

Representing a pilgrimage site in broadsides – Vranov near Brno

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Project: Broadside Ballads in the Brno Historical Fonds



*Na vranovské hoře,
tam se silné moře rozplynulo
mariánské lásky,
beze vší překážky naplnilo,
který kraj brněnský a místo vranovský
vyplnilo.*

(Kam se mám obrátit, kde mám pomoc najít, Kutná Hora, [1751-1800?], existuje i varianta k Mariazell)

Vranov si své poutníky vždycky našel.

(Alena Kalinová, kunsthistorička)

*On Vranov Mountain
where a strong sea of Marian love
melted,
without any obstacles,
the Brno region and the Vranov place
were filled.*

Song 'Where should I turn to', Kutná Hora, [1751-1800?], there is also a variant of the song to Mariazell

Vranov has always found its pilgrims.

(Alena Kalinová, Art historian)

Roadmap

- I. **Introduction** – starting points, questions
- II. **Pilgrim songs and history**
- III. **Pilgrim songs to Virgin Mary of Vranov** (broadside ballads)
 - 1. **Repertoire description**: origin of songs, dating the prints, age of songs, illustrations
 - 2. **Representing Vranov** in songs
 - a) **Using a story** (legend, murder ballad, miracle)
 - b) **Using a place** (place of happiness, labyrinth, temple)
 - c) **Directly** (appeal, description, repetition)
 - d) **Identity**
- IV. **Summary**

I. Introduction

- Space as a place in between heaven and earth in which mortal and divine clash. (Heidegger 1967)
- Sacred place, sacrum. (Royt 1992)
- Radiation of a place of pilgrimage (energy, attraction). (Kalista 2001)
- Radiation beyond a local cult is evidenced by literary monuments. (Císariková, Mañas 2008)
- The main mission of pilgrimage prints was to increase the prestige and glory, strengthen the promotion of worshiped cults among believers. (Holubová 2018)

The starting points

- Collected **ca 260 broadside ballads** related to Vranov (songs, prayers)
- **45** separate songs. Songs in German? (2 prayers found).
- **2 with music notation** (collections of Ethnologic Department Brno, 1950s), **16 tune references** (8 – the notation found by Tomáš Slavický).
- **Pilgrimage books** in Latin, German, Czech (Minims). No songs – unique broadside ballads.
- **Study by Z. Kalista** (finished 1974, published 2001). Connections between pilgrimage broadside ballads, Baroque hymn songs, folk songs and prayer books, explore the spirituality of pilgrimage. Limited material, occasional misinterpretation (motif of death, a song is assigned based on an illustration).

Research questions

- In what ways and by which means was Vranov represented and promoted in pilgrim songs?
- Have these ways and means changed overtime (Baroque songs vs. songs from the end of the 19th century), and if so, how?
- Has laicization of pilgrimage influenced the ways of presenting a pilgrimage site?
- What is the origin of songs to Vranov? If a song was adapted, how has the presentation been adapted to match the local cult?

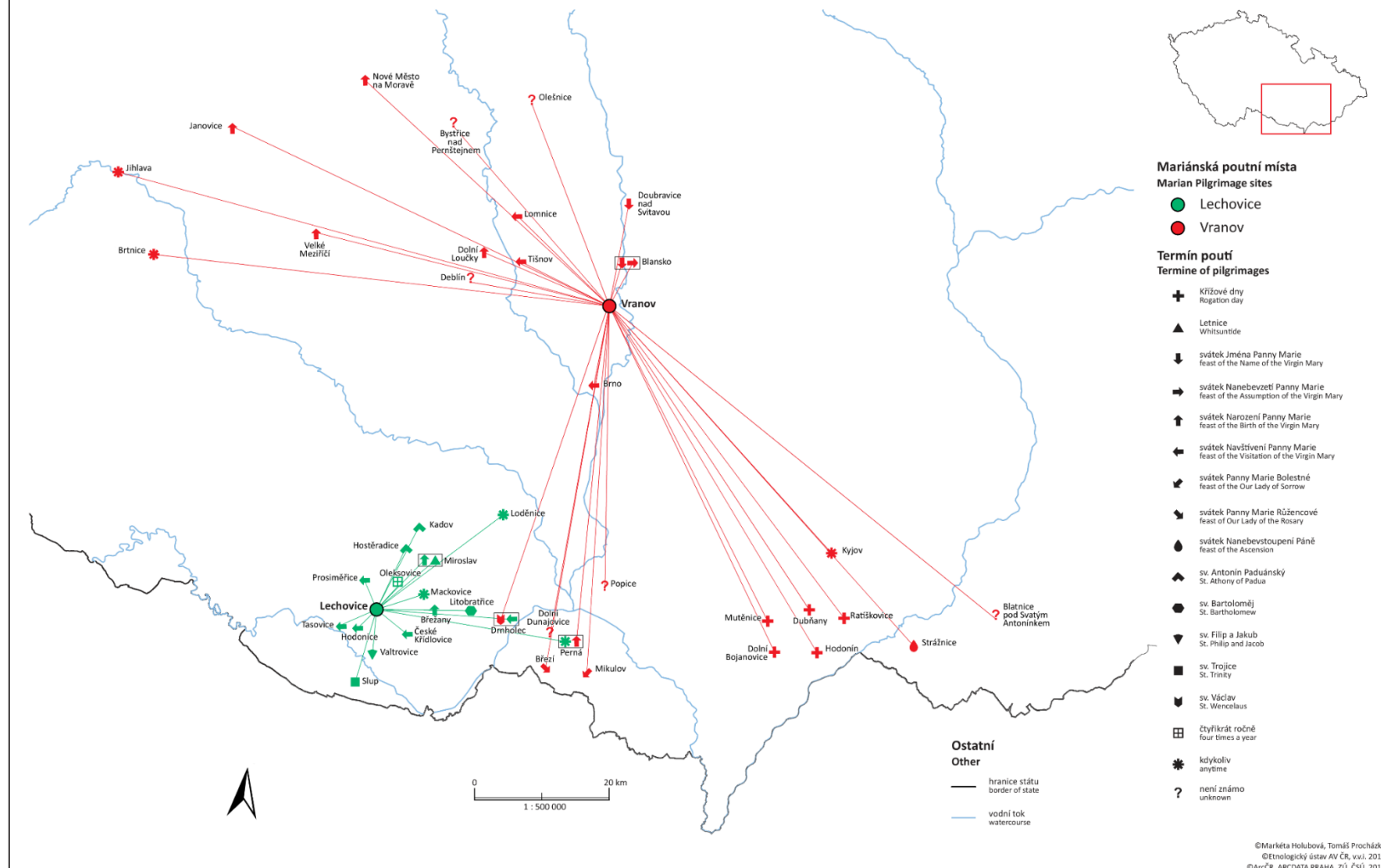
II. Pilgrim songs and history

- Pilgrimage **tradition since the Middle Ages**, 1st founding legend
- **Reformation effect** – pilgrimages declined, 1505 – 1614 Lutheran preachers.
- **Conversion of Maximilian from Liechtenstein**, construction of a pilgrimage church of the Nativity of the Virgin Mary, 1633 **Order of Minims** from Burgundy.
- **Siege of Brno by Swedes 1645**, a miraculous finding of a statue (the 2nd founding legend).
- **Turkish raids, plague epidemic, wars, fires.**
- 18th century **relative peace, economic rise**. The Minims - **religious and literary endeavors.**
- **Josephine reforms.**
- **Laicization, villagers.**



Mapa III/5e: Poutní okruh Panny Marie Lechovické a Vranovské na Moravě a ve Slezsku podle soupisu z roku 1771

Map III/5e: Pilgrimage Circuit of Our Lady of Lechovice and Vranov in Moravia and Silesia according to the Register 1771



Markéta Holubová: Ethnographical Atlas of Bohemia, Moravia and Silesia: Spiritual and Material Aspects of Religious Peregrination and Narrative Imagination, GA ČR 2016-2019.

Visual art depicting the Virgin Mary of Vranov (collections of MZM)



Pot, fajáns, Vyškov, around 1850



Virgin Mary with Ear of Corn, Boskovice region, late 18th – 1st half of 19th century.



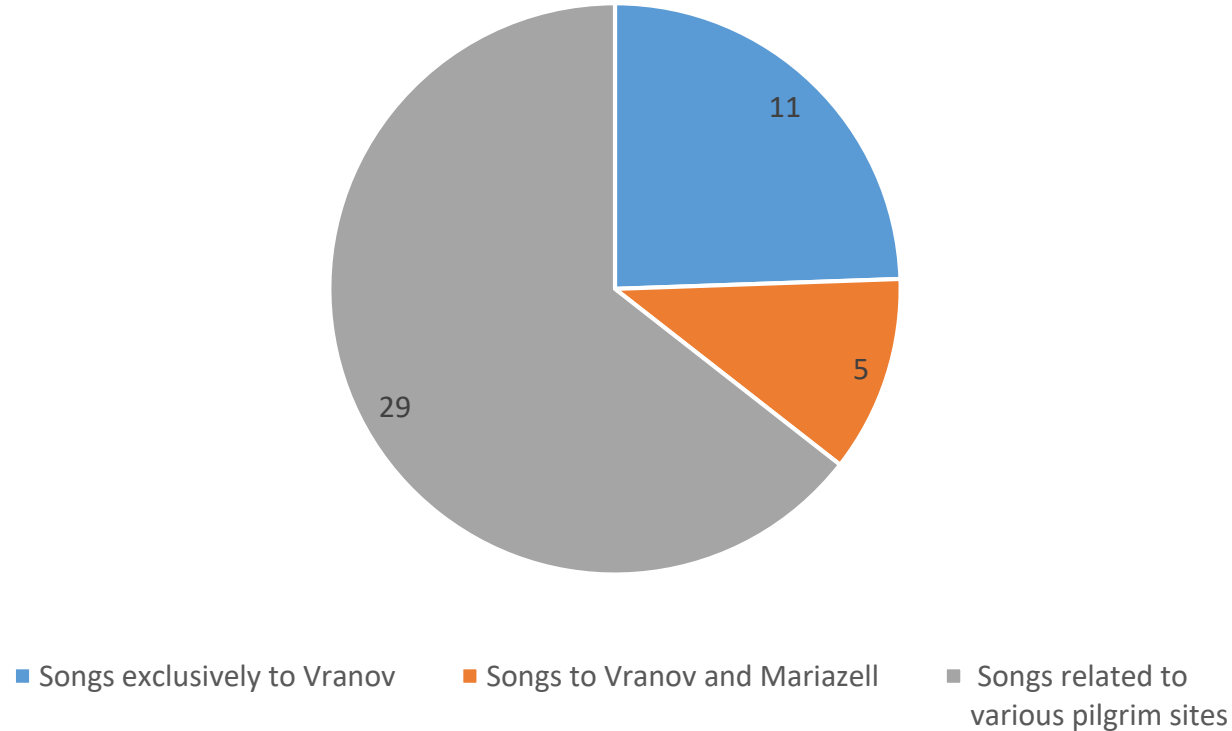
Glass painting, Ždánice, early 19th century, master of 'bushy eyebrows'



Wooden statue, 2nd half of 19th century, central Moravia

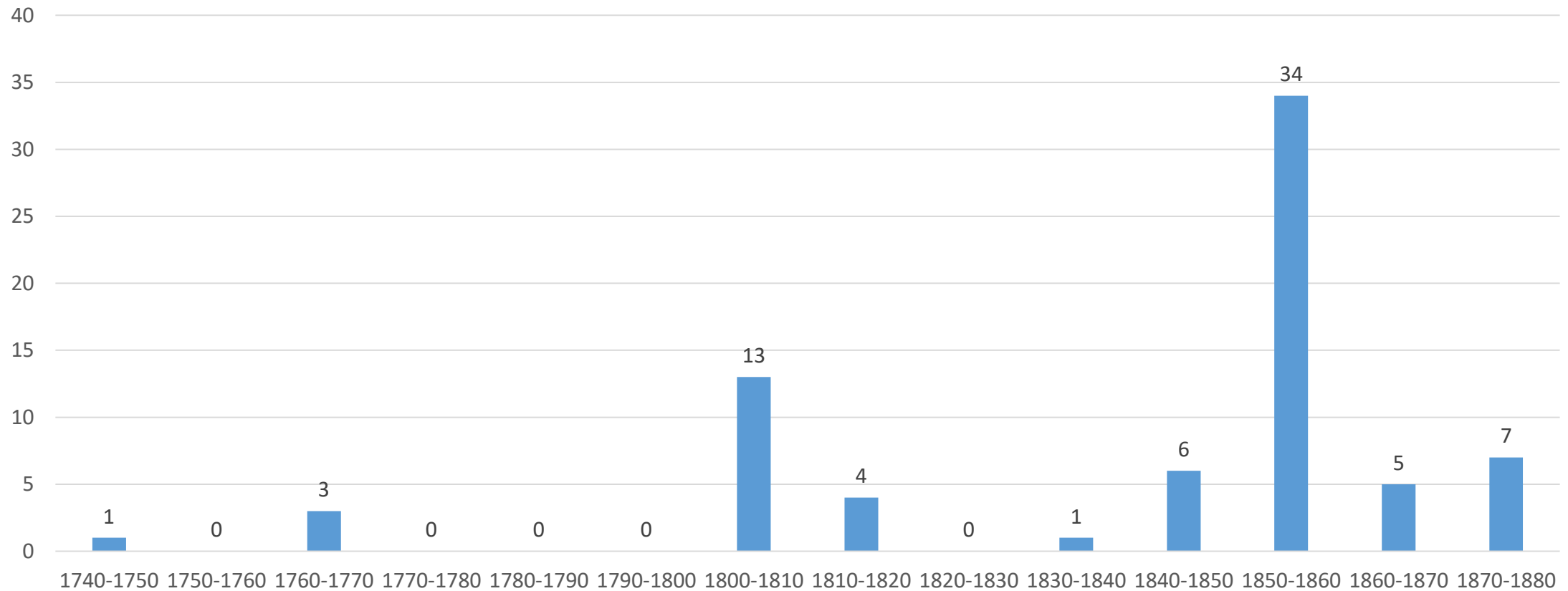
II. Pilgrim songs to the Virgin Mary of Vranov (broadside ballads)

Origin of the repertoire

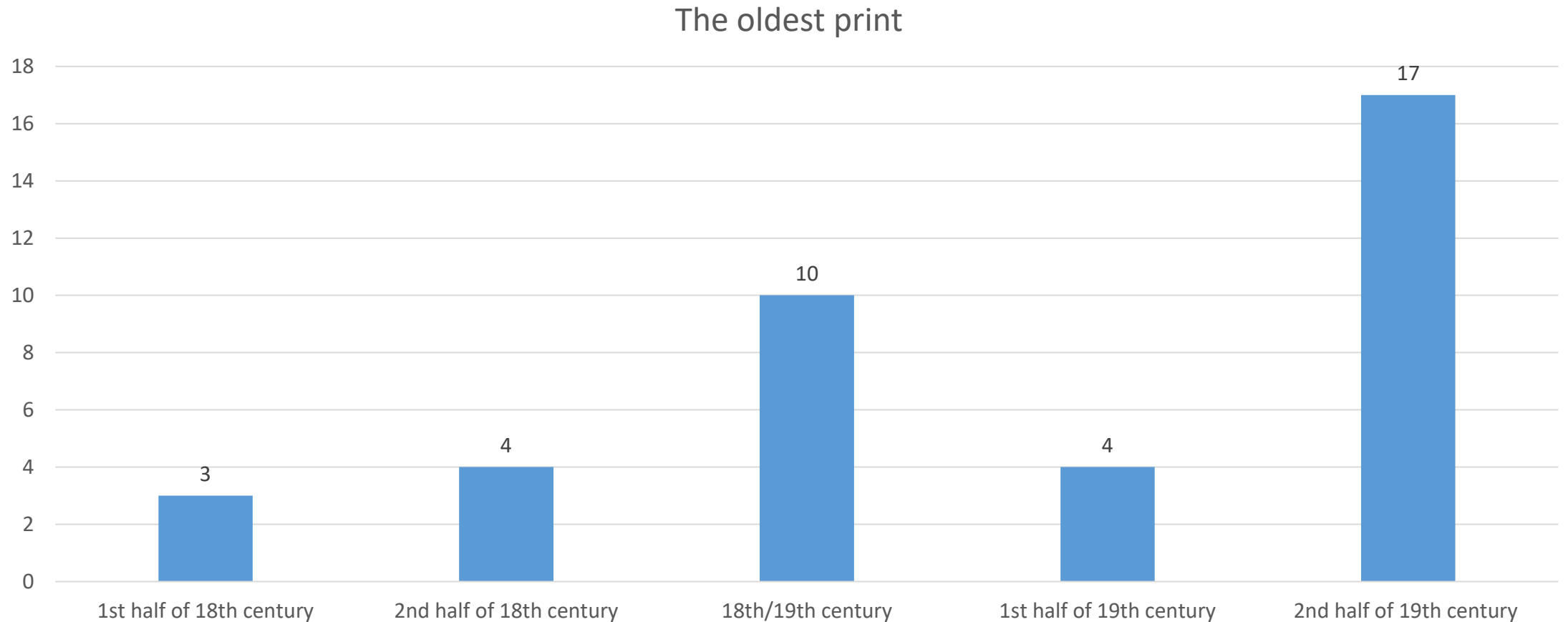


When prints appeared

Prints to the Virgin Mary of Vranov with a specified year of publishing



Songs age, as determined by year of publishing, publishing house, experts' opinion



Illustrations – the Virgin Mary of Vranov in broadside ballads

“The overall style becomes rustical, casual crafting reflects mass production.”
(Kalinová 1997)



Brno, Svobodová,
Marie Barbora,
[1736-41]



Litomyšl, Tureček,
Václav Vojtěch,
[1779-1822]



Litomyšl, Tureček,
Václav Vojtěch, [1779-
1822]



No place and year of
publishing



Chrudim, Pospíšil,
Stanislav, [ca 1860]

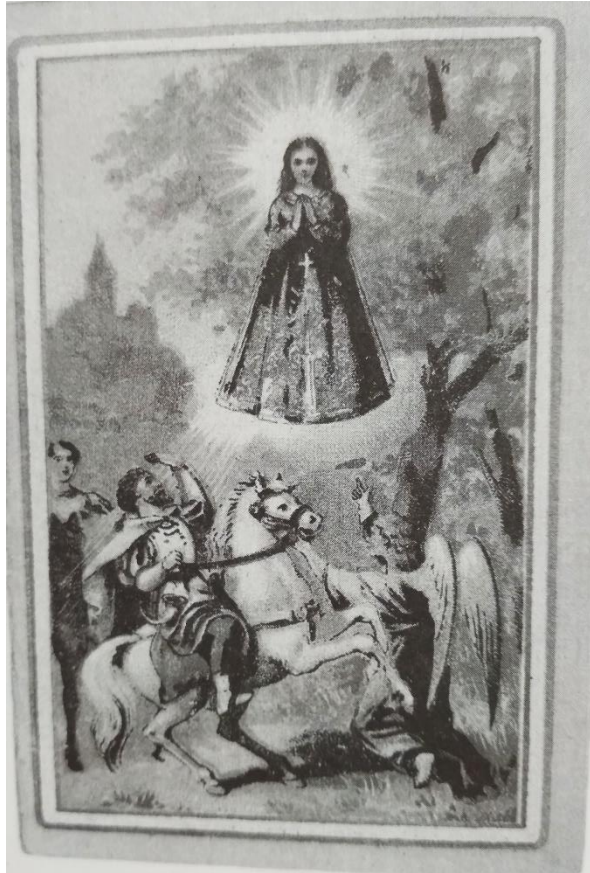
2. Vranov, as represented in songs

a) Using a story (legend, murder ballad, miracle)

Legend

- 1st Legend: Blind marshal Vilém was healed (4 songs). Spiritual image of conversion.
- 2nd Legend: The miraculous finding of a statue in Nové Hradý, siege of Swedes (2 songs).
- Absurdly adapted legends (Cyril and Methodius tradition, around 1860 - anniversary).
- “New” founding legends (a woodcarver captured by robbers, a blind shepherd from Liechtenstein recovered).
- Narrative of older songs is more sophisticated, detailed; an attempt to explain the sacredness of the place, connection between the secular and spiritual, material and immaterial. Newer songs are shorter, their narrative is often altered. [TEXT1](#)

The founding legends in the visual art



1st Legend.
The blind marshal
Vilém was
healed. Pilgrim
print, 1851.
(Štajnochr 2003)



2nd Legend.
The miraculous
finding of a statue
in the ashes in
Nové Hradý.
Pilgrim print,
1851. (Štajnochr
2003)

a) Using a story (legend, murder ballad, miracle)

Murder ballad

- Exciting, heartbreaking story, on the **border between secular and spiritual**, the invoked Virgin Mary of Vranov intervenes at the end of the song.
- *Pause a little, Christians, dear*, a form of a **report(er song)**, a crime in a family (a man with his mischievous friends takes a fetus from his wife's womb; she prays to Mary of Vranov for help, justice is established, the wife and the baby receive the sacraments, good death, the man and his accomplices are executed, an appeal to buy a prayer). **Adapted** (Virgin Mary of Karlov, re-dated).

a) Using a story (legend, murder ballad, miracle)

Miracle

- Miracles as topoi (blindness, punishment of the blasphemous, sacreligious enemy – Lutherans, Swedes, Turks).
- Miracles often reflect the history of the site, but mostly changed, deformed, interpreted in religious way. [TEXT2](#)

Memory vs. history. Pilgrimage site as a place of collective memory (Pierre Nora, Péter Barbato)

- “Memory is life, borne by living societies founded in its name. It remains in **permanent evolution**, open to the **dialectic of remembering and forgetting**, **unconscious of its successive deformations**, **vulnerable to manipulation and appropriation**, susceptible to being **long dormant and periodically revived**.”
- “[...]Memory is a **perpetually actual phenomenon**, a **bond tying us to the eternal present**.”
- “[...]Memory, insofar as it is affective and magical, only **accommodates those facts that suit it**.”
- “[...]History, because it is an intellectual and secular production, calls for analysis and criticism. **Memory installs remembrance within the sacred** [...]” (Nora 1989)
- “Pilgrimage sites are **special remembrance places of cultural memory**, which unite religious, secular, national and transnational aspects.” (Barbato 2014)

b) Using a place (place of happiness, labyrinth, temple)

A place of happiness

“[A site] offers space, into which Earth and Heaven, the Divine and the Mortal are allowed.”
(Heidegger 1967)

- **Vranov as a ‘happy place’:**

*Happy region of Brno and Vranov place / that the **God’s treasure is so close to you** / and where **God’s mercy is multiplied**.* (Where should I go).

- **Spiritualized landscape**, lit by the grace of God, as a typical motif of the **Czech Baroque pilgrimage**. (Kalista 2001)

- **Stabilitas loci (Rückkehrmotiv), collective symbols** –oak trees, fire. (Royt 1992)

- **Newer songs: simplified, up to naivety, Vranov as the center of the universe:**

Your beams around the world / they start in Vranov, believe you me. (Hundred thousand times may You be hailed, 1854).

b) Using a place (place of happiness, labyrinth, temple)

Labyrinth

- **Deserted, dangerous** landscape (an image of life, world).
- **Intervention** by the Virgin Mary or an angel (a little bird), led to Vranov, the place of stability and safety.
- **Typical incipit** (*Suffering I keep running back and forth*).
- **Wandering both real and spiritual** (older songs), in the newer songs the content is gone. [TEXT3](#)

b) Using a place (place of happiness, labyrinth, temple)

Temple

- Sacred in the Bible is most often associated with a temple, temple district (temenos), an area cut out, separated from the surrounding area, profanum (Neubauer 1993).
- Maria (God, angel) self selects the sacred place for the temple, return to the original place (Rückkehrmotiv).
- Architecture in the songs. [TEXT4](#)
- Minims, the temple servants.



c) Directly (appeal, picture of pilgrimage, repetition of the place name) identity formation

Appeal

- An appeal to the pilgrims, often directly from Mary, angel
- Various **social groups** (orphans, farmers, widows, abandoned mothers and fathers, the poor, but also the bourgeoisie), collectively addressed – religious Christians.
- An appeal to **nations**. Germans just in a single song, despite the fact that Brno was predominantly German.

c) Directly (appeal, picture of pilgrimage, repetition of the place name) identity formation

Picture of the pilgrimage

- **Description of the pilgrimage**, emphasized the **large number** of pilgrims, visualization:

As ants to a mountain

run up diligently

so do pilgrims from all sides

go to Vranov hastily

all of them have a request

that gets granted at that place [...].

(Suffering, I run back and forth, Brno, 1745)

c) Directly (appeal, picture of pilgrimage, repetition of the place name) identity formation

Repetition of the site name

- Vranov, the place of Vranov, the Vranov temple, barren land round Vranov, the Vranov mountain, the Mother of Vranov, Mary of Vranov. More common in the newer songs (2nd half of 19th century).
- The **protective function** of a name:

*A **bad spirit cannot stand***

*to hear the Holy Mother of Vranov **being named***

the sacred patron of our Moravia [...].

(In this summer time, I take a walk in the woods, ca 1800)

d) Identity

Identity formation

- **Regional, Moravian identity:**

*You perform miracles in **Moravia** / mostly in the **Brno** region [...]. Bishop of Moravia, Saint / called Cyrillus / he engraved you with his own hands [...]. (May you be hailed hundred times, 1861-1870?)*

- **National identity. Lands' patrons as pilgrims:**

Saint Václav, the king of Czech Lands / Crha, Strachota and also the Moravian prince Svatopluk / they travelled the most. (Good day we wish you, 1856, documented only for Vranov).

- **Crossing the national:**

*Let us go to her **Moravians, Czechs, Germans, Hungarians, Slovaks and also people from Haná region** (Good day we wish you, 1856).*

- **Identity built via an image of an enemy:** Swede, Turkish, pagan, Lutheran:

*And once the **mountain of Vranov was contaminated** / given to the hands of those **heretic priests** / one of them threw down a stone vessel / a **vessel used for holy water** / and all of sudden / he **lost his sight**. (Hurry, hurry here with joy, earnest pilgrims, documented only for Vranov)*

IV. Summary

- Important **medium to spread a fame** of a pilgrim site Vranov (documented 1741– mid of the 20th century).
- Represented by a **story** (a founding legend, a miracle, exceptionally by a 'secular' story), by a **pilgrimage landscape** (both real and spiritual), by a **pilgrimage temple**.
- The **direct appeal** to individual groups and nations, **repetition of the name** of the Saint and the place. **Identity formation**.
- **Adaptations to another pilgrim songs** (Mariazell, regional influence – Svatý Kopeček, Žarošice, Dub). The original story, toponyms are replaced. Deformations. Some songs are then adapted to yet another, smaller pilgrim sites.
- **Development of pilgrimage** in the songs, **laicization** after the Josephine reforms.
- Pilgrimage sites – places of collective memory, living heart of memory. Broadside ballads as a **medium of collective memory**, they **connect the religious, secular, national and super-national aspects**.

Thank you for your attention.

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VK-0000.028,přív.34, MZK	Kam se mám obrátit, kde mám pomoc najít. Kutná Hora, [1751-1800?]
VK-0000.802,přív.47, MZK	Maličko se pozastavte, křesťané rozmilí. Praha, [1840 a 1860?]
ST-2295,4, MZM	Nastokrát buď pozdravena, milionkrát pochválena. Chrudim, Stanislav Pospíšil, 1861-1870.
VK-0000.549,42, MZK	Po čem moje srdce touží. Znojmo, F. Martin Lenk, 1859.
VK-0000.708,přív.20	Pospíchejte sem s radostí, poutníčkové horliví. S.l., [1820-1836?MH]
VK-0000.551,18, MZK	Pospíchejte sem všichni, poutníčkové milí. Litomyšl, Josefa Bergerová, [1866-1870?]
VK-0000.215, 11, MZK	Sto tisíckrát budiž pozdravena, Maria Vranovská. Znojmo, Martin Hofmann, 1854.
VK-0000.360,14, MZK	Šel jsem cestou zarmoucený. [Litomyšl] [Václav Tureček] [1800].
VK-0000.075,přív.45, MZK	Vychvalujte pahrbkové, lesy a doliny. S.l., [1781-1800].
VK-0000.085,11, MZK	Ztrápený sem a tam běhám. Brno, Jakub Maxmilián a dědici, 1745.

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