

**RURAL FOLKLORISTIC BANDS OF THE POGÓRZANS
AND THE RZESZOWIAKS 1900-1939.**

BANDS FROM ŁUŻNA, GAĆ, HACZÓW

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Summary

Introduction

Civilization transformations taking place on areas of Polish terrain, in it also in the last decades of the 19th and at the beginning of the 20th century led Galicja to the turnabout of location of the rural population. The results of these transformations were: wider involvement of this population to the national life; coming into existence the conscious of their roots groups of country political, economic leaders, or organizers of cultural activities. The activities of progressive social groups aspiring to include the rural population into the range of the developing modern Polish nation with the grass-roots aim of folk leaders happened in this period in the country. Undertaking the activity of folkloristic character was one of ways of affecting the awareness of people.

Organizations of economic and political character e.g. farmers' associations, deposit and loans funds, organizations associated with a peasant movement exerted the large impact on peasant communities. An influence on them also had an attitude of the considerable part of the intelligence (academic, artistic world) which understood the need to involve peasant communities in aspirations, aiming at creating a country named Poland.

Already the first "phase" of activity described in the thesis (concerning the last period of the annexation of Poland and the World War I), exerted the presentation of contents amongst analyzed organizations of cultural - educational character which created the "idea of independent Poland", the need for its structure, "philosophy" connected with it in the rural environment.

Intellectual circles recognized justified, inter alia, national awareness-making of Polish-speaking peasantry. Therefore, they were having an influence, the feeling of the national awareness through the culture was created.

The idea of the Polish national identity in the rural environment was promoted, inter alia, through the brass bands, the fire services, the Bartosz teams and the folk bands acting there. By special expression of the influence, creation of the ethnic awareness of the "Polish nation" amongst the peasantry, they meant the theatres and the peasant choirs.

Apart from performances which alluded directly to the rural life, tradition, the spectacles which glorify the makings of pre-partition of Poland were presented. Also, via the stage play, a participation of peasants in fights for an independent Poland e.g. in the Kosciuszko Insurrection was emphasized.

The interwar period determined the second, described by me, "phase" of activities of bands. It was the time of realization of the idea, the attempts to seek the answer to the question: *What is the Second Polish Republic in the national sense?* Therefore, demands propagated among others by Jędrzej Cierniak gained their expression in creating scripts for theatres and folk choirs based directly on rural traditions from the area of activeness of individual artistic groups, or created by them based on (or with reference to) the traditions of other regions, peasant circles, petit bourgeois circles, homestead gentry).

Sometimes in rural folkloristic bands, as e.g. it took place in Gać, they were also preparing own folk shows, in which besides the abundance of the tradition of the Second Polish Republic, the elements of the folk culture, of the nation and ethnographical groups not-entering the composition of the Second Polish Republic were included.

On the areas I am interested in, the oldest organizations, structures conducting the activity of this type came into existence already in 1900 – 1914. They were established one by one: 1900 – 1901 the Orchestra (folk band) in Haczów, 1907 – 1908 The Rural Women's Club in Gać, 1908 – 1911 the Theatre and the Peasant Choir in Gać, 1909 – 1910 the Theatre

and Peasant Choir in Haczów, 1910 – 1913 the Bartosz Team in Gać, 1911 – 1912 the Theatre and the Peasant Choir in Łużna, 1912 the Music and the Singing Band in Gać. Therefore, the year 1900 was admitted, as the natural beginning of the narration whereas 1939 is a final date. These dates were established by me not only for this reason that a Polish state stopped then existing, but also because after the World War II folkloristic activity gained entirely different character.

The universality of the "movement" of folkloristic bands in the 20th century, created the need of describing the first period of artistic groups formation of folk character in ethnographically-determined area, influencing its character of transformations, political events, armed conflicts.

Therefore, the geographical frameworks of the thesis include areas situated in our times in Podkarpacie territory, but historically inhabited by two ethnographical groups – the Pogórzans and the Rzeszowiaks.

My application of the names the Pogórzans and the Rzeszowiaks allowed for certain territorial, ethnographical limitation of rural circles cultures. I presented the process of transformations on their base which took place in the middle part of (former) Galicja. On 1st January 1999, except for the Gorlice district, the entire area was within the podkarpackie voivodeship.

The bands performing in: Łużna, Gać, Haczów were chosen for the analysis. They were marked out owing to being the most characteristic in the area identified with the Pogórzans and the Rzeszowiaks. They can constitute the example of the process of peasant drama groups transformations into rural folklore groups. One should also emphasize that they, (out of formations analyzed by me) were the oldest.

However, the data obtained at first concerned largely bands formed after 1945. Yet, the fact that they came into existence according to closely defined criteria has not stopped intriguing me for years. The bands, inter alia, from Leżajsk, Przeworsk, Łańcut, Rzeszów, Krosno, Sanok, Jasło, Brzozów, Gorlice presented ritual, dance, musical shows. Their scheme was similar. Depending on the period, on people leading individual formations, the character of staged publicly artistic programs underwent certain transformations. However, it was still located in previously closely specified categories. Still these formations were determined as folkloristic bands.

Then I decided, following the example of rural artistic groups which were functioning before the outbreak of the World War II, to discuss the formation, creating the phenomenon of "folklore bands" with reference to ethnographically - determined groups as Pogórzańskie and Rzeszowskie (Rzeszowiackie).

In the course of time, the gathered materials aimed me at the oldest artistic groups, which "placed" their establishment in the years 1900 – 1939. In many publications, articles, reports, booklets, "contest summaries" appeared quite a lot of information about the establishment of the folkloristic bands in Łużna, Gać and Haczów still before the outbreak of the World War I. The contents included in them showed that the folk formations were supposed to come into existence, inter alia, as the rural folk bands, the brass bands, the bartosz teams, the theatres and the peasant choirs. According to the data gathered by me, the bands from Łużna, Gać, Haczów were the oldest among Pogórzans and Rzeszowiaks.

I based the analysis on the widely conducted preliminary archival and the library research. The information concerning the subject of my PhD thesis "Rural Folkloristic Bands of the Pogórzans and the Rzeszowiaks 1900 – 1939. Bands from Łużna, Gać, Haczów" is available mainly at, above all, domestic, foreign and private archives. While writing the dissertation I used: the Archival Sets of the Central National Historical Archive of Ukraine in Lvov (ЦДІАУЛ), the Sets of National Archive in Kraków – the Branch Nowy Sącz (ANKONS), the Archival Sets of an Ethnographic Museum in Cracow of Seweryn Udziela

(ZAMESUK), the Archival Sets of an Ethnographic Museum in Rzeszów of Franciszek Kotula (ZAMERFK), the Archival Sets of the Museum of the Folk Construction in Sanok (ZAMBLS), the Archival Sets of the Regional Museum of Adam Fastnacht in Brzozów (ZAMRAFB), the Archival Sets of a Krosno Public Library (ZAKBP), the Archival Sets of the Municipal Library in Gorlice (ZAMBG), the Archival Sets of the Commune Library in Łużna (ZAGBŁ), the Archival Sets of a Commune Community Centre in Gać (ZAGOKG), the Archival Sets of a Commune Community Centre and Rest in Haczów (ZAGOKWH), the Archival Sets of a Commune Community Centre in Łużna (ZAGOKŁ), the Archival Sets of a Regional Song and Dance group "Gacoki" in Gać (ZARZPTG), the Personal Sets of the author (ZOA), the Personal Sets of Bożena Antosz (ZOPA), the Personal Sets of Ryszard Hanejko (ZORH), the Personal Sets of Eugeniusz Hudzik (ZOEH), the Personal Sets of Apolonia Rafa (ZOAR).

The part of the data can also be found in the following press: "Głos Podhala", "Wiadomości Brzozowskie", "Dzikowiec", "Teatr Ludowy", "Podkarpacie", "Gazeta Gorlicka", "Głos Młodzieży Wiejskiej", "Nasz Klub", "Dziennik Ludowy", "Nowiny Rzeszowskie", "Tygodnik Gorlicki", "Dunajec", "Biuletyn Związku Ziemi Górskich", "Przegląd Teatralny i Kinematograficzny", "Gazeta Nowosądecka", "Nowa Wieś", "Muzyka", "Magazyn Kulturalny", "Młoda Wieś", "Wiadomości Muzyczne", "Wici", "Spółdzielczy Przegląd Naukowy", "Wieś i Państwo", "Poradnik Teatrów i Chórów Włościańskich", "Brzozowska Gazeta Powiatowa", "Nasz Głos", "Profile".

The supplementations of information gathered in the archives, the press constitute relations of people linked directly to the "movement" of rural folkloristic bands: Bożena Antosz and Irena Rafa.

In the view of the classification cited by me (the variants of folkloristic bands), an answer to a question "What" in fact were rural folkloristic bands 1900 – 1939 from Łużna, Gać, Haczów so willingly determined by the peasant fans of the folk customs as the folkloristic bands?, became one of the basic aims of this thesis.

According to the universally published information in the press, the studies, the papers of a diary character, the local monographic monographs folkloristic bands from Łużna, Gać, Haczów were supposed to be the oldest formations of this type in the region. Therefore, I acknowledged that one should set the next questions:

1. What do the names the Pogórzans, the Rzeszowiaks characterize?
2. How did the art affect the residents in Łużna, Gać, Haczów.
3. What role in formulating the nation-building idea ("philosophy") after the 123 years of the partitions of Poland did the rural folklore and the performances on its base have?
4. How did the spectacular folklore influence the residents in Łużna, Gać, Haczów?
5. Did the state authorities or the political organizations try to exploit the bands for consolidating their position?
6. Was the spectacular folklore supposed to constitute the nation-building factor, binding together through the diversity, the "wealth", the multiethnicity, the regions of the Republic of Poland into wholeness?
7. What influence on the spectacular folklore, the formation of new bands, the artistic groups did the teaching staff in Łużna, Gać, Haczów exert?
8. In what way did the rural folkloristic bands (regional) from Łużna, Gać, Haczów differ from the (typical) popular theatres, orchestras, choirs in the years 1900 – 1939?
9. What shared essential features did rural folkloristic bands from Łużna, Gać, Haczów have with the theatres and the choirs at the end of the thirtieth of the 20th century?
10. How did folkloristic bands from Łużna, Gać, Haczów differ?
11. What common features did folklorist bands from Łużna, Gać, Haczów have?

12. How did the play *Haczów Wedding (Wedding at Rozenbajgier)* differ from the one previously staged by the Theatre and the Peasant Choir (Folk), the Amateur Club in Haczów?

The introduction, which consists of two parts, opens the thesis. I devoted the first part to providing, inter alia: reasons for writing the doctoral dissertation, the sequence (the application of the time-frame), the justification (the choice of bands from Łużna, Gać, Haczów), the source base, the research methodology. I used the second part to explain the meaning of the word - folklore, the terms associated with it, being applicable in my dissertation.

This thesis consists of four chapters. Chapter 1 (the characteristics of Pogórzans and Rzeszowiaks) constitutes the particular part which describes the culture, area in regard to the ethnographical, the ethnic account so it has an introducing character. I used the spectacular aspects of the issues applied in it (mainly) in the second part of chapters 2 (the formation and the activity of a rural folklore band in Łużna), 3 (the formation and the activity of the rural folkloristic band in Gać) and 4 (the formation and the activity of a folk band "Haczów Wedding").

Chapters 2, 3, 4 have the same outline of the narration. In order to facilitate the comparison of the data and the analysis of information, they describe the formation process and the activity of the rural folkloristic bands. Their juxtaposition is giving the possibility of certain comprehensive perspective of the described by me issue which I included, inter alia, in the conclusions. The bibliography constitutes the last part of my PhD dissertation in which I used the list of the archive sources (public, private), occasional, the relations.

I comprised also a lot of the iconographic materials, the photographs, the pictures, the maps in my thesis. The part e.g. maps I drew up independently based on the gathered information. Other are included in the institution, private people's sets. Their small fragment belongs to my private collection. The dissertation also contains tables, they are the result of actions aiming at systematizing the chosen issues.

* * *

The folklore and the notions associated with it, often used in this thesis deserve the separate treatment and the explanation. The essential motive for including, in the title of the thesis *Rural folkloristic bands of the Pogórzans and the Rzeszowiaks 1900 -1939. Bands from Łużna, Gać, Haczów* the word "folklore" was a tendency of applying the name in the reference to existing in the years 1900 - 1939 the rural theatres, the choirs of folk brass bands, the Bartosz teams. It was done by the authors of (public) speeches, the editors of booklets, the authors of the short studies about a monographic character, the short monographs (about the different subject matter) with the reference to "moment", the circumstances of the formation of the folkloristic bands in the given place.

These references contain such expressions as: *the Regional Song and Dance Band from Łużna came into existence as the Theatre and the Peasant Choir ..., the Regional Song and Dance Band in Gać as the Theatre and the Peasant Choir..., the Folkloristic Band in Gać as the Theatre and the Peasant Choir..., the Folkloristic Band from Haczów came into existence as the Theatre and the Peasant Choir..., the Folkloristic Band from Haczów came into existence as the Amateur Group..., the Ritual Band from Haczów initially existed as the Theatre and the Folk Choir...* . Often also in the publications of different kind, above all, of a local, amateur character, the members of these formations regarded themselves as continuators of the artistic, choral activity in the rural communities initiated still before the World War I.

Therefore, the materials gathered by me "aimed me at the need" of describing the history of the chosen bands beginning from 1900 to 1939 including the general expression "folklore". However, I was aware that the contents, the choreography presented by them are not "typical folklore" (according to the ethnographical understanding of this word) since they were stylized. Even in the category of the not-stylized authentic groups a certain choreographic interference had to take place in view of the very fact of presenting the performance in the unnatural circumstances. I mean festivals, contests, performances here.

Yet, the contents performed by them and the melodies were folkloristic. With reference to this dissertation word folkloristic received the significance determined by Prof. Józef Brurszta as the spectacular folklore¹. In the thesis written by me, I describe the theatre, the musical, social, political activity, for which the rural folklore was an inspiration. At first it was reconstructed, next created by very members of the rural organizations.

In the first period, the activity of, inter alia, the Theatres and the Peasant Choirs in a great part focused on developed by the professional writers, the musicians, the composers, the artists, widely available performances, musical pieces which constituted a certain type of the continuation of the rural traditions like e.g.: singing Christmas carols, the Whit Sunday, the Herbaceous Mother of God, the St Andrew's Eve party, pouring wax into a bowl of water, the All Souls' Day, the dances and the weddings (of the individual members of the organization); which allowed for the permeation of typical regional folk traditions to staging performances, shows, the part of which was also directly drawn up on the peasant tradition that is on the folklore of the village. Hence, the word "folkloristic" applied in my doctoral dissertation also describes the character of the conducted activity. It has a completely different meaning than the word folklore since for familiarizing the audience by actors, songsters, musicians with individual traditional events of remaining classes of the Polish community stylization was needed. The inclusion of the tradition into the determined stage framework. Therefore, in my thesis (with reference to contents included in it) words folklore and folkloristic have completely different meanings.

Reinfuss claimed that the characteristic of all folkloristic bands is: *the fact that they derive material for their artistic activity from the traditional folk culture...*². Thereby, he almost confirmed the difference between folklore and folkloristic.

There is the great freedom in interpretation of the word folklore. For many, the performance of dance and song folkloristic band watched on television is folklore, for others souvenir products, or fairy tales handed over by great-grandfathers, local tales. Others regard the melody played by the rural folk band as the folklore. Many also describe the dissimilarity of lives of other nationalities, religions, ethnic groups by this term. The part of the community regards performances referring to the folk culture as the folklore. The lack of the unification of the meaning of the term folklore led to the diversification of comprehension of the phenomenon by representatives from different fields of study, as well as within one field³.

For the first time the term folklore appeared in the letter of John William Thomas (British writer, antiquary) to the magazine "The Atheneum" in 1846⁴. Folklore literally meant knowledge of people in England⁵. Thomas wanted to replace this expressions with the notions: folk antiquities, folk literature. It was also supposed to include such phenomena like e.g.: the ballades, the proverbs, the ceremonies, the superstitions, the customs that is so-called

¹ J. Burszta, *Kultura ludowa – kultura narodowa*, Warszawa 1974, s. 322.

² Zbiory Archiwalne Muzeum Etnograficznego im. Seweryna Udzieli w Krakowie (dalej: ZAMESUK), Spuścizna Romana Reinfussa /1910-1998/, Materiały z działalności R. R. w Wojewódzkim Przeglądzie Zespołów Obrzędowych w Żywcu „Żywieckie Gody”. Korespondencja, programy, notatki, XI/-RR/III.

³ V. Krawczyk-Wasilewska, *Współczesna wiedza o folklorze*, Warszawa 1986, s. 13.

⁴ J. Maślanka, *Polska folklorystyka romantyczna*, Wrocław 1984, s. 3.

⁵ V. Krawczyk-Wasilewska, *Współczesna wiedza o...*, s. 9.

widely comprehended folk knowledge. Moreover, in accordance with Thomas notion "folk" (people) also referred to the ordinary men "common people", rather than to the closely determined social class. Yet, the folklore was treated as the culture characteristic of peasant class to the beginning of the 20th century. In the course of time, every human group characterizing its own tradition was described by this notion. However, in the colloquial meaning the folklore is identified with the peasant financial and spiritual culture⁶.

On the other hand, in France, Germany, Italy, Spain, in contrast with English researchers of folkloristic issues, the notion folklore was determined by e.g. the songs, the folk tales, the riddles, the superstitions, the proverbs and the learning aiming at comparing, explaining and collecting at the end of the 19th century. In these countries researchers of the issue thought that the folklore was a product of these classes which didn't have the access to the written word, the books⁷.

Already at the beginning of the 20th century Jan Karłowicz in the publication "*Lud. Rys ludoznawstwa polskiego*" published in 1904 characterised the sense of the English word folklore. According to him it was tantamount to the Polish expression folk knowledge which he described as: *the unwritten, traditional literature [and] the folk "items". It consists of the notions about sensory and transcendental world, i.e. from the message about all objects surrounding us, about the beginning and the all things relationship, about the powers and the supernatural beings, finally about us alone, about the body and the soul. These notions, provided they aren't given to us by the school and the church, but handed over orally by the older generations are called beliefs, if they refer to supernatural things, and folk studies, provided they apply to natural phenomena...*⁸.

Along with the development of the knowledge about the folklore, a number of the interpretation of the concept increased. Arnold van Gennep adopted the comprehensive way of defining the folklore. He acknowledged that the folklore is: *an universal object with the unique element closing down, "folk" so it can be religious, ritual, literary, musical, social, legal, artistic*⁹.

Paweł (Pawoł) Nedo described in a similar (comprehensive) convention the significance of the word folklore. Being a fan of, inter alia, Sorbian folk culture he recognized, that the characteristic phenomena for this term are: the dance, the singing, the facial expression, the relation of listeners, the connections with the real everyday life, the celebrations, the mores¹⁰.

The activity of Oskar Kolberg exerted a large impact on Polish definition of a word folklore. Under its influence many later researchers of the widely understood folk character, treated the peasant dance, the verbal literature, the music as the folkloristic occurrences¹¹. Kolberg thought that the folklore means: *describing the oral folk artistic work, the family and the annual customs as well as the dresses, the games, the music and the peasant dances...*¹².

In Poland a tendency (initiated by Oskar Kolberga) of ethnographical comprehension of the term folklore continued for a long time. Many occurrences determined also as the spiritual, social, financial culture were provided by this notion. It particularly concerned the peasant mores. This tendency came directly from the folkloristic set of Oskar Kolberg entitled: "*Lud. Jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła,*

⁶ M. Banach, *Edukacyjne aspekty pracy amatorskich zespołów folklorystycznych*, Kraków 2002, s. 29.

⁷ M. Piotrowski, *Zespół folklorystyczny w życiu kulturalnym wsi współczesnej*, Warszawa 1986, s. 13-14.

⁸ J. Karłowicz, *Lud. Rys ludoznawstwa polskiego*, Lwów 1904, s. 65.

⁹ M. Banach, *Edukacyjne aspekty pracy...*, dz. cyt., s. 29.

¹⁰ P. Nedo, *Folklorystyka*, Poznań 1965, s. 39.

¹¹ J. Maślanka, *Polska folklorystyka romantyczna...*, s. 4.

¹² M. Banach, *Edukacyjne aspekty pracy...*, dz. cyt., s. 30.

zabawy, pieśni, muzyka i tańce." In the course of time, they started noticing other than peasant folklore, e.g. noble, municipal, intellectual in Poland¹³.

However, Julian Krzyżanowski¹⁴ suggested the following understanding the notion folklore. According to him folklore is the phenomena from the field of general, common, not individual settled habits, especially the customs of a ritual character; next phenomena from the field of demonological, meteorological, medical, professional beliefs and all other; finally the phenomena of the artistic field of culture, musical - verbal, in great measure corresponding to the notion of the oral literature¹⁵.

The meaning of the word folklore was differently perceived by Wiktor Gusiew. He thought that one should consider it: *as the complex of compound, multi-element forms of the syncretic art, using the varieties of artistic-illustrative measures, expected for the direct aural and visual reception in the moment of the performance...*¹⁶.

Prof. Violetta Krawczyk-Wasilewska, on the other hand, already distinguished two broad and narrow perspectives in contemporary folklore studies. In the broad meaning, she determined the folklore as traditions standing out culturally, handed over in the imitative way, orally or visually, that is, e.g.: the literature, the dance, the music, the beliefs, the ceremonies, the visual arts. However, in the narrow perspective she denoted the folklore as so-called folk literature about the social circulation, often other than the verbal and the oral literature which is the part of so-called folk literature, handed over and presented orally¹⁷. Marcin Piotrowski supplemented this classification with the third meaning - so-called comprehension of the folklore. According to him it is supposed to rely on the specific form of the cultural communication, occurring in the determined social situation, having characterized formal features¹⁸.

In the 60s the great popularity amongst scholars gained social views of a Canadian scholar Marshal McLuhan who specialized in the field of the media. McLuhan developed the theory of "the folklore of the industrialized man". According to him, the folklore of contemporary city circles people: *is not created by them alone on the traditional continuation principle, but through the laboratories, the studies, the advertising agencies and the mass media; for this "the commercial education" leaves the trace more permanent than alternative sources of knowledge in the psyche of the contemporary man ...*¹⁹.

The anthropologists were polemicizing about including in the notion folklore, apart from the folk literature, such aspects as: the beliefs, the customs, the rituals, the craft, the weaving, the local dialect. William Bascom (an American folklorist, anthropologist) drew the definition of the word folklore up for the needs of this field. However, it did not include all discussed issues. It did not also finish the discussion carried on amongst anthropologists. The development of the research on folk literature exerted a large impact on it. According to the Bascom's definition: *folklore is a part of the culture, but is not a whole for an anthropologist. It includes the myths, the legends, the stories, the proverbs, the riddles, the texts of the ballades and other songs as well as the format of minor importance. It doesn't include the folk play, the dance, the music, the dress, the folk medicine, the customs, or the beliefs. All they are undoubtedly worth examining, both in the literate and the illiterate societies The entire*

¹³ V. Krawczyk-Wasilewska, *Współczesna wiedza o...*, s. 18.

¹⁴ Tamże, s. 18.

¹⁵ J. Krzyżanowski, *Słownik folkloru polskiego*, Warszawa 1965, s. 106.

¹⁶ M. Piotrowski, *Zespół folklorystyczny w...*, dz. cyt., s. 15.

¹⁷ V. Krawczyk-Wasilewska, *Współczesna wiedza o...*, s. 21.

¹⁸ M. Piotrowski, *Zespół folklorystyczny w...*, s. 13.

¹⁹ V. Krawczyk-Wasilewska, *Współczesna wiedza o...*, dz. cyt., s. 17-18.

folklore is being provided orally, but not everything what is being provided orally is folklore
...²⁰.

Referring to, inter alia, the folkloristic bands (and remaining stage groups alluding to the folk knowledge) prof. Józef Burszta specified the definition of the term spectacular folklore. It refers, in great measure, to action and activities determined in my thesis as folkloristic. According to Prof. Józef Burszta all forms and vocal, musical, vocal - dance contents establishing the technical link of the relevant scope with the traditional culture are the spectacular folklore. They are manifested in groups or individually in appropriate situations based on the previously taught performance. Therefore, they are defined by requirements of the performing arts²¹.

The spectacular folklore occurs in contrast with the authentic, natural, living folklore (joined with existence of the specific human group) in the artificial, the plan-organized environment, that is in the open air, on the stage or other venues of the realization. In this case the division into actors and spectators comes up. Sometimes when the opportunity of the annual ceremonies, the customs arises, the restoration of the former shape of folklore in the natural habitat takes place²².

Therefore, the unaffected multifunctionality of the authentic folklore (aesthetic-entertaining, socio - ritual, economic - legal, magic - religious) comes down only to one function, namely the entertaining – spectacular. It causes certain growth in importance of an aesthetic experience of the audience. It leads to the intentional selection of the repertoire, distinguishing the chosen kind of the folklore e.g. the ceremony, the dance, the custom, the chatty text or a few joined folkloristic creations. For the need of the institutionalization and the formalization of the showpiece performance, precisely established, closed, fossilized forms are chosen. They have a specific script with division of the roles for the individual actors. The mutual motor system characterizes them²³.

The chosen kind of the authentic folklore which constitutes the inspiration of the show undergoes appropriate (depending on the circumstances) extension or shortening. The texts transformed into the scripts (and other artistic forms), the folk motives become an object of teaching under the authority of e.g. the director, the musical manager, the choreographer, the stage manager. During the preparations of the shows the knowledge achieved from the autopsy of particular members plays an important role in the rural formations²⁴.

In the spectacular folklore the spontaneity, e.g. of the masters of ceremonies, the post holders (characteristic of many customs, ceremonies) is replaced by the artistic executive committee. The actors do not have almost any possibility of the individual performance. They accommodate themselves to the previously developed outline of events with the division into the roles, the sequences. Largely, the duration of the given show also differs from the authentic form. The weddings drawn up in the theatrical version are a special example. They were shortened from the multiple-day celebrations scarcely to a few hours, sometimes even up to 20 minutes²⁵.

The spectacular folklore and the folkloristic movement are connected with the occurrence of the tradition, with relationship (to it) of the society. Everything (what the folkloristic spectacularity uses is the tradition) comes from it, expresses its continuation. It is

²⁰ M. Piotrowski, *Zespół folklorystyczny w...*, dz. cyt., s. 14.

²¹ J. Burszta, *Kultura ludowa – kultura...*, s. 322.

²² Tamże, s. 322-3.

²³ Tamże, s. 323.

²⁴ Tamże, s. 324.

²⁵ Tamże, s. 324.

worth emphasizing that the folklore tradition is not inheriting the norms of the social behaviour. The broadcasting of chosen cultural products from the past is its characteristic²⁶.

In the USSR besides the notion folklore, expression "verbal literature" was applied in the interwar period. The local folklorist Jurij Sokołow claimed that: *one should understand by the folklore the oral poetic work of the wide folk masses. If the term "literature" applies not in the literal meaning (writing), but in widened one i.e. understanding by it not only the written artistic creativity, but the generalized oral artistic work, folklore is separate masterpiece of literature, and folklore studies become a part of literature science in this way ...*²⁷.

The differences in the interpretation of the term folklore deepened themselves not only in the connection with the development of folklore studies, but also other fields. The Italian researcher Antonio Gramsci thought that the folklore is the natural philosophy of people, the entire complex of beliefs, superstitions and views of the working masses. In turn, the Belgian folklorist Albert Marinus claimed that the folklore was a social phenomenon, with the entirety of vivid traditions, beliefs, ceremonies characteristic of particular social groups²⁸.

The development of the American and the European folkloristic idea contributed to more frequent perception of this field of study as the separate science. In the 20th century folklorists more universally perceived, inter alia, the religious studies, the ethnology, the ethnography, the psychology, the sociology, the philosophy, as the supplementary sciences. Therefore, the folklore studies, as the emerging discipline, focused more on the accumulation of folkloristic materials and their interpretation. In that sense, Cocchiary Giuseppe (the Italian social anthropologist, the folklorist, the ethnologist) treated the theory about the folklore also, as the historical field. According to him, the responsibility of the folklorist is: *not separating different branches of the research works, but aspiring to existence of the enlivening contact between them [...] the mutual permeation of different disciplines is subordinated to the very nature of the folklore ...*²⁹.

The unique look at the notions the folklore and the folklorism suggested Vilmos Vigota (Hungarian researcher). He recognised the existence of the bilateral correlation between the folklore and the nonfolkloristic occurrences. In his opinion, the folklorism has its beginnings in the folklore and permeates to the sphere of the nonfolklore. Meanwhile, the folklorization begins from the nonfolklore and is directed to the folklore. Vigota claimed that the nonfolklore is the process characterizing itself as the acquisition, the scattering of different motives, formats, styles most often in the modified forms. However, the folklorism can appear in the most diverse forms (the customs, the food, the dance, the national costume, the music, the art, the verbal literature, the beliefs) and can be popularized in the form of the nonfolklore. Based on these assumptions, Vigota distinguished two categories: the traditional folklore and the new folklore. Amongst the features characterizing the traditional folklorism he differentiated: the romantic aesthetics, the artistic evolution, the political emancipation, the contents and the form. In turn, he specified: the aesthetic avant-garde, the artistic revolution (the radically new play), the aesthetic adaptation, the form (more rarely the contents) in the new folklorism³⁰.

One of the varieties of the folklorism is the very-artistic musical, painting, literary work. The folk thought realized for the ideological, the aesthetic purposes is implemented in the framework. Roch Sulima (the Polish culture historian, the folklorist, the expert in the cultural studies) with reference to the literature stated that: *however no longer very, clearly*

²⁶ Tamże, s. 335.

²⁷ V. Krawczyk-Wasilewska, *Współczesna wiedza o...*, dz. cyt., s. 16.

²⁸ Tamże, s. 17.

²⁹ Tamże, dz. cyt., s. 23.

³⁰ Tamże, s. 50.

relict folklore, but ways of thinking about the folklore and the folk culture are of vital importance, as the phenomena co-constituting the contemporary literary culture. We cannot admittedly forget about the fact that this thinking creates such facts as: the competitions of the folk poetry, the championships of the storytellers, the poetry of folk festivals etc. In most cases [...] of the anthology studies, series - cartoon, [...] festival – Cepelia (Polish folk art and craft) character of this artistic work speaks for itself. However, this thinking accomplishes itself in [...] very artistic work. It is the renovation of the classic issues of the folk literature [...] comprehended, as the ideology unlike the folklore, which [...] is a form of art...³¹.

In turn, the former folk knowledge is adapted to the contemporary needs and tasks in the folkloristic bands. During this process it can be treated as the manifestation of the society consolidation, on the basis of the joint culture, rooted in the tradition³².

Marcin Piotrowski (Polish folklore researcher) quoted the following definition of the expression "the folkloristic band" in his publication. According to it: *By "folkloristic band" including by its reach a lot of the contemporary cultural life phenomena, we understand the purposefulness of the group of people of the established internal structure, the established division (hierarchy), the roles and the positions which result from the purpose put forward by the particular band...³³.*

One should emphasize that in the social perspective a folkloristic transmission, which became a specific type of the artistic output of the particular social groups, obtained the significant meaning. Its main quality is oral character, tendency of creating changes³⁴.

Yet, even in so-called "Gacki theatre performed from memory" very fact of the presentation of the show (in the opinion of many local fans of the authentic folklore) negated the correctness of applying the word folklore (in the meaning directly characterizing the local folk knowledge). It is worth emphasizing that in "Gacki theatre performed from memory" actors tried to act parts using only own resources of the eloquence. They were giving up presenting the closely-determined texts. The actor in the course of performing, created appropriate, according to him/her words.

Thus, in the connection with above quoted "characteristics" of the word the folklore, the title of my thesis Rural folkloristic bands... , describes only character of the inspiration of stage activity. Also, in my opinion, presenting the specificity of the work of individual bands, as the typical folklore (rather than folkloristic actions, i.e. the reference to the tradition) could constitute certain abusiveness of the ambiguity of this word.

In the interwar period Jędrzej Cierniak introduced the following questions into the public discussion: should one reconstruct the folklore to the resemblance of the real prototype? Can folklore be subjected to the artistic transposition and is it possible to present it in the form of stylization? Cierniak himself recognized both forms as acceptable and desirable³⁵.

The stage practice, the long-term discussion between the musicologists, the members of the groups, the folklorists, the ethnographers led the development of the stand (generally in line with) that one should accept the fact of the existence of all sorts of categories of the bands depending on the formal, factual ratio of the transmission to the prototype³⁶.

³¹ Tamże, dz. cyt., s. 54-55.

³² J. Burszta, *Kultura ludowa – kultura...*, s. 336.

³³ M. Piotrowski, *Zespół folklorystyczny w...*, dz. cyt., s. 12.

³⁴ V. Krawczyk-Wasilewska, *Współczesna wiedza o...*, s. 26.

³⁵ D. Kubinowski, *Etnopedagogia taneczna w okresie transformacji*, Lublin 2002, s. 115.

³⁶ J. Burszta, *Kultura ludowa – kultura...*, s. 324.

Professor Roman Reinfuss at the cyclically organized Festivals of Mountain Soil assessed the regional folkloristic bands according to the categories of introduced shows: authentic, artistically drawn up, stylized³⁷.

According to the professor, the determined as authentic category is providing the image of transferring the folkloristic show to the scene in such a way as it was held the chamber or the open air on the family or annual celebration. The participants of the group from the same place usually act in such a show presenting the folklore, they are untrained, knowing it from the tradition. They learnt to sing and dance on their own, imitating the family, neighbours. The show of this type: *has priceless features of the truth about the folk culture. The frankness, the natural charm, the certain naivety, and at the same time the coarseness are the advantages of the original. There is no doubt that it is not possible to transfer the literal course of the action to the scene but here the role of the group manager is only to introduce certain cuts, organize activity, give the clear, transparent image of the unity...*³⁸.

In turn, in the dances: *the individual differences of the performance by the individual people are an advantage almost not to imitate in other categories of groups because - these differences come from the right for the improvisation which only a dancer who in depth knows all secrets of the local folklore can afford. It should be added - in many cases the choreographers of the artistic amateur movement obtain material to the knowledge about the folklore from this category of groups. The authentic groups are composed of noble enthusiasts of the folk art, for which there are the repertoire of the songs, the dances of the ceremonies, the folk customs and the possibility of consolidating these materials...*³⁹.

The second category is the repertoire drawn up artistically. This form is not too far from the "original". The authentically-shaped program relates to various regions customs, the participants in the group come from various environments and different districts of the country. They gain the abilities by the means of training: *The distinctive features of the folklore, communicating the truth included in the folklore is expressed by the means of interpretation, while in the original it emerges spontaneously, apart from that it provides dances with varied (at least in accordance with the tradition) spatial picture, it establishes the dynamic accents, standardizes the artistry of the workmanship, cares about the harmonious and aesthetic deportment on the stage [...]. It should also keep balance between the interpretation of contents and the level of the performance...*⁴⁰.

The third category distinguished by Prof. Roman Reinfuss, is the stylization. According to the Professor, the dissimilarity of views and misunderstandings easily occur in this field. Reinfuss defined this category in the following way: *word "stylization" [...] this is deliberate processing of the folklore in imitation of the specified style. The stylization will be e.g. the traditionally sung single-sound folk song, drawn up multi-sound according to laws of the harmony, the folk dance performed in the convention of the ballet technique, imposing the hurricane pace (according to today's fashion) on the dances which were danced only quickly in the authentic form, spicing up the folk dance with the highest level of the technical efficiency, transforming the folk dance in the assumption full of vitality, contrasts: the poetry and the wantonness into the creation from the scope of the formalist art, artistic synthesis of the folklore, composed as the masterpiece, about exaggerating certain distinctive features of*

³⁷ ZAMESUK, R. Reinfuss, *Folklor w zespołach amatorskich*, Spuścizna Romana Reinfussa ..., XI/-RR/III, s. 3.

³⁸ Tamże, XI/-RR/III, s.4.

³⁹ Tamże, XI/-RR/III, s.4.

⁴⁰ Tamże, XI/-RR/III, s.5.

*the subject or processing chosen elements or motives, symbolizing characteristic values of the folklore, composing the show for the amateur group...*⁴¹.

According to Prof. Reinfuss, the possibilities are diverse here and the prediction or the determination are not possible: *there is no prescriptions for the art, the temptation is only an attempt to appoint for instance the most general borders, to which the imagination of the artist can move in the transformation of the folklore. It would appear that the need to keep the character is a main indicator. The processing cannot become the transformation, we aren't allowed - enthusiasts of the folk art, which a purpose is keeping and looking after, to change this material, and to alter it for the secondary purposes, such as, e.g. the applause of the audience, not justified stage effects or the superficial ornateness eliminating true values...*⁴².

Reinfuss classified the folkloristic bands also based on the character, the line-up. Therefore, he differentiated the following groups: professional (e.g. national), amateur. He divided the latter into amateur rural bands and amateur municipal bands. He thought that the specificity of "unprofessional" folk groups was shaped by people entering their composition since stage possibilities of the group depended on them⁴³.

The folkloristic rural bands consisted of the residents from one village or the immediate vicinity. A wide range of age, knowledge acquired from the ancestors about the folklore of the area were universal. These groups didn't have the appropriate financial outlays. Due to the lack of the essential amount of money they often prepared the peasant artistic program unaided by the professional instructor⁴⁴.

The purposes of the activity of the rural folkloristic bands are above all: the information about the culture of its region, the protection of the folk culture (its importance-raising in own environment), the artistic effect (through competent handing over the artistic advantages of the original). They were accomplished through the program based on "material" from own region, where the singing, the music and the dance were performed in the natural form without the alterations. The rural folkloristic bands showed them in the appropriate function accordingly the custom or the ceremony. Drawing "materials" up was limited to the selection of the data and the necessary cuts. They were renouncing the intervention in the structure of the "material". However, in the rural movement of folkloristic bands a stylization was also universal. "Beautifying" (which aimed at an applause of the audience) of chosen folk culture elements was applied⁴⁵.

The reunions and the festivals repeatedly became the monograph to so-called "cultural import" that is the borrowings of the tradition elements, the choreography of other regions, the ethnographical, ethnic groups for the stage needs.

Yet, while directing (in the rural environment) the folkloristic performances (in general), the desire to show in maximally realistic way ethnographical "truth" was popular. According to Prof. Reinfuss, the composition of the show, as the chamber "without one wall" let the audience acquaint with the tradition of the individual subregions. The "performing" (what is characteristic) took care of themselves, didn't keep an eye on the audience. Prof. Reinfuss thought that people assessing the formations of this type should pay special attention to the ability of showing the fragment of the folk culture in an interesting way, emphasizing its own artistic values⁴⁶.

⁴¹ Tamże, XI/-RR/III, s.5-6.

⁴² Tamże, XI/-RR/III, s.6-7.

⁴³ ZAMESUK, Spuścizna Romana Reinfussa /1910-1998/, Materiały z działalności R. R. w Wojewódzkim Przeglądzie Zespołów Obrzędowych w Żywcu „Żywieckie Gody”. Korespondencja, programy, notatki, XI/-RR/III.

⁴⁴ Tamże, XI/-RR/III.

⁴⁵ Tamże, XI/-RR/III.

⁴⁶ Tamże, XI/-RR/III.

However, in his opinion professional bands were appropriately subsidized. They were comprised of ballet, musical schools graduates. An artistic effect was their main purpose, informative only to a little extent. Reinfuss emphasized, that is why: *the material was treated freely, the protection of the folk culture did not act as a purpose...*⁴⁷.

In turn, the municipal amateur groups had the diverse, incidental line-up. In the majority of cases they were not based on their own tradition. The purpose of the activity of this type formation was (mainly) the artistic effect. Far lower significance than in case of the rural amateur groups had information about the folk culture. For the amateur municipal bands, the protection of the folk culture was not a purpose. The program of such formation was based on the traditions of the places surrounding the urban centre, or comprised of "processed" customs of various regions. The shows of such formations were most often composed of the dance, the song, the music. They were rarely created in the functional arrangement, based on the customs and the ceremonies. In the overall calculation of municipal amateur bands, the greater participation of the "interference" of the instructors was visible. The program was completely learnt by heart, in a way schematic, there was not enough space for the improvisation in it. Sometimes, however, (in relation to the large number of members of the rural origin) the presented program had true character in the band. The attempts to "dissociate" from the stylization took place⁴⁸.

On the other hand, the program of the professional folkloristic bands was developed based on chosen motives of all sorts of the ethnographical groups. While drawing shows up, the specialists from the scope of the costume studies, the music, the dance freely converted the collected information. The tendency of the stylization was distinct. The direction of shows was of a revue type. The members of the bands performing the "show" often changed costumes during performances, applied essential for this purpose interludes. In the end, they universally bowed before the audience. Professor Reinfuss, during the evaluation of the folkloristic groups of this type, took, above all, the technical efficiency into consideration⁴⁹.

The direction in professional folkloristic bands had a revue character. A tendency to "cheap effects" and the borrowings from the bands met at reviews and festivals characterized it. Presenters were placed with front to the ramp. The described image constituted certain simplifications which referred (only) to the tradition. The activity of the formations of this type, according to Prof. Reinfuss, was one of the elements of discussion of threats associated with the imitation and the borrowings⁵⁰.

Professor Józef Burszta also divided the folkloristic bands according to the similar outline. He differentiated the following categories of the groups: authentic⁵¹, regional, stylized⁵².

According to Prof Burszta, the authentic groups are determined from a point of view of the program performance, i.e. simple, strict, showing the folklore so to say "live". They are based on local environment. The program of such groups usually comes into existence spontaneously thanks to the relations of the "old" performing the former customs, the ceremonies, the dances and the songs. The folkloristic program is based, above all, on a former local peasant culture in such groups. Professor thought that the artistic program performed by the groups of this type was compatible with the local folklore⁵³.

⁴⁷ Tamże, XI/-RR/III.

⁴⁸ Tamże, XI/-RR/III.

⁴⁹ Tamże, XI/-RR/III.

⁵⁰ Tamże, XI/-RR/III.

⁵¹ D. Kubinowski, *Etnopedagogia taneczna w...*, s. 114.

⁵² J. Burszta, *Kultura ludowa – kultura...*, s. 325.

⁵³ Tamże, s. 325-6.

The second category mentioned by Prof. Józef Burszta concerns the regional bands determined also as "the bands with drawn-up folklore" or as the regional groups undergoing the authenticity. The workers of the production units and the secondary school children were most often the members of such groups (factory groups). Many of them perform "at" the houses, the cultural centers. In the folk repertoire, the performance, a noticeable "thematic" span is characteristic of the regional groups- one are keen on programs presented by authentic groups, other refer more to the repertoire staged by the stylized bands. The regional groups are often accompanied by the folk band, sometimes by the orchestra; they sing songs with one voice⁵⁴.

However, in Prof. Józef Burszta's point of view, the stylized bands diverge largely from the authentic folklore. They usually perform with the accompaniment of the orchestra, sometimes with the own band, in which the instruments are fairly-freely put together (e.g. with the electric guitar). The singing in such groups is characterized by the polyphony. These groups only occasionally portray the folklore in the natural form. Most often it is in considerable degree processed. In formations of this type, the elements of the folklore (most often) constitute only a material for drawing new song, music, stage plays up by professional composers. The authentic customs and the folk ceremonies are often the chance of any staging or the creation of new plays for the stylized bands⁵⁵.

Referring to the contents included in my doctoral dissertation, the program presented by the listed by me formations from Łużna, Gać, Haczów largely alluded to or was directly drawn up on the folklore of the local community of the region. Sometimes (as it took place in Gać) it was also formed based on the traditions of other ethnographical groups.

Conclusions

Analyzing the conducted scientific inquiries, it is possible to attempt to formulate the number of research conclusions which, in some way, supplement and widen the knowledge about the initial period activity of so-called folkloristic bands in Poland.

There is no doubt that for the socio - cultural organizations operating in villages (such as) Łużna, Gać, Haczów the art was one of the ways of having the influence on the society. Particular ideas, views or social initiatives were propagated by means of it. The interest of the local communities in the Polish matter, the development of the cooperative movement, the structure of the independent financial structures, the modernization of the farming, the support for particular, political parties seemed to be a main or marginal aim of their action in the years 1900-1918. They were also trying to change the mentality, the lifestyle of peasants via the art. The reduction of the number of inns and consequently of the alcoholism was supposed to be a certain social effect of these actions. One visible results particularly in the national, pro-Polish perspective, was the participation of the peasants in the paramilitary organizations, before the outbreak of the World War I. However, the art obtained stronger political face, what is particularly noticeable on the example of Gać in the interwar period.

However, it was nothing new because the permanent dating back to the folk motives at creating the staged shows, as well as the participation of the social organizations in the rural daily life; the spectacular folklore referring directly to the contents and the immediate behaviours for the communities, from the very beginning of the functioning of this type of activities had the patriotic character. As a consequence, it, through the harvest festival, the occasional, national celebrations, the festivals, such shows as e.g. Kościuszko at Raclawice, Haczów Wedding, created "the philosophy" (the idea of the Polish national identity) amongst

⁵⁴ Tamże, s. 326-7.

⁵⁵ Tamże, s. 327-8.

peasants, the multiethnic Republic, for which one of the most important components after the 123 period of the Polish Partitions was supposed to be "the peasantry".

In the course of time, the spectacular folklore became the most important element of the cultural activity. In the thirties of the 20th century it dominated the repertoire of the theatres and the peasant choirs in Łużna, Gać, Haczów. The peasants who presented the shows, participated in the competitions, the reviews, obtained the awards, the commendations, had an influence on other members of the local circles. The stage activity of this type constituted so to say the boosting of the confidence of the rural communities, in which the serfdom and political, cultural, economic and intellectual exclusion were still remembered. At the end of thirties in groups presenting the spectacular folklore, the conviction about the uniqueness of their rural traditions developed. The fact, of setting bands of the folkloristic profile, exhibiting the local culture and customs up, directly influenced them.

The political organizations, still before regaining independence by Poland, tried to exploit the "movement" of theatres and peasant choirs to political objectives, canvassing in Galicja. All "splinter groups" of the peasant movement received great popularity in the village at the end of the annexations. Their members manifested their attachment to the folk culture. Some of them paraded around in the national costumes during the public speeches. After regaining independence, the regional rural theatres (apart from the peasant movement) tried to exploit also the sanation authorities. They wanted to appear, to pose to photographs together with folkloristic bands members dressed in the regional, national dresses.

The spectacular folklore was supposed to constitute the cultural, ethnographical, ethnic bond, of the multiethnic, multicultural society in the course of the history of the Second Polish Republic. The participants, the observers of the festivals e.g. in Spała, Mountain Soil Reunions or other celebrations promoting the widely understood folk character could be under the impression that "the peasantry" constitutes the foundation "core" of the Republic ("common" of many nations). The spectator and the participant were supposed to have feeling that one of "the foundations" of the created philosophy of this society is the cultural, even languages and their local variants diversity. It constituted, in a way, the reference to the pre-partition Republic of "nations", however, in the new conditions, the borders already without Lithuania, Latvia and the considerable part of eastern territory, but e.g. with Upper Silesia (its part) and with the entire wealth of the Polish culture with such nations like e.g.: Jews, Ukrainians, Byelorussians.

The relations of the authorities with this spectacular folklore were held, above all, during festivals e.g. in Spała, where the representatives (of all described on entrance gates regions) of the Republic with harvest wreaths paid honours to president Ignacy Mościcki. The press also published the considerable quantity of politicians' photographs accompanied by peasants (sometimes their children) dressed in national costumes.

Such "performances" constituted "the propaganda bridge" between the authority and the people. The groups presenting the spectacular folklore, inter alia, Pogórzans, Lemkos, Bojkowks paraded before the representatives of the authorities also during the Mountain Soil Reunions. The correlation between the authority and the people took place. One of "philosophical" foundation of the existence of the Second Polish Republic (in the territorial, ethnic, cultural perspective) for the organizers of the celebrations (about regional character) was "diversity" of regional folk culture. Paradoxically, this diversity was supposed to be the bond of the society.

The educational program carried out within the scope of the Second Polish Republic promoted, in many elements, the rural dance, the folk songs, the chosen dresses (inter alia from the area of Cracow). It influenced, on the one hand, the dissemination of the folk knowledge in the society of the Second Polish Republic. On the other, like e.g. in Gać it could lead to preference of the dresses of "stranger" ethnographical groups in place of local. In Gać

the local variety of the Rzeszów dress was willingly replaced with the costume containing elements characteristic of Cracow clothes (for example a "hat" called Krakuska) during the celebrations.

In the nationwide dimension, there were the situations in which, in view of the attitude of this type, the youth e.g. Ukrainian "called for" for the Polish culture in place of their own. The teachers in Łużna, Gać, Haczów, due to the authority, the prestige that the teaching profession had at that time, were often entrusted the managerial functions in the bands. They conducted the rehearsals, directed the performances, taught the dance, collected, provided documentation for the widely understood regional cultures (e.g. the local songs, the songs, the melodies, the dresses). On the other however hand, they stylized, transformed, changed, implemented the previously unknown elements of the tradition of other regions to places presented by me for needs of the spectacular folklore (in the Polish perspective). Sometimes (Łużna) included themselves in researches about an ethnographical character, of which results "adapted" to the needs of the folkloristic band.

The basic difference between the folkloristic bands from Łużna, Gać, Haczów and "typical" theatres, orchestras, choirs was the fact of preparing the own folklore repertoire (most often based on own "regional cultures"), which (as it took place in Łużna, Haczów) entirely replaced the universally staged theatre performances, or constituted the most important component of the stage, educational, propaganda activity (in Gać).

Contrary to "typical" theatres, orchestras, choirs which presented the spectacular folklore or its elements only in chosen forms, written by "professional" writers, folkloristic bands were based on "set" of folklores. Yet, the majority of members of these groups combined (in one's place) the formation of the folkloristic bands with the coming into existence of the theatre and the peasant choir.

The peasant motives, for the majority of writers interpreting them, were a kind of "material". Of course, at the beginning of the 20th century rural actors often used the elements characteristic of their place of dresses and other regional traditions during the presentation of performing arts. The lack of the adequate financial means and the specialist knowledge repeatedly extorted these actions. However, in the folkloristic bands point of view, the presentation of the spectacular folklore was a deliberate action; often preceded by the series of the examinations of an ethnographical character.

The rural folkloristic bands underwent a sequence of transformations in the years 1900 – 1939. They were gradually transforming from the theatres and the peasant choirs into the bands of a peasant nature. They were adapting more and more of "regional cultures" for the artistic needs.

In turn, in the typical theatre, orchestra, choir, (presenting mainly "strange" theatrical programs) this process could not become known, be stopped or process slowly. Therefore, in "final period" of the issue presented by me the spectacular folklore constituted only the marginal part of the activity for this type of groups.

It is possible to rank, inter alia: the theatrical program, the spectacularity, the choreography as the essential joint features of the theatres and the choirs (presenting the performances) with folklore bands from Łużna, Gać, Haczów (at end of the thirtieth of the 20th century). Or performing drawn up own plays as it took place in Haczów and Gać with the difference that they were prepared, e.g. in Haczów by people directly connected with the place and mainly presented by its residents. However, plays staged by "typical" theatres were in general, sometimes supranational perspective drawn up and popularized.

The folkloristic bands from Łużna, Gać, Haczów had a little bit different stage and theatrical program. Above all, each of these bands referred to other local costumology, customary models. Moreover, on drawn up by groups from Łużna, Gać, Haczów repertoire

affected, in the different degree, regional cultures of other parts of the Second Polish Republic.

In Łużna, inter alia, the dress of West Pogórzans was the important component of performances (from the Gorlice area), of which the characteristic element constituted "cuwa" exhibited particularly by the band during performances, inter alia, of the Mountain Soil Reunions. The band from Łużna discontinued then popular presentations for the artistic drawn up program based on ethnographical research of Łużna and Gorlice.

However, the band from Gać at first similarly to the band in Łużna also tried to base its activity on the local traditions, ceremonies. It drew even fragments of the Gackie Wedding up which were granted the form of the play. The repertoire in the band underwent major changes after establishment of the folk university, entrusting Zofia Solarzo with the managerial position. The chosen elements of the tradition of other regions of the Republic were more and more often introduced. Also certain aspects of the Slovak, Ukrainian, Belarussian folk character were not alien to its members. This band did not discontinue the presentation of the widely available scripts, shows, stage performances. It also provided, e.g. the folk songs with stage forms (drama).

In turn, the folkloristic band from Haczów replaced all previously presented, stage performances with lasting several hours show Haczów wedding, written by the manager of the local Folk Theatre and the Choir - Stanisław Wysocki. Haczów wedding was a peculiar description of an ethnographical character of wedding customs included by Wysocki into stage frames. It triggered off the feeling of the complicity in the event amongst observing it Haczów residents. However, it could create the feeling of the Haczów folklore "orientalism" for the audience in Cracow, Lvov at the turn of the 19th and 20th century.

The common characteristics of bands from Łużna, Gać, Haczów are their origins. They all, determining the creation, referred to the tradition of the theatres and the peasant choirs. Presenting the stage performances, they engaged in the choral activity and contributed to the cultural life of the "places". Moreover, various components of the spectacular folklore in the repertoire of bands from Łużna, Gać, Haczów started dominating, to which, as a matter of fact, (in a way) they referred from the beginning. At the end of the thirtieth of the 20th century, the subjects of their stage activity and repertoire became folk motives referring to the folklore (in an ethnographical meaning).

To sum up, one should emphasize that the character of the spectacular folklore which was popularized in Poland (after 1945) developed already in 1900- 1939. The examples of it constitute the rural folkloristic bands of Pogórzans (Łużna, Haczów) and Rzeszowiaks (Gać). It came a long way, since in its beginnings it represented only the addition, the inspiration for the theatre performances staged universally in Galicja. Often regional dresses with which costumes (above all of women) were replaced due to the lack of the access to the professional drama wardrobe, with time started constituting one from "the priorities" during the presented shows. The geopolitical changes accompanied this evolution, such as, e.g. regaining independence, seeking a bond linking Poland (of "many nations") in the interwar period, the attempts to develop the idea being an answer to a question- what is actually the revived Republic?

The folkloristic bands from Łużna, Gać, Haczów which contributed to the drama, the spectacular aspect of the multicultural Poland became the part of a course of these transformations. The process of the formation of the spectacular folklore (in an ethnographical perspective) as it results from my thesis in reference to Łużna, Gać, Haczów had shared bond- the theatre and the peasant choir, which, by way of the evolution, had different variants, e.g. spectacular - stage in Łużna, drama - choral in Gać and ritual in Haczów.