Poniatowski.

Izlijasze błahodat' w ustnach twoich, otcze!
 Ty był jesy pastyr dobry, Wasylia Swiaty.
 Ucza s<łowiesnyja> owc<y>,
 Wyrowaty w Boha Otca
 5 W Trojcy jedynu. (2)

Kohda demon za żenu Jewla<wi>ja zapisał,
 Tohda swiaty Wasylia precz demony odehnał.
 Płaczet, bolit Kasaryja,
 Wielmi molit Wasylija,
 10 A bisy odehnał. (2)

„Swiatytelu Wasylia, otcze szczodrobliwy,
 Moli ty sia, pastyr dobry, bud' mi miłostiwy!
 Zapisał się moj muž wrahu,
 Lucyperu piekielnemu,
 15 Swojeju krowju”. <2>

Hłaholet Wasylia: „Czołowiecie, muże!
 Jewla<wi>ja, boj sie Boha, zohreszył jeś duże!
 Boha Otca odstąpił,
 Ducha Swiata pochulił
 20 I Syna Bożoho! <2>

- Kaj sie hrechow, czołowiecie, pokuty derży sie,
 Stworytelu swojomu zo słozami moli sie,
 By tia wrahi nie włowili,
 W ohoń wieczny nie wkinuli,
 25 Hde budeš horety!” <2>
- Zamknął Światy Wasylia Jewła<wi>ju w domu,
 A sam poszoł molity sia ku samomu Bohu.
 „Pomiłuj mia, Boże Otcze,
 Wseho swieta Ty moj Tworcze,
 30 Potyszaj mene!” <2>
- Demon recze: „Wasylia, ne czyny mne pakosty,
 Bo on mi się zapisał za swiatowyje śladosty.
 A teper jeho odbirajesz,
 W ruki jeho nam nie dajesz,
 35 Muža naszeho!” <2>
- Sław<o>słowi<je> spiwajut, precz demony wyklikajut
 I zapisne nazad dajut, oknom w cerkwu ulitajut.
 Oknom w cerkwu ulitajut.
 Wielmi barzo narekajut,
 40 Jewła<wi>ju proklinajut,
 Słuhu swojeho. <2>
- „Zhryszyl, Otcze, pred Toboju, i zmiłuj się nado mnoju!
 I zmiłuj się nado mnoju, niedostojnym twym słuhoju,
 Stworytelu moj!
 45 Zbawytelu moj!”
 Amen. <2>

2. Czemżeś sie stużyła [What brought sorrow to your soul?] – Jagiellonian Library, Ms. BJ 3650.I, f. 21v. This cantional originating from the collection of the Discalced Carmelite nuns' convent in Kraków (Wesoła) contains leaves taken from other codices. The manuscript includes Polish poems as well as one Ruthenian song.

- Czemżeś sie stużyła,
 Jak hołubka biła? 2x
 Czemże sobie nie szukajesz,
 Koho lubisz – ne łapajesz? 2x

5	Ne bih<a>j daleko, Ne lit<a>j wysoko – Pudli tebe twój kochany, Szczō jest Panem nad wsie pany.	2x 2x
10	Krasny jest, bileńki I u wes' mileńki. Oczkiem na tebe kidaje, Do serdeńka kołataje:	2x 2x
15	„Otwieraj, hołubka, Boś ty moja lubka! Ne schoczesz mi odczynity, Bude<sz> za toje tużyty!”	2x 2x
20	„Odczyn<ia>j s<a> m sob<i>e, Bo wolno wse tobie! Słōzy – twoje panowanie, Ustawiczne kochanie!” Amen	2x 2x

3. *Pieśń o Boskiej Opatrzności...* [Song of Divine Providence] – Jagiellonian Library, Ms. BJ 7481.II, pp. 117–118. This manuscript was compiled by Ludwika Aldegunda Szklińska (c. 1715–1801), a Benedictine nun from Lviv. The cantional contains over one hundred Polish songs and four Ruthenian ones.

5	Kto tylko znajet, szczō Hospod' na nebi, Nech sia ne żuryt o wsiakoj potrebi. Koły Spasytel rozkazaw nam żyty, Win rozhadajet, szczō jisty i pyty. Odeżu dast hrysznomu tiłu, Propasty ne dast swomu diłu – Tylko wsejki sprawy Kiń w ruki łaskawy. W dobroj budesz doły, Ne zhynesz nikoły Pry Joho poradi.	
---	--	--

- Chot' kto w pryhodi – i na toje hlanet,
Syrotam, wdowam chaj serce ne wianet.
Kryknet ubohy: „Ratuj mia, Hospody!” –
- 15 W potichu joho obernet pryhody.
Szybkaja pry dniu jasnym striła
Twojoho ani ruszyt tiła.
W połudeń i w noczy
Błyski Pan w pomoczy,
- 20 I ty z swymi braty
Ujdziesz wicznej straty –
Hospod' Bih nad namy!
- I ptaszeniata ni orut, ni sijut,
Chot' by zbyrały – hdeż toje podijut?
- 25 A nasz Spasytel wsejko teje żywyty
<Ohladom swoim, aż sia> nebo dywyty.
I nebo obłokom pokryjet,
Drybnejkim doszczom zemlu zlijet.
Hodujet bydlata,
- 30 Nawet kruczeniata.
Ne skupy jak daty –
Každому zwiraty
Błohosławyt szczyre.
- Jużeż ja teper any chatky maju –
- 35 Boh moja nadija, w Nim sia utiszaju.
Win mene pilnujet jak jasnoho oka,
Beret pid skryła, chotiaj i z wysoka.
Teper że ja ne boju sia łycha,
Bih Bat'ko, Bih moja poticha!
- 40 Win mene hrysznoho
Ne dast mia, swojoho,
Chot' za tiazkie hrychi,
Ludiam na posmichi.
Bolsz maje, niż rozdaw!

4. *Pieśń ruska na kolędę* [Ruthenian song for Christmas] – Jagiellonian Library, Ms. BJ 7479.II, f. 46v. This manuscript, largely compiled by Ludwika Aldegunda Szklińska, contains Polish-language religious texts in both verse and prose, including two Ruthenian carols.

- Pastuszkowie, pastuszkowie,
Nowoho Hostia znajte –
Na chwałę sie zbihajte,
Hrajteż mu na liry, a szczyry!
- 5 Mało<mu> wełyko<mu>
Pokłony z swoj<e>j strony
Wesoło odprawujcie,
A na tryumf wynszujcie.
- Zemla Joho i wodycia,
10 I szczo jest w morskoj tony,
Chwałyty sia ne zborony.
I ryba, ryboczka
Błyskała sia krasneńko, myleńko –
Czynyt swej powynnosty
15 Zadosyt w <h>łubokosty.
- I zwirata w dykich knejach
Neuhłaskane znane,
Na persze rozkazane:
Szost, szost czerez chworost
20 I rowy, i parowy.
I w nocy jeszcze, z mocy
W najniższyji podarki
Składajut swoi karki.
- Wółczeniata z łysoczkamy,
25 Medwedy leniwyji,
Tygrysy morłukływy.
Szczeniata haw, haw, haw!
Ciu, ciu, ciu! Cia, cia, cia!
Mro, mro, mro! Wes, wes, wes!
30 Kiry, kiry na zwiry
Wykrykujcie żurawli!

- Hosty tut domowy:
Nuż kuroczki z kaczoczkami,
Czujnyji hołubkowie,
35 Wdiacznyji kohutkowie –
Kukuryku! Gda, gda, gda!
Kwa, kwa, kwa! Churku, churku!
Us, us, us! Tur, tur, tur!
Kryła swoi podnosiat,
40 Do Betlejem sia prosiat.

5. *Pieśń ruska na kolędę na B[oże] Narodzenie [Ruthenian Christmas carol]* – Jagiellonian Library, Ms. BJ 7479.II, f. 46r-v.

- Toho dnia welmi sławnoho, hały, hałyłuj!
Spasytela toho naszoho, Hospody, pomyłuj nas!
Preczystaja, błohosłow nas!
- 5 Matiunka nowaja, Dytyнка małaja, hały, hałyłuj!
Nucz wełykaja i studennaja, Hospody, pomyłuj nas!
Preczystaja, błohosłow nas!
- A ty, Awryło, bihaj po sino, hały, hałyłuj!
Szczoby Dytyнка ne zmoroznuła, Hospody, pomyłuj nas!
Preczystaja, błohosław nas!
- 10 A ty, Iwaszku, bihaj po kaszku, hały, hałyłuj!
Szczoby Dytyнка ne zhołodniła, Hospody, pomyłuj nas!
Preczystaja, błohosław nas!
- Dw<a>j carowie ustupyły, hały, hałyłuj!
Try carowie prystupyły, Hospody, pomyłuj nas!
15 Preczystaja, błohosław nas!
- Pokłon Jomu oddawaty, hały, hałyłuj!
Carstwo Jomu pryczytaty, Hospody, pomyłuj nas!
Preczystaja, błohosław nas!
- 20 Tobi koladoczka – nam wyna boczka, hały, hałyłuj!
Majeszli daty – ne daj stojaty, Hospody, pomyłuj nas!
Preczystaja, błohosław nas!

6. *Na nebesnoj hori* [On a heavenly mountain] – The Czartoryski Library, Ms. Czart. 3453.IV, pp. 90–91. This codex, dating from 1745–1755, contains Polish and Latin court records, copies of public letters, speeches, political writings, occasional poetry, as well as accounts and household notes produced by various individuals. The manuscript includes one Ruthenian song.

- Na nebesnoj hori,
Pry swiatym sobori,
 Ały, ały, ałyłuj!
Swi<aty> sia zibrały,
5 Wsi praznykowały
Z wozduchamy newydymy –
Anhełamy, heruwymy,
 Hospody, pomyłuj!
- Po<j>uszczym wo chromi
10 Rafaił akromi,
 Ały, ały, ałyłuj!
W naczał wsiaho chrama
Posadyw Adama.
Wseho myra także maty
15 Wział z usima wełyczaty,
 Ho<s>pody, pomyłuj!
- Petro z apostoły
Zasiw poza stoły,
 Ały, ały, ałyłuj!
20 Pered stoł <wy>soki
Z carami proroki,
Popid steny swiaszczenyki,
Popid peczy muczenyki,
 Hospody, pomyłuj!
- 25 Mykoła nasz czesny
Wziaw sia do poczesny,
 Ały, ały, ałyłuj!
Propyw do Iwana,
Nachyływszy dzbana,

30 Kryknow welmy na Parasku,
Szczob podała z wynom flaszką,
Hospody, pomyłuj!

Ostafy z Procykom
Pjut wyszniak horszczykom,
35 Ały, ały, ałyłuj!
Aleksa z Sańkoju –
Medok konowkoju.
Pantelymon, Kiryk z Pańkom
Popywajut kanun szańkom,
40 Hospody, pomyłuj!

Kłyczet Stec: „Jehnate!
Zdorow, pane brate!”
Ały, ały, ałyłuj!
„Onufrej, Pachume,
45 Pyj do mene, kume!
Todor, Fed’ko, Wasyłyja,
Pyj do mene – budu i ja!”
Hospody, pomyłuj!

Syjonskiji doczki
50 Zahrały w skrypoczki,
<Ały, ały, ałyłuj!>
Na cymbałach Icko,
W surmu Hawryiłko.
Semion rewe, wziawszy dudki,
Hryń w sopiłku hrajet tutki,
55 Hospody, pomyłuj!

Pokrywywszy szapku,
Wział Jur w taniec Hapku,
Ały, ały, ałyłuj.
Sałomona kniazia
60 Pochopyła Bazia.
Łeś z Mownoju, z Nastiu Serhij,
Hłyń z Horpynkow do toj czerhi,
Hospody, pomyłuj!

- 65 Dawydeja cara
Podpoila Sara,
Tot wziął w kobzu hraty,
Hopki wytynaty,
Ały, ały, ałyłuj!
Tetiana płyszczce w ruki
70 Pryskakujuczy do Łuki,
Hospody, pomyłuj!
- Z Patankow Egidy
Rw<u>t kruhom w prysidy,
<Ały, ały, ałyłuj!>
75 Raska z Dańkom w kupci
Kreszut w czerh hołubci.
Maksym, Prokop kołydujut,
Z Bohosłowom besidujut,
Hospody, pomyłuj!
- 80 Wereszczyt Mykita:
„Dobra okowita!”
Ały, ały, ałyłuj!
Swia<tych> i na nebi
Horyłka umohłebi.
85 Dobra mira i bez hrosza,
Uticha welmi chorośza,
Hospody, pomyłuj!
- Mychajło w trubu,
Kryknow na wsiu hubu:
90 <Ały, ały, ałyłuj!>
„Chodi homonyty,
Czas weczernij piety!”
Błahodarym, pokłon bjuczy,
„Amiń, amiń” spiwajuczy,
95 Hospody, pomyłuj!

LIST OF MANUSCRIPTS

1. *Zbiór pieśni i modlitw dla zakonnic*, 18th cent., BJ 3650.I, Jagiellonian Library.
2. *Miscellanea wierszem i prozą treści przeważnie politycznej (głównie z czasów Jana Sobieskiego, Augusta III, Stanisława Augusta Poniatowskiego)*, 18th cent., BJ 6357.IV, Jagiellonian Library.
3. *Pieśni nabożne spisane w roku pańskim 1738*, 1738, BJ 7479.II, Jagiellonian Library.
4. *Duchowna melodyja albo Pienia ustawne nieustającej nigdy chwały Boskiej, wynalezione i z różnych autorów zebrane i spisane dla osób zakonnych ku chwaleniu Boga i na chwałę Boską, ku wzbudzeniu myśli świętych i podniesieniu serca ku Bogu i rozkoszom niebieskim na duchowną rekreacyją w roku Pańskim 1760, miesiąca czerwca, dnia 22*, 1760, BJ 7481.II, Jagiellonian Library.
5. *Konkluzye trybunalskie i akta za Augusta III*, 1745–1755, Czart. 3453.IV, The Czartoryski Library.

BIBLIOGRAPHY

- Bartmiński, J. (1996). Ludowe kolędy apokryficzne. In T. Budrewicz, S. Koziara, & J. Okoń (Eds.), *Z kolędą przez wieki: Kolędy w Polsce i w krajach słowiańskich* (pp. 319–330). Wydawnictwo Diecezji Tarnowskiej Biblos; Wyższa Szkoła Pedagogiczna (Kraków).
- Bartmiński, J. (Ed.). (2002). *Polskie kolędy ludowe: Antologia*. Towarzystwo Autorów i Wydawców Prac Naukowych “Universitas”.
- Borejszo, M. (2012). Obraz pasterzy w staropolskich kolędach i pastoralkach (na materiale tzw. “Kantyczek karmelitańskich” z XVII i XVIII wieku). *Slavia Occidentalis*, 69, 23–44. <https://doi.org/10.14746/so.2012.69.2>
- Charkiewicz, J., & Kocój, E. (2012). *Rumuńscy święci*. Wydawnictwo Bratczyk.
- Dzierżanowska, B. (2022). Polsko-ruska pieśń z XVIII w. o świętym Wasylim. *Rocznik Teologiczny*, 64(2), 397–418. <https://doi.org/10.36124/rt.2022.14>
- Flaga, J. (1981). Jezuickie misje ludowe w latach 1754–1770 w świetle liczb. *Roczniki Humanistyczne*, 29(2), 173–198.
- Głazewski, J. (2003). Łzy, inkaust i skrucza: Słowo o XVII–wiecznej elegii pokutnej. In A. Karpiński, E. Lasocińska, & M. Hanusiewicz (Eds.), *Śmiech i łzy w kulturze staropolskiej* (pp. 186–193). Instytut Badań Literackich PAN.
- Hernas, C. (1961). *Hejnały polskie: Studium z historii poezji melicznej*. Zakład Narodowy im. Ossolińskich.
- Kapełuś, H. (1991). *O turze złotorogim: Szkice kolędowe*. Instytut Badań Literackich PAN.

- Koziara, S. (1996). Świat zwierzęcy w kolędach. In T. Budrewicz, S. Koziara, & J. Okoń (Eds.), *Z kolędą przez wieki: Kolędy w Polsce i w krajach słowiańskich* (pp. 233–245). Wydawnictwo Diecezji Tarnowskiej Biblos; Wyższa Szkoła Pedagogiczna (Kraków).
- Kuczyńska, M. (2011). Kult św. Paraskiewy-Petki Tyrnowskiej we współczesnej Polsce: Zarys problemu. *Latopisy Akademii Supraskiej*, 2, 173–186.
- Lewin, P. (1967). *Intermedia wschodniosłowiańskie XVI–XVIII wieku*. Wydawnictwo Ossolineum.
- Lorens, B. (2014). *Bazylianie prowincji koronnej w latach 1743–1780*. Wydawnictwo Uniwersytetu Rzeszowskiego.
- Lorens, B. (2017). Bazylianie jako propagatorzy literatury łacińskiego kręgu kulturowego wśród społeczności unickiej w Rzeczypospolitej w XVIII wieku. In M. Kuczyńska (Ed.), *Między Wschodem i Zachodem: Prawosławie i Unia* (pp. 293–329). Wydawnictwa Uniwersytetu Warszawskiego. <https://doi.org/10.31338/uw.9788323528289.pp.293-329>
- Lorens, B. (2019). Muzyka w działalności duszpasterskiej bazylianów w XVIII wieku. *Muzyka*, 64(2), 49–69. <https://doi.org/10.36744/m.118>
- Medwedek, J. (1994). Z dziejów ukraińskiej pieśni religijnej. In S. Stępień (Ed.), *Polska – Ukraina: 1000 lat sąsiedztwa* (Vol. 2, pp. 397–402). Południowo-Wschodni Instytut Naukowy.
- Medwedek, J. (2000). Początki „Bohohłasnyk”: Okoliczności powstania oraz źródła antologii ukraińskiej pieśni religijnej. In S. Stępień (Ed.), *Polska – Ukraina: 1000 lat sąsiedztwa* (Vol. 5, pp. 347–354). Południowo-Wschodni Instytut Naukowy.
- Mieszek, M. (2007). *Intermedium polskie XVI–XVIII wieku: Teatry szkolne*. Collegium Columbinum.
- Naumow, A. (1996). Teologia bożonarodzeniowych pieśni „Bohohłasnyka”. In T. Budrewicz, S. Koziara, & J. Okoń (Eds.), *Z kolędą przez wieki: Kolędy w Polsce i w krajach słowiańskich* (pp. 463–470). Wydawnictwo Diecezji Tarnowskiej Biblos; Wyższa Szkoła Pedagogiczna (Kraków).
- Rothe, H. (Ed.). (2016). *Bogoglasnik: Pěsni blagogovějnyja (1790/1791). Eine Sammlung geistlicher Lieder aus der Ukraine: Facsimile und Darstellung: Vol. 1. Богогласник: Пѣсни благоговѣйныя: Facsimile der Ausgabe Počajiv 1790/1791*. Böhlau Verlag. <https://doi.org/10.7788/9783412504830>
- Strycharz-Bogacz, K. (2020). *Polskie kolędy i pastorałki w źródłach pisanych i ludowej tradycji muzycznej*. Łukasiewicz – Instytut Technologii Eksploatacji. Wydawnictwo Naukowe.
- Uspienski, B. A. (1985). *Kult św. Mikołaja na Rusi* (E. Janus, M. R. Mayenowa, & Z. Kozłowska, Trans.). Redakcja Wydawnictw Katolickiego Uniwersytetu Lubelskiego.
- Wasył, A. M. (2023). *Etsi peccaui, sum tamen ipse tuus: O elegii pokutnej Drakoncjusza (i słówko o pojęciu: barokowa „elegia” pokutna). Symbolae Philologorum Posnaniensium Graecae et Latinae*, 33(1), 417–449. <https://doi.org/10.14746/sppgl.2023.XXXIII.1.30>
- Zowczak, M. (2019). *The folk Bible of Central-Eastern Europe* (A. Korzeniowska & S. Sikora, Trans.). Peter Lang. <https://doi.org/10.3726/b16090>
- Возняк, М. (1913). *Матеріали до історії української пісні і вірші: Тексти й замітки*. НТШ.
- Гнатюк, О. (1994). *Українська духовна барокова пісня*. Перевал.
- Гнатюк, О. (2000). *Барокові духовні пісні з рукописних співаників XVIII ст. Лемківщини*. Вид-во отців Василян „Місіонер”.

- Медведик, Ю. (2006). *Українська духовна пісня XVII–XVIII століть*. Видавництво Українського Католицького Університету.
- Франко, І. (2008). Характеристика української літератури XV–XVIII століть. In Є. К. Нахлік (Ed.), *Додаткові томи до Зібрання творів у п'ятдесяти томах* (Vol. 53, pp. 332–369). Наукова думка.

BIBLIOGRAPHY

(TRANSLITERATION)

- Bartmiński, J. (1996). Ludowe kolędy apokryficzne. In T. Budrewicz, S. Koziara, & J. Okoń (Eds.), *Z kolędą przez wieki: Kolędy w Polsce i w krajach słowiańskich* (pp. 319–330). Wydawnictwo Diecezji Tarnowskiej Biblos; Wyższa Szkoła Pedagogiczna (Kraków).
- Bartmiński, J. (Ed.). (2002). *Polskie kolędy ludowe: Antologia*. Towarzystwo Autorów i Wydawców Prac Naukowych “Universitas”.
- Borejszo, M. (2012). Obraz pasterzy w staropolskich kolędach i pastorałkach (na materiale tzw. “Kantyczek karmelitańskich” z XVII i XVIII wieku). *Slavia Occidentalis*, 69, 23–44. <https://doi.org/10.14746/so.2012.69.2>
- Charkiewicz, J., & Kocój, E. (2012). *Rumuńscy święci*. Wydawnictwo Bratczyk.
- Dzierżanowska, B. (2022). Polsko-ruska pieśń z XVIII w. o świętym Wasylim. *Rocznik Teologiczny*, 64(2), 397–418. <https://doi.org/10.36124/rt.2022.14>
- Flaga, J. (1981). Jezuickie misje ludowe w latach 1754–1770 w świetle liczb. *Roczniki Humanistyczne*, 29(2), 173–198.
- Franko, I. (2008). Kharakterystyka ukraïns'koï literatury XV–XVIII stolit'. In IE. K. Nakhlik (Ed.), *Dodatkovî tomy do Zibrannia tvoriv u p'iatdesiaty tomakh* (Vol. 53, pp. 332–369). Naukova dumka.
- Głazewski, J. (2003). Łzy, inkaust i skrucha: Słowo o XVII–wiecznej elegii pokutnej. In A. Karpiński, E. Lasocińska, & M. Hanusiewicz (Eds.), *Śmiech i łzy w kulturze staropolskiej* (pp. 186–193). Instytut Badań Literackich PAN.
- Hernas, C. (1961). *Hejnały polskie: Studium z historii poezji melicznej*. Zakład Narodowy im. Ossolińskich.
- Hnatiuk, O. (1994). *Ukraïns'ka dukhovna barokkova pisnia*. Pereval.
- Hnatiuk, O. (2000). *Barokovi dukhovni pisni z rukopysnykh spivanykiv XVIII st. Lemkivshchyny*. Vyd-vo ottsiv Vasylian “Misioner”.
- Kapełuś, H. (1991). *O turze złotorogim: Szkice kolędowe*. Instytut Badań Literackich PAN.
- Koziara, S. (1996). Świat zwierzęcy w kolędach. In T. Budrewicz, S. Koziara, & J. Okoń (Eds.), *Z kolędą przez wieki: Kolędy w Polsce i w krajach słowiańskich* (pp. 233–245). Wydawnictwo Diecezji Tarnowskiej Biblos; Wyższa Szkoła Pedagogiczna (Kraków).

- Kuczyńska, M. (2011). Kult św. Paraskiewy-Petki Tyrnowskiej we współczesnej Polsce: Zarys problemu. *Latopisy Akademii Supraskiej*, 2, 173–186.
- Lewin, P. (1967). *Intermedia wschodniosłowiańskie XVI–XVIII wieku*. Wydawnictwo Ossolineum.
- Lorens, B. (2014). *Bazylianie prowincji koronnej w latach 1743–1780*. Wydawnictwo Uniwersytetu Rzeszowskiego.
- Lorens, B. (2017). Bazylianie jako propagatorzy literatury łacińskiego kręgu kulturowego wśród społeczności unickiej w Rzeczypospolitej w XVIII wieku. In M. Kuczyńska (Ed.), *Między Wschodem i Zachodem: Prawosławie i Unia* (pp. 293–329). Wydawnictwa Uniwersytetu Warszawskiego. <https://doi.org/10.31338/uw.9788323528289.pp.293-329>
- Lorens, B. (2019). Muzyka w działalności duszpasterskiej bazylianów w XVIII wieku. *Muzyka*, 64(2), 49–69. <https://doi.org/10.36744/m.118>
- Medvedyk, I. U. (2006). *Ukraińs'ka dukhovna pisnia XVII–XVIII stolit'*. Vydavnytstvo Ukraïns'koho Katolyts'koho Uniwersytetu.
- Medweduk, J. (1994). Z dziejów ukraińskiej pieśni religijnej. In S. Stępień (Ed.), *Polska – Ukraina: 1000 lat sąsiedztwa* (Vol. 2, pp. 397–402). Południowo-Wschodni Instytut Naukowy.
- Medweduk, J. (2000). Początki „Bohohłasnyk”: Okoliczności powstania oraz źródła antologii ukraińskiej pieśni religijnej. In S. Stępień (Ed.), *Polska – Ukraina: 1000 lat sąsiedztwa* (Vol. 5, pp. 347–354). Południowo-Wschodni Instytut Naukowy.
- Mieszek, M. (2007). *Intermedium polskie XVI–XVIII wieku: Teatry szkolne*. Collegium Columbinum.
- Naumow, A. (1996). Teologia bożonarodzeniowych pieśni „Bohohłasnyka”. In T. Budrewicz, S. Koziara, & J. Okoń (Eds.), *Z kolędą przez wieki: Kolędy w Polsce i w krajach słowiańskich* (pp. 463–470). Wydawnictwo Diecezji Tarnowskiej Biblos; Wyższa Szkoła Pedagogiczna (Kraków).
- Rothe, H. (Ed.). (2016). *Bogoglasnik: Pěsni blagogovějnyja (1790/1791). Eine Sammlung geistlicher Lieder aus der Ukraine: Facsimile und Darstellung: Vol. 1. Bogoglasnik: Pěsni blagogovějnyja: Facsimile der Ausgabe Počajiv 1790/1791*. Böhlau Verlag. <https://doi.org/10.7788/9783412504830>
- Strycharz-Bogacz, K. (2020). *Polskie kolędy i pastorałki w źródłach pisanych i ludowej tradycji muzycznej*. Łukasiewicz – Instytut Technologii Eksploatacji. Wydawnictwo Naukowe.
- Uspiński, B. A. (1985). *Kult św. Mikołaja na Rusi* (E. Janus, M. R. Mayenowa, & Z. Kozłowska, Trans.). Redakcja Wydawnictw Katolickiego Uniwersytetu Lubelskiego.
- Vozniak, M. (1913). *Materialy do istorii ukraińs'koï pisni i virshi: Teksty i zamitky*. NTSh.
- Wasył, A. M. (2023). *Etsi peccaui, sum tamen ipse tuus: O elegii pokutnej Drakoncjusza (i słówko o pojęciu: barokowa “elegia” pokutna). Symbolae Philologorum Posnaniensium Graecae et Latinae*, 33(1), 417–449. <https://doi.org/10.14746/sppgl.2023.XXXIII.1.30>
- Zowczak, M. (2019). *The folk Bible of Central-Eastern Europe* (A. Korzeniowska & S. Sikora, Trans.). Peter Lang. <https://doi.org/10.3726/b16090>

Osiemnastowieczne popularne ruskie pieśni religijne w kontekście „Biblii ludowej”

Siedemnastowieczne i osiemnastowieczne ruskie pieśni religijne odgrywały istotną rolę w pobożności ludowej, odpowiadając przede wszystkim na potrzeby duchowe wspólnot prawosławnych dzięki przystępnemu językowi i powszechnie znanym formom muzycznym. Tworzone lub adaptowane przez mnichów, łączyły elementy kultury popularnej z opowieściami biblijnymi i hagiograficznymi, stając się częścią ustnej tradycji „Biblii ludowej”. Utwory te pełniły funkcje ewangelizacyjne i pokutne, przybliżając treści religijne oraz ułatwiając ich zrozumienie odbiorcom. Przedstawiony w artykule zbiór obejmuje kolędy, pieśni pochwalne oraz utwory humorystyczne odzwierciedlające realia codziennego życia. Zakorzenione w lokalnych zwyczajach i praktykach misyjnych pieśni funkcjonowały zarówno w obiegu drukowanym (np. w zbiorze *Bohołasnyk*), jak i w przekazie ustnym oraz rękopiśmiennym, współtworząc trwałą i zróżnicowaną tradycję ruskiej religijności ludowej.

Słowa kluczowe: pieśń ruska; poezja religijna; wczesnonowożytna literatura popularna; „Biblia ludowa”; misje religijne; edytorstwo krytyczne

Eighteenth-century popular Ruthenian religious songs in the context of the “folk Bible”

Seventeenth- and eighteenth-century Ruthenian religious songs played a significant role in popular piety, primarily addressing the spiritual needs of Orthodox communities through accessible language and familiar musical forms. Composed or adapted by monks, they merged popular culture with sacred narratives, forming part of the “folk Bible” – an oral tradition conveying biblical and saintly stories. These works fulfilled evangelistic and penitential roles, making spiritual themes accessible and relatable. The songs collected and presented in this article encompass Christmas carols, praise hymns, and humorous songs reflecting everyday life. Embedded in local customs and missionary activities, some pieces were canonised in printed collections like *Bohohlasnyk*, while others persisted through oral or manuscript transmission, contributing to the enduring and diverse expression of Ruthenian popular religiosity.

Keywords: Ruthenian song; religious poetry; popular early modern literature; “folk Bible”; religious missions; critical editing

Barbara Dzierżanowska (barbara.dzierzanowska@uw.edu.pl) – adiunkt w Instytucie Historii Sztuki na Wydziale Nauk o Kulturze i Sztuce Uniwersytetu Warszawskiego oraz członkini projektu ERC Advanced Grant *Scholars, Animals, Images, Geographies, and the Arts: De-Exoticizing Eastern Europe in the Early Modern Period* (SAIGA) [Uczeni, zwierzęta, obrazy, geografie i sztuka: Deegzotyzacja Europy Wschodniej we wczesnej nowożytności] kierowanego przez prof. Grażynę Jurkowlaniec. Doktorat uzyskała w 2024 roku na Wydziale Polonistyki Uniwersytetu Warszawskiego, w 2022 roku otrzymała grant NCN PRELUDIUM, realizowany na Wydziale Lingwistyki Stosowanej UW. Do 2024 roku była zawodowo związana z Biblioteką Narodową, gdzie kierowała Zakładem Rękopisów oraz Zakładem Starych Druków i koordynowała międzynarodowe projekty dotyczące zbiorów dawnej Biblioteki Załuskich przechowywanych w Warszawie i Petersburgu.

Barbara Dzierżanowska (barbara.dzierzanowska@uw.edu.pl) – Assistant Professor at the Institute of Art History, Faculty of Culture and Arts, University of Warsaw, and a member of the ERC Advanced Grant project *Scholars, Animals, Images, Geographies, and the Arts: De-Exoticizing Eastern Europe in the Early Modern Period* (SAIGA), led by Prof. Grażyna Jurkowlaniec. She earned her PhD in 2024 from the Faculty of Polish Studies, University of Warsaw, and since 2022 has been the principal investigator of an NCN PRELUDIUM grant, carried out at the Faculty of Applied Linguistics, University of Warsaw. Until 2024 she worked at the National Library of Poland, where she headed the Manuscripts and Early Printed Books Departments and coordinated international projects concerning the former Załuski Library collections held in Warsaw and St Petersburg.