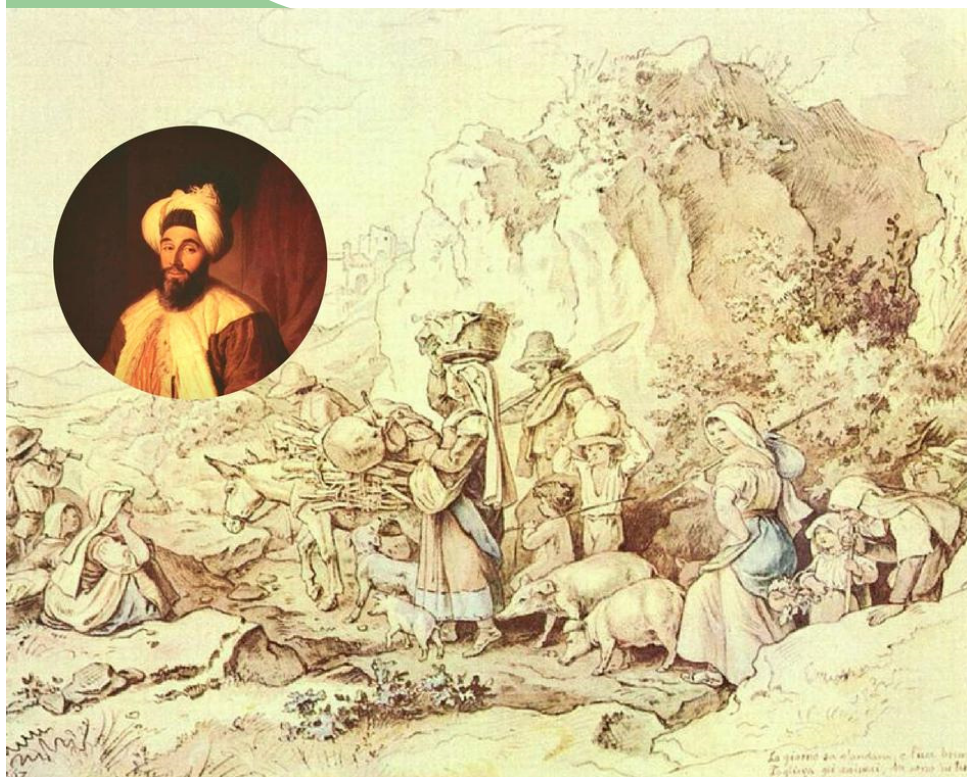


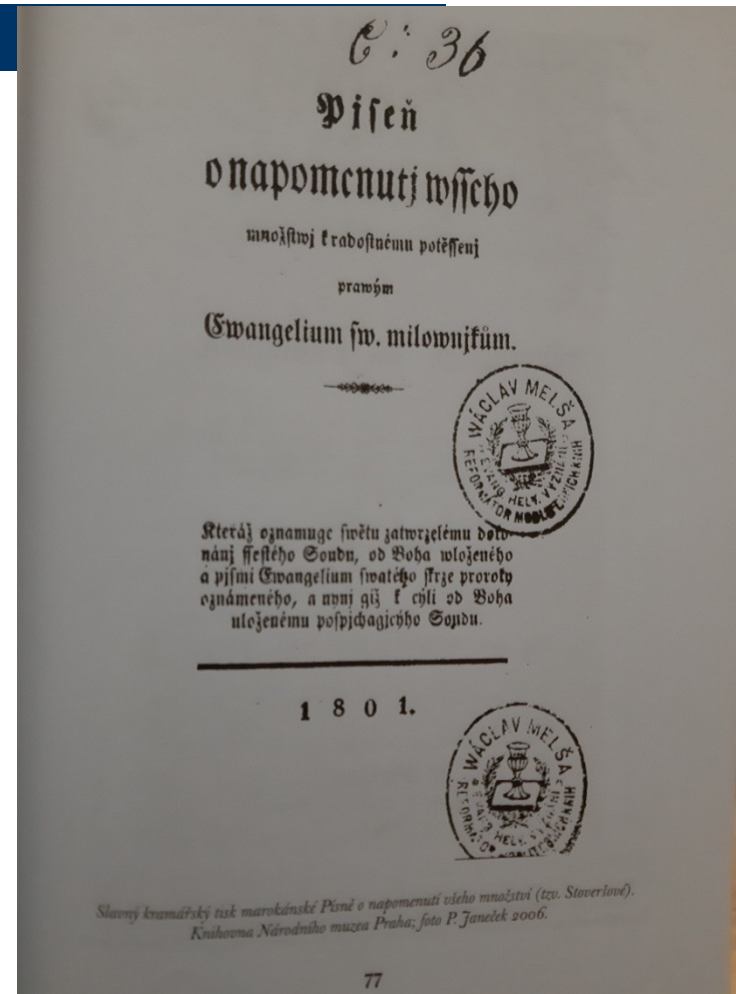
# Czech broadsize ballads about “King of Morocco” between oral and popular culture



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# presentation

1. Songs about the „King of Morocco“ and their cultural context
2. Typology of the songs about the „King of Morocco“
3. Dynamics between oral and popular culture as documented in these songs

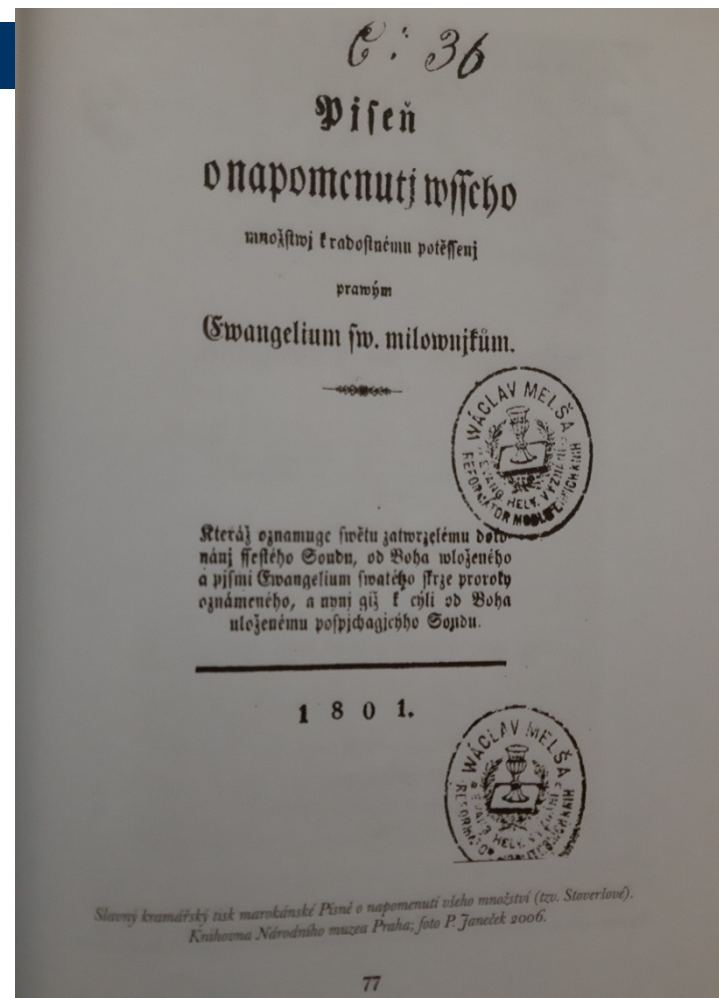


# Songs about the „King of Morocco“

- *písně o králi Marokánovi, marokánské písně*
- („songs about King Moroccan“; „Moroccan songs“)
- corpus of eschatological, apocalyptic songs connected with culture of Czech Tolerance Sectarians (secret and outlawed semi-Protestants), popular mostly between the 1780s and the 1840s in Eastern Bohemia
- recited by geographically and temporarily much wider audiences, including official Protestant ones and even the Catholic majority
- documented mostly in hand-written, but also printed and oral form
- disparate corpus of several different texts connected by eschatological figure of Biblical proportions, mythical King of Morocco

# Sources

- broadside ballad-type anonymous print 1801
- A. K. – probably Antonín Karlovský or Antonín Kamenický of Litomyšl
- reprinted in slightly different form, missing the figure of „King of Morocco“ as late as in 1869 in Prague
- around 20 most important handwritten sources
- now mostly in collection of Czech museums (list in Janeček 2007: 53)
- several border popular and semi-popular texts, sharing several identical themes and motifs





C. 36

Píseň

# o napomenutí všeho

množství k radostnému potěšení

pravým

Evangelium sv. milovníkům.



Kteráž oznamuje světu zatvrzelému dokonání šestého soudu, od Boha uloženého a písmem Evangelium svatého skrze proroky oznámeného, a nyní již k cíli od Boha uloženému pospíchajícího soudu.

1 8 0 1.



Slavný kramářský tisk marokánské Písně o napomenutí všeho množství (tzv. Stoveršové).  
Knihovna Národního muzea Praha; foto P. Janěček 2006.

*Titulu 208 869 - 1244 m. v. n.*  
*galaf. co dem 10 m.*  
*1343*  
PÍSEŇ  
**o napomenutí**

všeho množství k radostnému potěšení

pravým

milovníkům sv. Evangelia.

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Čistý výnos ve prospěch České evang. školy.

**V PRAZE.**

Nákladatel Jindřich Netal.  
1869.

Poslední tisk Stoveršové marokánské písně z protestantského prostředí z roku 1869, kde byl Marokán nahrazen „králem nebes“. Knihovna Národního muzea Praha; foto P. Janěček 2006.

# Research

- Since the 1870s regional and cultural historians and ethnographers (e. g. Helfert 1879; Dobiáš 1882; Šimák 1897, Jirásek 1897; Zíbrt 1897; Vyskočil 1916; Adamák 1922-1926)
- Fiction (e. g. Teréza Nováková: *Děti čistého živého*, 1907)
- Protestant historiography and literary history (e. g. Čapek 1931)
- Marxist historiography (Machovcová – Machovec 1960)
- Literary historians (Bočková 1999)
- Religious studies (Nešpor et al. 2007)
- Folklorists (Janeček 2006; 2007)

## ČEŠTÍ NEKATOLÍCI V 18. STOLETÍ



Mezi pronásledováním  
a náboženskou tolerancí

# typology

- 2 different songs, connected only by figure of mythical „King Morrocean“ and their cultural and social context
- ***The Wedding Song („Svatební píseň“)***
- **King Moroccan invites the faithful to (eschatological) wedding. People refuse to go because of work, family or money. The King get angry and starts the Judgment Day. The song ends with invitation to audience to pray and reform.**
- Biblical song about eschatological wedding, inspired by relevant passages in the New Testament (Mt 22, 1-14, Lk 14, 7-24). The King Moroccan is only concretization of originally anonymous king from parable of Jesus Christ who invites guests to wedding of his son
- Older one, probably before 1745, based on older song probably popular in Protestant milieu (1 print and 2 manuscripts)
- The King Moroccan added there after 1783 and he is only concretization of originally anonymous biblical king

# Who was the „King of Morocco“?

- **Several theories about origin of this obscure mythical reference:**
- Deformed Arameian words „**Maranatha /Maran Atha**“ („**Come Forth, Our Lord!**“)  
inserted in text of the Bible (1 K 16:22; Andrieu 1933)  
probably secondary influence
- „**Americanus**“ – popular reflection of American War of Independence or influence of the Moravian Brethren in Pennsylvania (Dobiáš 1881; 1882)
- **Reflection of contemporary events connected with religious issues**(Tolerance Decree in Bohemia 1781, French Revolution 1789, revolution in Morocco 1790, Napoleonic Wars) – important but not direct influences



# Who was the „King of Morocco“?

- **Most probably:**
- **Popular reflection of two-month visit of *Mohammed ben Abdel Malik*, envoy of enlightened and progressive Sultan of Morocco *Mohammed Ben Abdellah al-Khatib the Third* (1710-1790) from the Alaoquite Dynasty to the court of Joseph the Second in Vienna in 1783.**
- Very open-minded ruler, signed numerous peace treaties with the European powers, curtailed the power of the Barbary Corsairs. He was the first ruler to officially recognize the United States of America as an independent nation in 1777 (!).
- **Reference to this event had been published in contemporary press** (e. g. *Kalendář historický* by Jan Rulík)
- **also probably heavily disseminated by popular culture**
- **it got folklorised and changed to event of Biblical proportions, heralding the Apocalypse**
- **importance of this allegedly world-shattering event later strengthened by famous declaration of the same Sultan against the French Revolution from 1793, also reprinted by Bohemian press**

# Who was the „King of Morocco“?

- **this theory is supported by parallel folklorisation of this event *outside of culture of Czech Tolerance Sectarians.***
- Please compare these two accounts in diaries of Czech rural writers, separated only by 10 years:
- *„...good news for all loyal subjects came from Vienna; to imperial court came an envoy from the Negro king of Africa from Kingdom of Morocco(no one ever heard about this in Vienna before) and he is negotiating important stuff of his king we know nothing about yet.“*
- (František Jan Vavák of Milčice, 1783)
- *„His grandiose coronation (of Joseph the Second) was in 1780 and celebrated by all nations, it is probably right to say that from all over the world. The proof is, he was visited not only by kings of Europe, but also overseas, because even almighty king of Amorea („král amorejský“) wanted to see his wisdom in person, and visited him personally in Vienna.“*
- (František Lesovský of Králův Městec, 1794)

# Who was the „King of Morocco“?

- **popular reflection of visit of envoy of enlightened and progressive Sultan of Morocco to the court of Joseph the Second in Vienna in 1783**
- **(Čapek 1931; Janeček 2006; 2007).**
- **Morocco probably was not part of secular geography of Czech folk culture of the times and thus the King of Morocco became delegated to sacred, Biblical geography,**
- **and incorporated into grand holy Biblical eschatological narrative, along with the Three Magi (kings) and especially eschatological kings**
- „King Moroccan“ was not alone in these songs: other exotic-sounding kings were sometimes present, e. g. „Venitius/Fenitius“, „Persius“, „Chinezius“, etc. (Kings of Venetia, Persia, China?)

# typology

- 2 different songs, connected only by figure of mythical „King Morrocean“ and their cultural and social context
  - The One-Hundred Verse Song
    - („Stoveršová píseň“, originally usually „Píseň o napomenutí všeho množství...”)
- **King Moroccan invites all kings of Europe to pass religious tolerance decree** (usually in 1781, when real Tolerance Decree was published in Bohemia).
- **The rulers, influenced by evil Catholic clergy, refuse and want some time to do this.**
- **King Moroccan agrees and gives them time limit of ten years** (in later versions prolonged to twenty or thirty years).



# typology

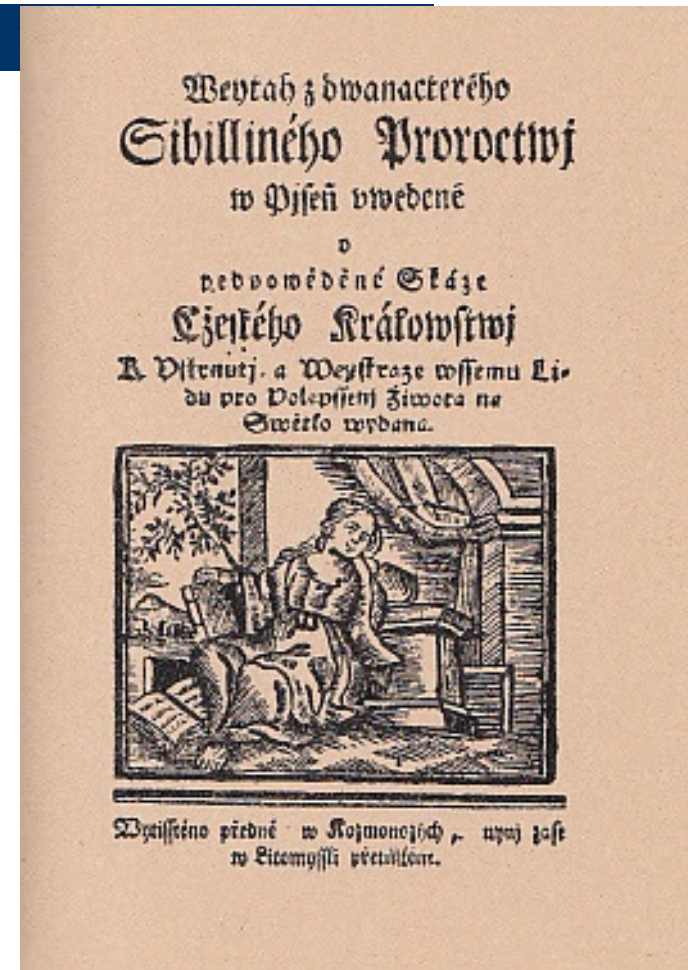
- The One-Hundred Verse Song („Stoveršová píseň“)
- **When nothing happens after the deadline, the King Moroccan come from the East with his mighty army** (sometimes supported by other mythical kings of the East) **and starts the purge before The Judgment Day.**
- **Babylon** (Catholic Church) **is destroyed and loyal Christians** (Tolerance Sectarians) **go to Prague, supported by various European Protestant rulers** (often by Swedish King – anachronic survival of Protestant political prophecies of the mid-1600; or Prussian King).
- **Here, eschatological court is being held, often ruled by revived/resurrected Emperor Joseph The Second.**
- **The song ends with usually orthodox description of the Judgment Day.**

# typology

- The One-Hundred Verse Song
  - („Stoveršová píseň“)
- King Moroccan here is concretization of one of the anonymous „Eastern“ kings of The Revelation of St. John (John 16:12) who appears after spilling the sixth cup of wrath of God
- More complicated and historically and folkloristically also more interesting song
- Younger, in its final form crystalized probably after 1783, in the 1790s
- 18 variants including 2 prints (1801 and 1869)
- Its author, anonymous educated person probably connected with culture of Tolerance Sectarians of the Eastern Bohemia of the later 1700s, created syncretic and rich metaphorical texts which used many inspirational sources and lived on in Czech culture at least until the 1870s

# inspirational sources

- The New Testament (especially *Revelation of St. John*)
- Protestant political prophecies of the 17th century (*Kotter*)
- Heterodox prophecies of the late 17th and 18th centuries (especially *Prophecy of Sibyl*)
- **International migratory legends about The Sleeping Army**
- **International migratory legends about The Last Battle**
- **Local narratives about the Ideal Ruler Joseph The Second.**



# Dynamics between oral and popular culture

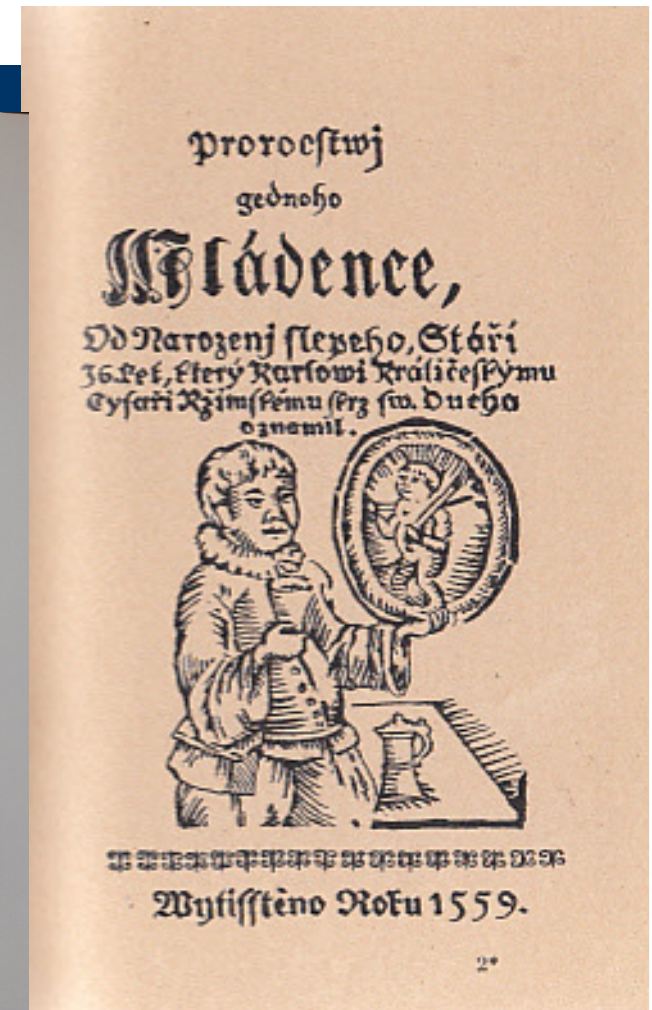
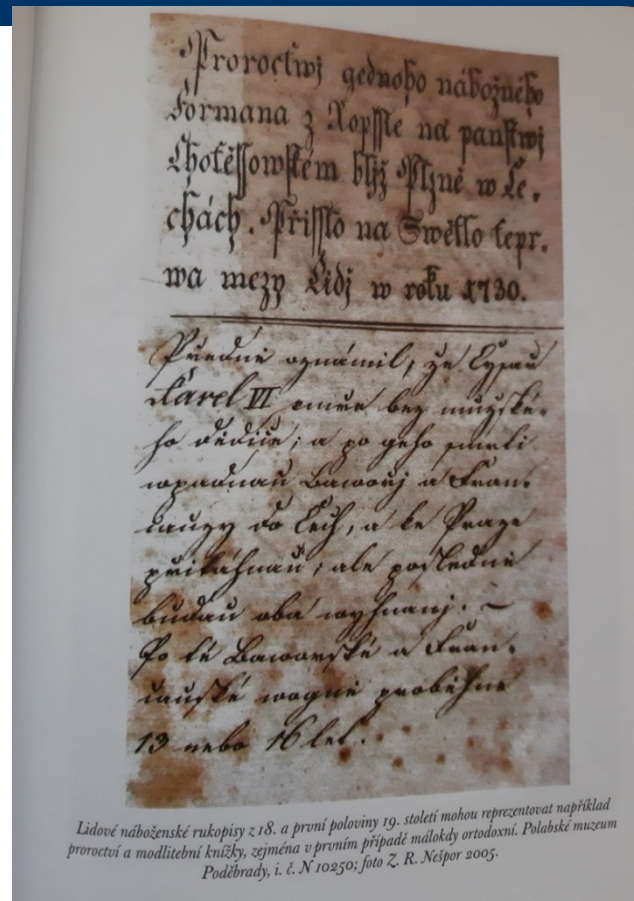
- International migratory legends about The Sleeping Army
- (Motif D.1960.2 *The King Asleep in the Mountain* (Motif-index of folk literature, Stith Thompson, 1955), *Kyffhäuser*, *Kaisersage*)





# Dynamics between oral and popular culture

- International migratory legends about:
- *The Last Battle (Endschlacht)*
- and
- *Place of Surviving (Zachovánky)*



# Dynamics between oral and popular culture

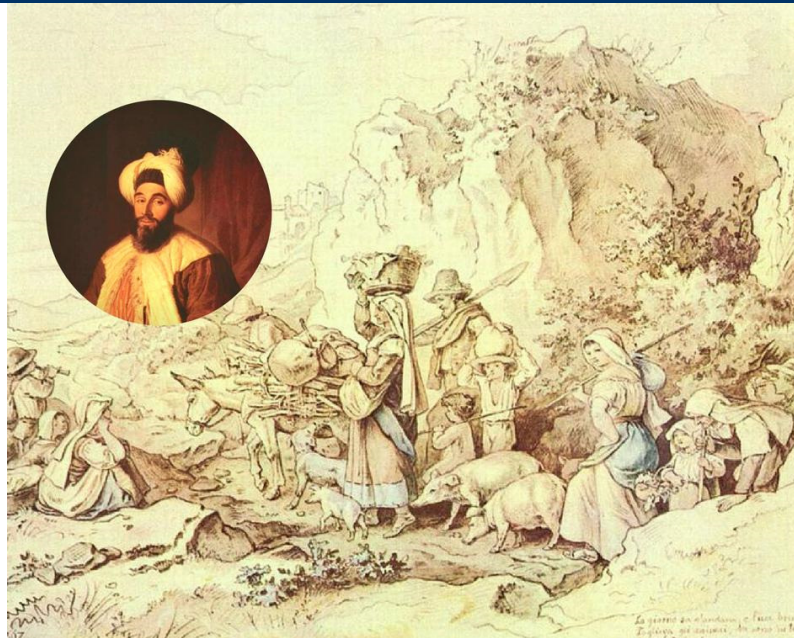
- local legends, rumours and conspiracy theories about Ideal Ruler
- („folk emperor“) Joseph The Second
- Several themes and motifs popular since the 1790s until the late 19th century:
- His faked death, his alleged imprisonment by clergy, Jesuits and aristocracy in Rome or Poland
- His return or resurrection after 10, 20 or 30 years to finish his edicts to free Czech Tolerance Sectarians and peasants in general
- (later transformed to cycle of legends about „Král Ječmínek“ if Haná)
- (not specific to Czechs: similar legends elsewhere; even among the Jews)



## Selected (contemporary) literature

- Bočková, Hana: K tak zvané Stoveršové marokánské písni.
- *Východočeská duchovní a slovesná kultura v 19. století. Sborník příspěvků ze symposia konaného 27. – 29. 5. 1999 v Rychnově nad Kněžnou.*
- Boskovice: Albert, 1999, s. 241-246.
- Janeček, Petr: Eschatologická a profétická motivika ve folkloru českých zemí v 2. polovině 18. a na počátku 19. století: písně o králi Marokánovi.
- *Český lid / Etnologický časopis* 93/2, 2006, s. 153-177.
- Janeček, Petr: Písně o králi Marokánovi jako synkreze literární a folklorní tematiky a motiviky.
- Nešpor, Zdeněk R. (ed.): *Čeští nekatolíci v 18. století. Mezi pronásledováním a náboženskou tolerancí.*
- Ústí nad Labem: Albis International, 2007, s. 51-70.

**Thank you for your attention!**



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