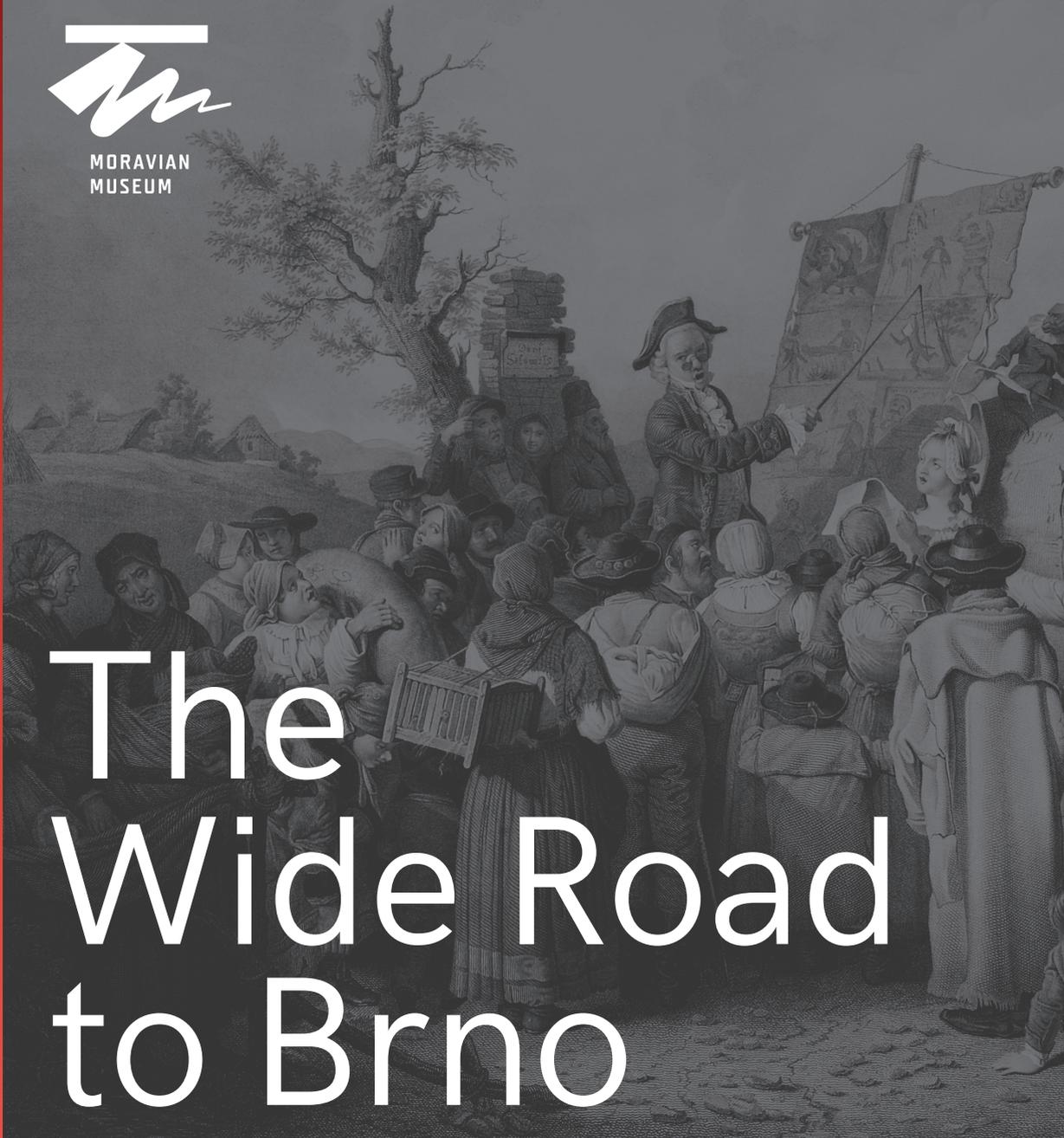




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# The Wide Road to Brno

Broadside Ballads with Secular Themes

Exhibition Catalogue

Brno 2021





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Broadside Ballads with Secular Themes  
Exhibition Catalogue

Moravian Museum, 4<sup>th</sup> September 2020 – 7<sup>th</sup> March 2021

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# Foreword

The catalogue to the exhibition *The Wide Road to Brno: Broadside Ballads with Secular Themes* was created for the exhibition of the same name held in the Dietrichstein Palace of the Moravian Museum from 4<sup>th</sup> September 2020 to 7<sup>th</sup> March 2021.<sup>1</sup> It is one of the first outcomes of the five-year NAKI II project which brought together thirteen experts of various specialisms from four professional workplaces: the Institute of Ethnology of CAS, the Faculty of Arts of Masaryk University, The Moravian Library in Brno and the Moravian Museum. It is based primarily on the collections of the three Brno institutes involved in the project, although it also strives to portray the theme of secular broadside ballads in a wider context. The specialization of the exhibition and catalogue follows a previous exhibition held in Brno *Listen, Young Men and Maidens: Czech Broadside Ballads (December 1995 – January 1996)*, organized by Eva Večerková using the collections held in the Ethnographic Institute at the Moravian Museum. The catalogue has a specific format, combining an explanatory section with a section presenting some of the exhibited artefacts, thus enabling both a brief summary of the current research together with a presentation of new findings about particular secular broadside ballads. However, because of the limited scope of the catalogue, a number of questions are not discussed in detail, namely the history of research and record keeping of broadside ballads and reflections on previous exhibiting practices. The authors of the exhibition and the catalogue have drawn on a tradition of previous research from generations of collectors, as is demonstrated by the extensive (but by no means exhaustive) bibliography.

The authors of the exhibition and the catalogue would like to take the opportunity to thank the large group of their co-workers, external experts, students and the two reviewers, without whose support, advice and assistance the whole project would not have been possible: Dominik Bárt, Štěpánka Běhalová, Anna Bělohoubková, Michaela Boháčová, Veronika Bromová, Kateřina Březinová, Iva Bydžovská, Markéta Holubová,

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<sup>1</sup> This e-book is an English translation of the Czech catalogue. For this reason, the Czech titles, incipits, tune imprints, and text citations of broadside ballads are consistently translated into English. Their Czech equivalents can be found in the Czech version of the catalogue.

Martina Ireinová, Jakub Ivánek, Libuše Janáčková, Vilém Kaplan, Michal Klacek, Adéla Kolková, Romana Macháčková, Jitka Machová, Jan Malura, Barbora Marková, Matěj Měřička, Miluše Moučková, Olga Navrátilová, Marie Nedomová, Jindra Pavelková, Lydia Petráňová, Jana Pleskalová, Markéta Skořepová, Michaela Soleiman pour Hashemi, Monika Szturcová, Martina Volechová, Lise Andersen and Heino Wessel Hansen. Many thanks also go to the institutions and individuals who lent objects or granted rights to publish photographs.

# Introduction

## Introduction to the History of Czech Secular Broadside Ballads<sup>2</sup>

Pavel Kosek

The direct origin of Czech broadside ballads can be traced back to the first half of the 17<sup>th</sup> century.<sup>3</sup> The broadside ballad remained popular up to the second half of the 19<sup>th</sup> century. The heyday of the broadside ballad is considered to be the 18<sup>th</sup> century and the first half of the 19<sup>th</sup> century.<sup>4</sup> According to P. Voit, it can be assumed that dozens of printing houses in the Czech lands were involved in the production of broadside ballads from the 1640s to the 19<sup>th</sup> century.<sup>5</sup> Broadside ballads are generally small-scale booklets, containing one broadside ballad or a cycle of thematically connected broadside ballads (for which we use the term broadside ballads gatherings).<sup>6</sup> They have a multiple pages format, very rarely single sheet. The most frequent format of broadside ballads was 8 or 16 pages (4 or 8 sheets), sometimes even 4, 24 or 32 pages (2, 12 or 16 sheets).<sup>7</sup> In addition to text, broadside ballads might have also included an image, placed on the front page as a rule, or occasionally at the end of the printing

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2 The scope of this publication does not allow us to describe the evolution of scholarly interest in the profane broadside ballad. For further information connected with this topic, see Ivánek 2017; Traxler 2007; Kopalová & Holubová 2008; Voit 2006: 496-498; Mocná 2004; Beneš 1970b, 1997; Scheybal 1990.

3 Voit 2006: 498. Some authors view 16<sup>th</sup> century as the beginning of the broadside ballad. The 1526 song of the battle of Mohács is considered to be the oldest broadside ballad by these authors (Mocná 2004: 328; Traxler 2007: 428).

4 Beneš 1970b: 31; Voit 2006: 498. For a more detailed periodization of the evolution of the Czech broadside ballad, categorized into individual stages, see Beneš 1970b: 36-37 or Traxler 2007: 428.

5 Voit 2006: 498.

6 In the 19<sup>th</sup> century, a new type of broadside ballads (or chapbooks) appeared, consisting of two parts – describing the same event in prose as well as tune. The majority of such descriptions were taken from the German broadside ballad production.

7 Voit 2006: 498. For further reading about the broadside ballads format see the section *Production of Broadside Ballads*.

and which served as semantic-visual decoration. The image did not have to necessarily correspond with the content of the broadside ballad – sometimes it had advertising purposes. The traditional production technique was woodcut.<sup>8</sup>

Immediate forerunners of the Czech secular broadside ballads can be found among forms which reacted to current social issues: songs inspired by current events and satirical songs (especially popular in the Hussite period); from the 16<sup>th</sup> century printed moral songs and individual or extensive newsletters.<sup>9</sup> Notably, the production of leaflets of the 16<sup>th</sup> century and the beginning of the 17<sup>th</sup> century<sup>10</sup> is in a direct evolutionary line towards secular broadside ballads reflecting the events resonating in the then contemporary society. In the leaflets production, a plethora of different themes appeared, dealing with major religious, social or state affairs (assemblies, elections, triumphal arrivals, coronations or funerals), war conflicts (especially religious wars and wars with Turks), natural disasters, miracles and unusual things. The primary function of the leaflets production was to influence public opinion.<sup>11</sup>

The broadside ballad is a mass culture phenomenon, a genre lying on the border of art production and folk art production (folklore). What brings broadside ballads together with folk songs is the fact that the authors of broadside ballads are unknown, with some exceptions. Further, broadside ballads do not have a definitively fixed textual or musical form; they spread (and are reprinted) in numerous variants and in the same case as with folk songs, their recipients (apart from lower urban classes) were from rural populations. In turn, the fact that they circulate in a printed form connects them with art production. Another typical attribute of broadside ballads is the emphasis on commercial success: their publishers or sellers were primarily motivated by profit making. This can be seen in the fact that they tried to minimize production costs and target their printings at potential consumers.<sup>12</sup>

It is very difficult (in the Czech language) to come up with a straightforward definition of the broadside ballad (*kramářská píseň*).<sup>13</sup> The delimiting Czech attribute *kramářská* in the singular or *kramářské* in the plural, separating this class of songs (in Czech *píseň* means ‘song’) from the other songs, does not really reflect the specific musical or literary qualities of broadside ballads, though it does reflect the outer aspect, that is the form of selling broadside ballads in merchant’s shops, marketplace

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8 Voit 2006: 498.

9 Beneš 1970b: 15; Scheybal 1990: 13; Voit 2006: 496; Traxler 2007: 428; Ivánek 2017: 205.

10 Examples of the production in Hubková 2010 or Stejskalová 2015.

11 Voit 2006: 634.

12 Due to the fact that broadside ballads were published for a long period of several centuries and they comprise tens of thousands issues, it would be possible to find exceptions refuting this understanding of the broadside ballad production accommodating to consumers because of the profit. J. Ivánek (2017: 214–215) draws attention to the production of religious broadside ballads from the 18<sup>th</sup> century of higher quality, introducing new types of spirituality and poetics into the Czech lands.

13 Ivánek 2017.

stalls or by chapmen (the Czech term *kramářská píseň* could be literally translated as ‘shopkeeper’s song’ or ‘stallholder’s song’).<sup>14</sup> Their characteristic traits are given by the form of publishing – broadside ballads are small-scale multiple-pages booklets of one or more broadside ballads, printed by the cheapest method on the cheapest paper, printed on one printing sheet or half-sheet, folded and cut.<sup>15</sup> Broadside ballads are sometimes accompanied by a simple illustration component.<sup>16</sup> They can but do not have to contain verbal information about the tune. These characteristics put Czech broadside ballads into the wider category of cheap and easily affordable printed production circulating by the means for which the umbrella term chapbooks is used (the Czech term is *kramářský tisk*, which could be literally translated as ‘shopkeeper’s printing’ or ‘stallholder’s printing’).

Czech chapbooks (*kramářské tisky*) are made up by the heterogeneous class of printings, comprising, apart from broadside ballads themselves, small-scale printings of prayers, prophecies, holy pictures,<sup>17</sup> superstition printings, and from the second half of the 18<sup>th</sup> century, also art poetic compositions and popular arias from singspiels.<sup>18</sup> The difficulties connected with the delineation of the phenomenon of broadside ballads are mirrored in the alternative terminology. Besides the term *kramářské písně* (broadside ballads), there are also terms such as *kramářská poezie* (‘shopkeeper’s/stallholder’s poetry’ or ‘broadside ballads poetry’) and *jarmareční píseň* (‘marketplace song’), *špalíčková píseň* (‘block song’),<sup>19</sup> *trhová píseň* (‘fair song’), *poutní píseň* (‘pilgrimage song’), *letáková píseň* (‘newsletter or colportage song’).<sup>20</sup>

The authors of broadside ballads are generally unknown.<sup>21</sup> Starting from the 19<sup>th</sup> century, there is sporadic information about the authors. František Hais (1818–1899), a songwriter and pilgrimage organizer from Prague, was one of the well-known authors of broadside ballads.<sup>22</sup> The environment of recipients is similarly difficult to reconstruct. It can be assumed that, during the 17–19<sup>th</sup> century, unprivileged urban and rural population became the typical environment for the broadside ballads reception.<sup>23</sup>

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14 Scheybal 1990: 19; Voit 2006: 498; Traxler 2007: 429; Ivánek 2017: 202 – for further reading on these and other forms of distribution see the section *Printings of Broadside Ballads: Objects of Selling and Presentation*.

15 For more details see the section *Production of Broadside Ballads*.

16 Traxler 2007: 428.

17 Further reading on holy pictures and reproduction techniques see the section *Image and Decor*.

18 Voit 2006: 498; also Beneš 1970b: 18. Ivánek 2017: 2006 on the unclear distinction between broadside ballads and chapbooks.

19 Blocks (*špalíčky*) are home-made collections of various songs, which their owners sewed together. They were popular collectible items for many generations. Important collectors were J. Červený, R. Hlava, J. Scheybal, J. Horák, J. Nygrín, J. Vochala or J. Vobr (Voit 2006: 497).

20 Beneš 1970b: 17; Traxler 2007: 427; Kopalová & Holubová 2008: 3; Ivánek 2017: 204.

21 See the section *Printings of Broadside Ballads: Objects of Selling and Presentation*.

22 Ryšavá, ed. 1985.

23 Beneš 1970b: 16.

The explication above shows that, thematically, Czech broadside ballads can be classified into two major areas, areas which had been up to the 18<sup>th</sup> century closely interwoven and sometimes they are not able to be distinguished from each other in one broadside ballad – first, broadside ballads with religious themes, second, broadside ballads with secular themes.<sup>24</sup> Broadside ballads with religious themes nonetheless prevail significantly – the precise ratio is unknown, but it is estimated that it is from 20 to 40 % of secular broadside ballads to 60 % or even 80 % of religious broadside ballads.<sup>25</sup> Because of its function (and very often also its subject matter), the secular broadside ballad resembled modern journalism as its main goal was to inform as well as to entertain the listener.<sup>26</sup> Some scholars describe the broadside ballad as a genre of popular reporting in verse.<sup>27</sup> The themes presented by the particular broadside ballads were then rendered in the form of a sensation. The group of subject matters for secular broadside ballads is rich, their accents however changed over the centuries. The secular broadside ballads reflected natural disasters, miracles, political and social events, wars, crimes, criminal or executions.<sup>28</sup> Various everyday motives were not left aside: fashion, interpersonal relationships, including love relationships, or hardships of a concrete social class and their typical representatives. During the 18<sup>th</sup> century, the narrative feature of broadside ballads strengthened.<sup>29</sup> Popularity of secular broadside ballads increase in the 19<sup>th</sup> century, when they break away from the church tradition and the entertaining component is strengthened and later results in parody or caricature portrayals.<sup>30</sup> In this period, influences of literary production of higher quality, connected with the Czech National Revival as well as influences of other genres of mass culture connected with city life, such as couplets, start to be employed in secular broadside ballads.<sup>31</sup>

It must be emphasised that during the whole period, German broadside ballads were printed collaterally side by side Czech broadside ballads, albeit they have been

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24 The close connection of these two types can be seen in secular broadside ballads which include miracles, morals and prayers.

25 Beneš 1997: 27,43; Voit 2006: 496; Ivánek 2017: 207 – all the data presented here must be understood as estimates, limited by the fact that no complete register of broadside ballads is available yet. Further, it is not easy to draw a clean line between secular and religious texts. Especially in the older secular texts from the 17<sup>th</sup> and 18<sup>th</sup> century, when the religious component was very strong, probably due to the fact that broadside ballads faced censor interventions, namely “protest, scandalous, immoral, and superstitious” broadside ballads were prohibited (Traxler 2007: 429).

26 According to E. Stejskalová (2015), Czech broadside ballads reporting the news might be compared to the older type of journalism of the 16<sup>th</sup> century. In this period, broadside ballads for long substituted for the non-existing newspapers printed in the Czech language.

27 Mochná 2004: 325.

28 Voit 2006: 496.

29 Beneš 1970b: 30.

30 See the section *The End of the Broadside Ballad?*

31 Beneš 1970b: 31.

preserved in smaller numbers in Czech institutions than their Czech counterparts.<sup>32</sup> In Austrian Silesia, broadside ballads in the Polish language have been documented, which however have been preserved in a very limited number of cases.<sup>33</sup>

## Broadside Ballads as a European Phenomenon

Marie Hanzelková

Czech broadside ballads are part of a global cultural trend. Broadside ballads spread almost all around Europe; therefore they are a unique source to understand historical mentality and culture. Samuel Pepys (1633–1703), an English diarist, therefore aptly calls them “straws in the wind”.<sup>34</sup>

In the English context, the term broadside ballad (printed on a single sheet) is usually used for this type of literature, or broadsides or broadsheets (printed on both sides). The oldest broadside ballads come from the beginning of the 16<sup>th</sup> century, the genre nonetheless endured until the 19<sup>th</sup> century. Their form changed over time. In its heyday in the first half of the 17<sup>th</sup> century, the broadside ballad was made of a broad sheet of paper printed on a single sheet (hence the name), containing eye-catching illustrations, a reference to a popular alluring text. Older texts (16 and 17<sup>th</sup> century) were printed in black-letter types. In seventeenth century England, broadside ballads could be seen and heard almost everywhere – on the walls of houses and inns, in the hands of sellers in the streets of London, they were sung individually by chapmen, or in groups in alehouses, in the workplace by the master and his journeymen, in the field by milkmaids and farmers. Broadside ballads were extremely important for British culture. Over the three centuries of their existence thousands of broadside ballads were printed and millions of copies circulated.<sup>35</sup>

The phenomenon of broadside ballads is also interesting in terms of printing and distribution. The dissemination of broadside ballads especially in the 17<sup>th</sup> century depended on the group dynamics. The individual authors, printers, singers and sellers had to meet these complex groups and work with them, whether these were organized

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32 See Holubová 2017 for the number of German broadsides in the collections of the Ethnological Institute of CAS, public research institution. There are documented ca 500 items of German broadside ballads in the funds of the Moravian Library, amounting to 1 % of the whole funds of broadside ballads.

33 In the Moravian Library funds, there are approximately 400 exemplars printed in Těšín or Bílsko, however, only some of them are in the Polish language. The information on the number of preserved exemplars of broadside ballads in the Moravian Library must be understood as indicative only – it does not indicate the actual number of printed Polish and German broadside ballads.

34 “As take a straw, and throw it up into the air, you shall see by that which way the wind is, which you shall not do by casting up a stone. More solid things do not show the complexion of the times so well as ballads and libels.” Rollins 1929 in Fumerton & Guerrini 2010: 1.

35 Nebeker 2007.

parties controlling licenses or mass audiences in crowded marketplaces where ballads were performed. In the early seventeenth century, a royal patent limited the number of printing houses permitted to print broadside ballads. In 1624, Ballad Partners, a group of major publishers was formed. Besides Ballad Partners, there were also a large number of unregistered publishers.<sup>36</sup>

For broadside ballads in German-speaking cultures of Germany and Austria, the terms *Bänkelsang*<sup>37</sup> and *Flugblattlieder* or *Lieddrucke* were used. The *Bänkelsang* ('bench song', derived probably from the bench that the singer sat on when performing the broadside ballad) is an audio-visual medium, besides the textual and musical component, the performance also included the presentation of the story on a picture board. The *Bänkelsang* were small-scale printings, published in the octavo format. Besides the title and the song, they contained a prose text, and at the end there was a summary of the plot in verse. The subject matter of the *Bänkelsang* was mainly sensations and news (murders, disasters, miracles, war events). Marketplaces and fairs were the main location for their performance. The *Bänkelsang* probably existed as early as the beginning of the 18<sup>th</sup> century; its heyday came in the 19<sup>th</sup> century and ended between wars in the 20<sup>th</sup> century. Apart from the *Bänkelsang*, there was an abundance of newsletters in German-speaking countries (the above-mentioned *Flugblattlieder* or *Lieddrucke*, which seems to be quite similar to Czech broadside ballads).<sup>38</sup>

In the Polish language, there are also many terms for popular songs from the early modern age to the first half of the 20<sup>th</sup> century. Some of them are similar to Czech terms (*pieśni jarmarczne, odpustowe, kramarskie, straganowe*). Quite specific is the phenomenon of Dziady songs (*pieśni dziadowskie*), sung by vagrant beggars praying for the souls of donors and their deceased family. The phenomenon of newsletters songs comparable with Czech production (*druki ulotne*) is in Polish lands documented later, only in the 19<sup>th</sup> century. Incomparably fewer printings have been preserved in Poland, many were destroyed during the communist regime as "low literature". 1947–1949 private printing houses were liquidated, which led to the ending of the broadside ballads phenomenon.<sup>39</sup>

Broadside ballads were also popular in the Romance environment. Italian broadside ballads were called *cantastoria* ('sung stories').<sup>40</sup> In France, popular broadside ballads were published as a part of *Bibliothèque bleue* (entertainment literature, published from the beginning of the 17<sup>th</sup> century, such as chivalric romance, cookbooks, books of dreams, as well as spiritual literature; its name is derived

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36 McAbee & Murphy 2007.

37 Petzoldt 1982.

38 Ivánek 2017.

39 Grochowski 2010.

40 Olmoti 2009 in Holubová 2012: 5.

from the original blue book covers).<sup>41</sup> In Spain, *literature de cordel* was similar to broadside ballads, in Portugal they were called *folhetos de feira*. In the 19<sup>th</sup> century, the phenomenon spread as far as northeast Brazil, where it inspired (together with the West African oral tradition) the genre of *cordel*, which remains popular even today.<sup>42</sup>

An analogue of broadside ballads can be also found in Scandinavian countries. For instance, earliest Danish songs (*skillingsviser*, where *viser* means a song, and *skilling* refers to a coin of low value) come as early as the 16<sup>th</sup> century, but are found up to the second half of the 20<sup>th</sup> century. Similarly to other countries, the songs reached the peak of popularity in the 18<sup>th</sup> and 19<sup>th</sup> century. The formation of really mass song industry is connected with the name of Julius Strandberg (1834–1903), a printer from Copenhagen, who sold half million of broadside ballads a year through singers, sellers, chapmen and advertisements all around the country. The most popular broadside ballads were published in 20,000–50,000 copies. Strandberg himself composed and published (mainly anonymously) over 3000 broadside ballads.<sup>43</sup>

Even in Slovak lands an equivalent to broadside ballads can be found. Besides the Polish production mentioned above, there were Slovak songs (*piesne jarmočné, púťové*),<sup>44</sup> Ukrainian songs (*spivanki*),<sup>45</sup> Bulgarian (*pesnopoiski*, that is hymnbooks).<sup>46</sup> A very specific phenomenon is the Russian *lubok* (hand painted wooden board), in which the image was the dominant component, whereas the text (explanatory text in prose or a song, proverb or saying) was just an accompaniment.<sup>47</sup>

Popular motives, tunes, texts and illustrations flew like straws in the air from one county to another, sometimes over the sea or ocean. A lot of people found them pleasing; others perceived them critically as a genre of low literature.

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41 Chartier 1990: 169–190.

42 Březinová 2019.

43 Pio 1994. Information provided from Lise Andersen and Heino Wessel Hansen.

44 Droppová & Krekovičová 2010.

45 Dej 1972 in Holubová 2012: 5.

46 Beneš 1970a in Holubová 2012: 5.

47 *Ruský lubok* 1971.

# Production, Sales, Broadside Ballads Performances

## Production of Broadside Ballads

Martin Drozda - Jiří Dufka

The technology used for the production of printed books started to spread in the Czech lands from the 1470s. In the following centuries, there was a gradual increase in printing houses and above all an increase in the volume of their production. Besides small regional printing houses, which used to be poorly equipped and provided the owner with humble living, large printing houses started to appear from the second half of the 18<sup>th</sup> century where ten or more printing presses were operated simultaneously. The operation of printing houses was almost from the beginning regulated, usually by royal patent, later by provincial license. To obtain a license to operate a printing house, the printer had to prove he had to be apprenticed in the field. The trade was usually passed from a father to son, son-in-law or even a new husband of a printer's widow, thus certain families inherited printing houses and owned them over several generations. If the heir was a minor the mother very often deputized for him, together with an experienced printer until the time he was trained.<sup>48</sup>

Until the 19<sup>th</sup> century, the technology used in printing houses did not differ much from Gutenberg's method of printing. The cast types together with the form for woodcut illustrations and filling non-printable elements were set into a galley and put into the printing press. The printing ink was applied by dabbers on the embossing plate and a dampen sheet of paper was used. After covering the paper with the plate, the press was screwed, which made the impression on the paper. The types themselves were either obtained from abroad or founded directly in the printing workshops. Specialized type-founding workshops did not appear to a greater extent in the Czech lands before the 18<sup>th</sup> century. Printing blocks for woodcut illustrations were often cut, usually according to older patterns, in the printing house itself. The printing ink would be made in the printing house too; it was usually prepared in advance for several upcoming months. Production of printing presses in the Czech lands has not

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48 Voit 2006: 458-460; Wögerbauer 2019: 27-68.

been really researched, however, due to the low demand. It can be assumed that they were occasionally assembled by printers and local tradesmen working together. The process of press production was not very difficult. In later period, the technology was more and more improved, König's invention of the high-speed printing press at the beginning of the 19<sup>th</sup> century was a significant breakthrough, from the 1830s onwards, rotary printing press with pressure cylinders gradually started to appear, leading to gradual elimination of small printing houses and to the transformation of printing trade into a branch of industry.<sup>49</sup>

In the initial period the book-printer was both publisher and seller of the significant number of the produced books. As early as the 16<sup>th</sup> century, independent book sellers started to be established. For a certain segment of printed production (calendars, prayer books, and broadside ballads), publishing as well as distribution nonetheless remained interwoven with printing houses deep into the 19<sup>th</sup> century. Production of unauthorized reprints was a common practice. The use of popular texts guaranteed commercial success and the adoption of the layout of the typesetting on the sheet significantly reduced the complexity of preparing for printing. Published works were subjected to censorship, which might be one of the reasons why a significant number of broadside ballads do not contain publishing information. Censorship was nonetheless circumvented and printings were published without the necessary approval, even despite the fact that upon discovery workshops were threatened with significant financial sanctions, or the confiscation of the copies.<sup>50</sup>

Song texts printed from one sheet of paper, usually folded twice into a quarto format, originated as early as the 16<sup>th</sup> century and very often they had informative content. The significantly smaller sextodecimo format, with the size of the page being ca 11 × 9 cm, nonetheless, was a typical format of Czech broadside ballads. It probably originated in the first half of the 17<sup>th</sup> century from the more expensive octavo format. Depending on the number of pages, as many as four broadside ballads could have been printed from one printing sheet. In contrast to more frequent religious broadside ballads, news in verse, published also in the form of broadside ballads gatherings, was still published in the octavo format, that is, their size was twice as big. From the second half of the 19<sup>th</sup> century, thanks to technological changes in the paper production as well as in printing, the octavo format started to predominate even in broadside ballads with religious content. The format was a crucial material limit for the scope of the broadside ballad. From one printing sheet, thus, four broadside ballads (or broadside ballads gatherings) were usually printed. Older broadside ballads (gatherings) on a one half of the sheet were more common (eight sheets, i. e. sixteen pages), larger printings of broadside ballads are more rare. The choice of the smaller format reduced the expenses and the affordable price was probably one of the major reasons for the consolidation of the format in the first half of the 17<sup>th</sup> century. Print

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49 Vránková 1998: 75–78; Voit 2006: 461–463.

50 Píša et al. 2015: 255; Volf 1913: 65–68.

on a paper of lower quality also helped to reduce sale prices, usually together with the use of older, time-worn types, as well as less effort being afforded to typesetting and the proofreading of the texts.<sup>51</sup> Stitching of the sheets with thread or strengthening the spine with a paper strap was probably done by distributors, sewing broadside ballads into specific collections, so called “blocks”<sup>52</sup> – was done by recipients.<sup>53</sup>

## Printings of Broadside Ballads: Objects of Selling and Presentation

Jiří Dufka – Věra Frolcová – Kateřina Kovárová

The printed text of the broadside ballad became the product of sale. More than any other part, the title page of the broadside ballads gatherings served as the advertisement, serving to attract the attention of viewers and motivate them to make purchases. There were several distribution channels and the method of sale had an impact on the character of the broadside ballad, which in many cases explicitly aimed at specific groups.

Until the second half of the 18<sup>th</sup> century, the title page of secular broadside ballads usually started with the designation of the type of the broadside ballad: *News confirmed and true*, *A dreadful story*, *A terrifying story*, *A new secular song*, *A new recreational song*, *A mournful story*, later also *A song for young men and maidens*. The above-mentioned designations probably associated broadside ballads with a content of certain type. The title part was followed by depiction of the content of the broadside ballad, usually with the date and place, where the event captured by the broadside ballad took place, or in case of more general themes, an appraisal of the content. Forward information, which usually is part of the subheading of the work, the use of expressive adjectives and typographical accentuation is probably indicative of the primacy of the title sheet, where the introductory part of the title was supposed to distinguish between broadside ballads on offer, and only after that the cut text specified the particular content of the broadside ballad.<sup>54</sup> The illustration used on the title page also has a similar function. Despite the fact that a case study on this topic is not yet available, it is possible to use a working classification of the illustrations. The illustrations probably have a similar function as that of the genre designation of the particular broadside ballads. By using different means, they match the broadside ballad with a specific type or category. Simple and very often generic illustrations (a couple of a man and a woman, gallows, a soldier and so on) were employed in

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51 Petřtyl 1956: 252-265.

52 For further information about the phenomenon of blocks see *Introduction to the History of Czech Secular Broadside Ballads*, and the entry *Block of Broadside Ballads for Anna Volková*.

53 Ryšavá, ed. 1985: 141.

54 Genette 2001: 81-88.

many various broadside ballads, they helped the buyer with orientation, and they also show the effort of the printer to work economically with the laboriously made printing plates. More complex compositions were often connected with the content of the text, or the title, respectively, which they accompanied and summarized. First lines (an incipit) of the broadside ballad were an integral and very specific part of the title page which similarly as today had the role of substitutive title. A tune imprint was sometimes also attached to the first lines. Information on publishing responsibility, an obligatory part of all printings, was sometimes completed with an address of the printing house, or possibly of the shop, where it was possible to get the printing.

The printer was also publisher, because such a strategy increased the share of profits. The sale of broadside ballads could have been in larger towns tied with both the distribution network and personal participation of printers in marketplaces.<sup>55</sup> Distribution through book-printing houses, so common in the case of bound production cannot be documented. Printers sold off some published copies to marketplace sellers and singers, who sold broadside ballads through stalls especially at fairs, but also through house-to-house colporteurs in the countryside and cities,<sup>56</sup> while the goods acquired from printers were partly on credit.<sup>57</sup> Vice versa, the authors of texts and publishers in one person gave the printing house part of the published copies for sale for a fee.<sup>58</sup> Distributors – wandering songwriters, also published printings, as is documented in the memoirs of František Hais, a songwriter from Prague. Hais himself and with the help of his family facilitated sales – he would cut up sheets, assemble songs, sewed and make spines with colourful paper straps.<sup>59</sup>

Distribution through singing at a picture board, accompanied by a musical instrument, was the iconic method of sale. This method has its roots in the Middle Ages and it even gave name to some broadside ballads in German-speaking countries: the term *Bänkelsang* is derived from the singer's performance on a bench, from which he could be seen and heard. As was the case with the relation of the tune and various texts which could have been sung by the tune, similarly, it can be assumed that there was a rather free relation between picture boards and the sold printings. After all, it was not possible for wandering songwriters to create a new picture accompaniment for each broadside ballad. For instance, the picture board confiscated in 1756 at a singing performance in front of a Capuchin church in Vyškov only partially corresponded to

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55 Drápala 2014: 143, 243-244.

56 Scheybal 1990: 19; Šimeček 2011a: 306. An arrest warrant from October 6, 1725 for two young wandering songwriters is one of the oldest mentions of sellers of printed broadside ballads. The document says that a 20-year-old man, probably from Libeň, Prague "had songs, which he left in a pub in a box. He had with him two bundles of songs."

57 Šimeček 2011a: 219.

58 Ryšavá 1990: 367.

59 Ryšavá, ed. 1985: 141.

the performed broadside ballad. Moreover, other printed texts confiscated from the songwriters, for example those of prayers and wedding speeches corresponded to the broadside ballad but loosely.<sup>60</sup>

Besides the above-mentioned František Hais, whose immortality is secured due to his being well-known in Prague and the surrounding areas, there was a large number of wandering singers in the Czech and Moravian countryside. Two types of broadside singers, itinerant and settled, come from the South Moravian village of Žarošice and they bear witness to the joint secular and religious context in which broadside ballads were sung. The first type is the prototype of a wandering war invalid, who was given permission to make living through singing and selling printings at marketplaces and fairs. Memoirs depict him as a man of striking appearance who was singing a song about the 1859 Italian war for independence in front of his fair stall. As a veteran, he caught the audience attention by his moving song depicting the merciless enlisting of men. The song, which he also offered for sale, did not disappear: it was remembered as late as 1930,<sup>61</sup> when the fates of soldiers and the printings of the broadside ballad were forgotten. An unknown married couple from Moravia also fall in the category of wandering singers. The couple was documented in Líšeň at the end of the 19<sup>th</sup> century: “The songwriter comes with his wife. He is carrying a pole, while the woman has a bundle on her back. He thrusts the pole in the ground on the square, unties the bundle and displays his broadside ballads on a canvas on the ground. He has several rolled up illustrations, roughly depicting the story of his broadside ballads, which are mainly about murders and executions. He has hung the illustration on the pole, he and his wife start singing while he is pointing to the illustration with a stick. To potential listeners, he offers songs at two kreutzers each, including musical notation.”<sup>62</sup>

František Bernard from Žarošice (1846–1917) is a peculiar type of a songwriter, singer, author and shopkeeper from Moravia. He settled in a pilgrimage village in a house he owned. On the house, there was an advertisement saying *František Bernátek, a songwriter and shopkeeper*.<sup>63</sup> “Bernátek built his hut, overnight he pulled a tarpaulin over its front part, and he slept with his Petrolína on boards, under which he put his goods – the broadside ballads. [...] On Gold Saturday, the main pilgrimage in Žarošice, Bernátek was all dressed up. In his shop, he displayed broadside ballads which saw the light of the world in various places such as in Litomyšl, in Skalice by Škarnyčl family brethren, by Halouska in Olomouc, by Rippl in Jihlava, and elsewhere. He himself published some broadside ballads at his own expense. Being surrounded by pilgrims piously listening to him, he sang – one second modulating his voice to the highest tonality, the next second he is descending to his heroic baritone.

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60 Tichá 1953: 137–145.

61 See also *What a Misfortune, What a Heartache*.

62 Bartoš & Mašíček 1902: 29–30.

63 Frolec et al. 1986: 221–222.

Meanwhile Petrolína, sitting on a basket, seconded him in a sepulchral voice *On the border of a German town* [...] His customers, but mainly female customers, were standing around him and followed him, trying to learn the tune. After his singing, Bernátek started to speak and in lofty tones he recommended his broadside ballads, which cost two kreutzers each. Bernátek also sang religious songs, as limiting himself to secular songs would not be good for his business. He didn't sing about murders and miracles, though. Other singers did that here."<sup>64</sup>

The sale of broadside ballads was difficult to regulate and as such it was repeatedly exposed to efforts to regulate and control. In the earliest period, nationwide measures were announced on the basis of specific cases – for instance, the 1756 Vyškov case, described on page 18, gave rise to the banning of the sale of printings at fairs one year later. After a short period of loosened restrictions in the 1780s, repression came in several waves and lasted as long as the 1860s. Typically, the sale of broadside ballads was banned on account of events abroad.<sup>65</sup>

The price of broadside ballads is another topic in itself, yet it has not been well researched. In the 19<sup>th</sup> century, the price was printed right on the title page, or alternatively at the end of the printing. Two kreutzers was the usual price at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries for one broadside ballad (or broadside ballads gathering), the octavo format-printings cost twice as much, whilst the daily wage of a day labourer being twelve kreutzers at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries.<sup>66</sup> František Hais states the same sale price in the middle of the 19<sup>th</sup> century, while the profit of the seller for 100 sold broadside ballads amounted to 2 guildens 44 kreutzers with the expense of 36 kreutzers.<sup>67</sup>

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64 Vacek 1951: 23–24.

65 Beneš 1968: 167–168; Drápala 2014: 336–337; Šimeček 2011a: 410–412.

66 Fiala 1989: 10; MZK VK-0000.726.

67 Ryšavá 1990: 370.

# Language, Writing, Image, Melody

## Language and Graphics

Pavel Kosek

### Language

The production of broadside ballads spanned throughout the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries. The origins of broadside ballads date back to the first half of the 17<sup>th</sup> century, though with the choice of their themes and partly also with the repertoire, secular broadside ballads follow the printing production of the 16<sup>th</sup> century. In the periodization of history, employed by Czech national historiography of the 19<sup>th</sup> century (which in fact remained to be used well into the following century), this period was set as a contrast to both the preceding idealised stage of Czech history and the contemporary “revived” culture of the modern Czech nation. Stereotypical evaluation of the historical period of the years 1620–1755 saw the period as a general decline of Czech society. Literary language was then identified as the main symptom of the decline. The Czech language of the period following the Battle of White Mountain, or of the Baroque period, was perceived as “declining.”<sup>68</sup> The appearance of dialectisms, Germanisms and neologisms were considered to be the main source of the decline.<sup>69</sup> Together with the negative attitude of Czech intellectuals of the 19<sup>th</sup> century to the aesthetic value of secular broadside ballads, we find the image of a genre of low literature.

In contrast to this schematic evaluation, authentic texts from the 17<sup>th</sup> and 18<sup>th</sup> century give evidence of a stabilized language, building on the preceding tradition of a well-developed language from the end of the 16<sup>th</sup> century. Similar to other contemporary texts of a lower style, which were closer to the common spoken language, the language of secular broadside ballads, too, was receptive of some linguistic features which then spread to other parts of the Czech-speaking world and which only slightly

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68 Stich 1991; Starý 1995: 57–62.

69 For further reading on stereotypes and examples of a language decline, see Zubatý 1920; Vondrák 1926: 32–39; Váša 1951.

influenced the language of higher literary style of the 16<sup>th</sup> century. This conservative language standard unwillingly accepted (rejected, even) the *ej* group instead of the older *y* (*výklad* → *vejklad*), the prothetic *v* in front of *o* at the beginning of words (*orat* → *vorat*), the *ou* diphthong instead of *ú* at the beginning of a word (*údolí* → *oudolí*), and last but not least, *i/y* in the *é* position (*dobrého* → *dobryho*, *mléko* → *mlíko*). If these features appear in secular broadside ballads of the 17<sup>th</sup> and 18<sup>th</sup> century, it is usually motivated by the rhyme or by the need for expressivity, or possibly in lexicalised cases (i.e. they are tied to particular words in the similar way as in the modern Czech, apart from the neutral form *brýle*, we can also use expressive forms such as *brejle* or *brejličky*). The conservative language aspect of secular broadside ballads was due to the fact that they were closely tied to the realm of religious broadside ballads, whose language was conservative. And because large part of older secular broadside ballads contained a moral or a miracle element, the language itself was inclined to the very conservative standard. Dialectisms, i.e. with few exceptions, features closely connected with a particular location, are almost non-existent in texts from 17<sup>th</sup> and 18<sup>th</sup> century.

Nonetheless, during the 19<sup>th</sup> century speech variants started to appear in the texts more intensely. Apart from the above-mentioned features, these were especially innovations related to the instrumental case in the plural *čtyřma koňma* or Germanisms in the conversational layer of the language. This development can be attributed to the following factors:

1. The codification of the modern Czech language at the beginning of the 19<sup>th</sup> century was significantly archaic (based on language of the prestigious text from the late 16<sup>th</sup> century). It drew on the language of texts with higher communication goals than from the common spoken language. In addition, until the 1830s, the Czech language lacked stylistically differentiated variants – by the choice of non-standard speech variants authors approximated the language of their ballads to the common spoken language.
2. The religious grounding of secular broadside ballads was weakened, which strengthened the difference between the conservative language of texts of higher style and the language of broadside ballads. By the choice of non-standard speech variants authors added greater expressivity to their texts.
3. By using selected dialectal (interdialectal) features authors were able to strengthen the regional grounding of the published texts.

An example of a song containing the above-mentioned vowel changes and Germanisms:<sup>70</sup>

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70 KNM KP R. Hlava 2595.

*Pfúj hanba, jaké drdole,  
dokonce i kloboučky,  
jmenují je kokrhele,  
chtějí býti hezoučký,  
vyšším stavům se rovnají,  
pro pejchu se i potěší,  
vobruče a štajfrok<sup>71</sup>  
chodí co ňáké soky.<sup>72</sup>*

Speech language devices of the presented excerpt:

- *é* → *í* (*hezoučké* → *hezoučký*), *ý* → *ej* (*pýchu* → *pejchu*), *o-* → *vo-* (*obruče* → *vobruče*),
- contracted form *nějaké* → *ňáké*,
- unification of the endings of the 4<sup>th</sup> verbal class *postí* → *postějí*,
- Germanism: *štajfrok*.

An example of a song, which is not dialectal, with a striking use of dialectisms:<sup>73</sup>

*Nic sobě nehořekujme, milí Hanáce,  
že sobě posměch dělají z nás cizozemce  
jak Čěše, tak Rakošani,  
jenž to naše šatstvo haní,  
že nosíme lemování a vyševání.*

*Me se poctivě ževíme v krajině naše,  
mame hojnost chleba, bochet, foroto kaše.  
Z našich rolí se ževíme  
a je spravovat omíme.  
Orať, hnojit, dobře vláčet se neleníme.*

Even though this song excerpt is basically written in standard Czech, it is spiced up by the use of some language devices which are common to a large number of dialects of the Haná region:

- *i* → *e* (*Hanáci* → *Hanace*, *Češi* → *Čěše...*), *u* → *o* (*Rakušani* → *Rakošani*, *buchet* → *bochet*),
- infinitive endings *-ť* (*orať, hnojit*).

71 *Štajfrok* – a wide reinforced women's skirt (More information in the section *Social Events and Economic Changes*).

72 *Sok* – a piece inserted into lining to keep the body in an unnaturally upright (courtesy-like) posture.

73 See also *A Merry Man from the Haná Region and His Coat*, and also MZK VK-0000.092.

## Graphics Type Sets

As every exhibition visitor or catalogue reader immediately realizes, the broadside ballads presented here are in the original versions written “differently”. At the first sight, it is clear that the typeface has a distinctive form. This style of typesetting is usually called “Kurrent” or “Schwabacher”.<sup>74</sup> In fact, these were variants of black-letter types, which evolved at the turn of the Middle Ages and Early Modern Period from Gothic script. Early modern printers, who from the end of the 15<sup>th</sup> century were creating a large number of variants (Bastarda, Textura, Rotunda, Schwabacher, or Fraktur) – of which Schwabacher and Fraktur became the standards.<sup>75</sup> Both Schwabacher and Fraktur are black-letter types, which evolved in Germany – Schwabacher at the end of the 15<sup>th</sup> century, while Fraktur during the 16<sup>th</sup> century.<sup>76</sup> The black-letter type was used only for printings in the Czech and German language, while starting from the 16<sup>th</sup> century Latin printings, were set in the most common typeface called Antiqua. This language difference in the use of Schwabacher and Fraktur for Czech printings on one side and the use of Antiqua for Latin printings on the other, remained until the 19<sup>th</sup> century. In the second half of the 19<sup>th</sup> century, Antiqua predominated, and with technological development in printing it began to change significantly in shape. In the area of broadside ballads, nonetheless, because of the influence of the tradition, old black-letter fonts remained in use until the second half of the 19<sup>th</sup> century. (The long tradition of black-letter types in broadside ballads of the 19<sup>th</sup> century might have been influenced by the fact that black-letter types remained in use in German printings.)

Each printing house usually had different sets of Schwabacher and Fraktur of different sizes (often of different origin and age) at its disposal. In the printing practices, both these black-letter types were used side by side, usually in sets of various type sizes.<sup>77</sup> Usually, it was not a pointless mixing of individual letter types, but an intentional functional differentiation, signalling individual parts of broadside ballads. Different type sets of various sizes primarily differentiated the actual text of the song from the general framing such as the title, “Impressum” (information about the year, or place of publishing, or sometimes information about the printer), initial (a larger letter at the beginning of a song), information about the origin of the broadside ballad or information about the tune (tune imprint). The researchers dealing with the history of printed books therefore differentiates between textual typeface, that is the script of the text itself and distinguishing typeface, which is the typeface of the framing elements

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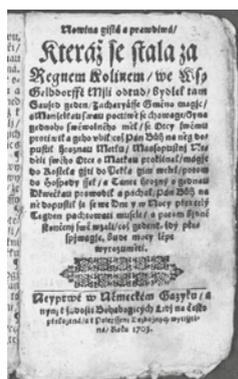
74 For more information about type sets, see *Production of Broadside Ballads*.

75 Voit 2011.

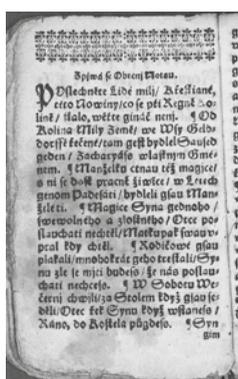
76 Voit 2006: 274, 869; Voit 2011; Kosek & Andrllová Fidlerová 2016.

77 Voit 2006: 692.

of the text (title, tune imprint or heading).<sup>78</sup> The different uses can be illustrated on the title page and the following page of the printing MZK VK-0000.316, přív.2:



1r



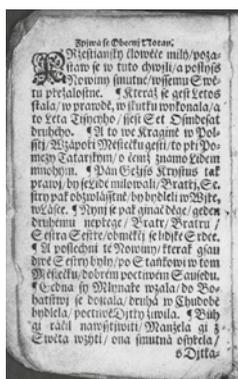
1v

On the page 1r, there is the title (from <Nowina giftá> to <wrozuměti>) and information about the origin of the text and the year of publishing (from <Neyprwe> to <Roku 1703>), whereas on the page 1v, there is a tune imprint (<Zpjwa fe Obecny Notau>) and the beginning of the broadside ballad (from <Poslechněte Lide> onwards). Fraktur appears only on the first two lines of the front page (<Kteráž se stala za Regnem Kolinem / we Wfy>) and the initial <P> is on the page 1v. In both cases, its task is to optically highlight those parts of text, which the reader should notice at the first glance, that is, the title and the beginning of the broadside ballad. It is worth noticing that Schwabacher used in other parts of the printing differs in its size: the text of the broadside ballad is set in Schwabacher of larger size, whereas the most of the part of the title as well as the tune imprint on the page 1v (<Zpjwa fe Obecny Notau>) is set in Schwabacher of smaller size.

For the typesetting of the broadside ballad itself, Fraktur can have been used, as it is illustrated on the following broadside ballad MZK VK-0000,316, přív.1:



1r

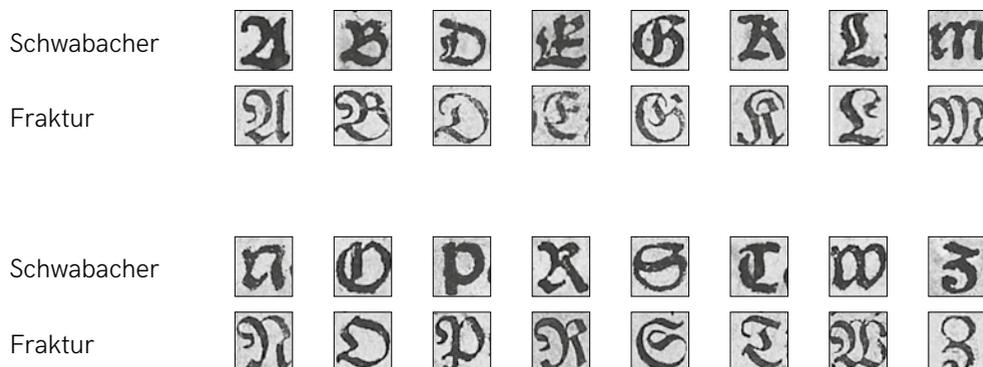


1v

78 Voit 2006: 585.

Schwabacher was mainly used for the typesetting of the 1r title page of this broadside ballad, only the first line (<Nowina gifta a Prawdiwa>) and the final two lines (from <Polške Ržeči> to <Letha 1681>) were set in Fraktur of various sizes. Schwabacher was also used for the tune imprint <Zpjwa fe Obecnj Notau> on the page 1v. On the other hand, the broadside ballad itself (the rest of the page 1v) was set in Fraktur, including the initial <K>.

The difference in the morphology of the individual letter in Schwabacher and Fraktur can be illustrated by the capital letters included in the displayed broadside ballads MZK VK-0000.316,přív.2, and MZK VK-0000.316,přív.1:



It was characteristic of the typography of broadside ballads that they were produced at low cost. This is clear in the fact that older sets of types were used for the production of broadside ballads, their being unsuitable for more prestigious printings due to their wear and tear. Because of this, broadside ballads contain typographic features, which were already anachronistic at that time (such as ligatures or glyphs, and capital letters diagraphs).

### The Orthography of the Analysed Texts

Even if we rewrote the original texts into the current script, the present-day reader would find it uncomfortable to read them. The scholarly term for the rewriting of an original text in the original orthography is called transliteration and it can be illustrated with the example of the title of the broadside ballad called *Listen, dear Christians, to the news which happened near Kolín. Trust, Christians, it is the truth, and nothing but the truth*, published in 1703.<sup>79</sup> How different it is from the current orthography is evident when we compare the text with the rewritten version following the rules of Czech orthography. The language peculiarities of the Czech language of the Early Modern Period are nonetheless preserved. The text rewritten in this way is termed transcription.

<sup>79</sup> MZK VK-0000.316,přív.2.

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**TRANSLITERATION**

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Nowina giftá a prawdiwá/  
Kteráž fe ftala za  
Regnem Kolinem / we Wfy  
Gelbdorffě Mjli odtud / bydleł tam  
Saufed geden/Zacharyáffe Gméno magjc /  
sManželkaufwau poctiwě fe chowage/γyna  
gednoho fwéwolného měł / fe Otcy fwému  
protiwil a geho wbił/což Pán Bůh na něg do=  
puřtil χrozna Metlu / Masfopuřnj Ne=  
děli fwého Otce s Matkau proklinał/mágjc  
do Koftela giti do Pekla gim weleł/potom  
do Hořpody řeł / a Tanec χrozny s gedna  
Děwečkau prowodił a páchał/Pán Bůχ na  
ně dopuřtil že se we Dne y w Nocy přes celý  
Tegden pachtowati muřeli / a potom bjdne  
řkončenj fwé wzali/což gedenkaždý pře=  
řpjwagic, bude mocy lépe  
wrozuměti.

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**TRANSCRIPTION**

---

Novina jistá a pravdivá,  
kteráž se stala za  
Rejnem Kolinem ve vsi  
Gelbdorffě míli odtud, bydlel tam  
soused jeden, Zachariáše jméno majíc,  
s manželkou svou poctivě se chovaje, syna  
jednoho svévolného měl, se otci svému  
protivil a jeho ubil, což Pán Bůh na něj do-  
pustil hroznou metlu, massopustní ne-  
děli svého otce s matkou proklinal, majíc  
do kostela jíti do pekla jim velel, potom  
do hospody šel a tanec hrozný s jednou  
děvečkou provodil a páchal, Pán Bůh na  
ně dopustil, že se ve dne i v noci přes celý  
tejden pachtovati museli a potom bídné  
skončení své vzali, což jedenkaždý pře-  
spívajíc, bude moci lépe  
vrozuměti.

Difficulties that the reader of modern Czech immediately notices when reading the transliterated text are due to the fact that some letters have a peculiar form, e.g. the long <f> for /s/, <v> for /u/ at the beginning of a word, <j> for /i:/, <g> for /j/, <ł> for /l/, <6> for /b/, <χ> for /h/, or that some letters appear in peculiar combinations, e.g. <au> corresponds to the modern /ou/, the combination <ff> corresponds to modern /ř/, combination <Cž> to the modern capital /č/. We might be as well surprised by some letter combinations, e.g. <y> after <c> in the word <Nocy>. Punctuation using the symbol </> for a comma and the symbol <=> for dividing words also differs.

The difference between the period orthography and present-day orthography is caused by the fact that codifiers of modern Czech rejected in the first half of the 19<sup>th</sup> century the orthographic system of the preceding centuries, established during the 16<sup>th</sup> century, a system that was used until the end of the 18<sup>th</sup> century. This system is traditionally called Brethren orthography, even though it was not developed by Czech Brethren or used exclusively by them. On the contrary, it was a system of orthography that spread regardless of affiliation to a particular Christian denomination in the sphere of Czech printings at the end of the 16<sup>th</sup> century, that is why it has been recently termed printers' orthography (as opposed to copyist's orthography which was different<sup>80</sup>). In this orthography system, letters combined with diacritical marks (caroms and acute accent marks so typical of the Czech language) and letters whose combination made

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80 Kosek 2016.

a phoneme, the so called digraphs. Another difference could be observed in the way capital letters were written (capital letters were overused as compared to present-day Czech) and the way the comma was written, which had two forms: <,> or </>. As opposed to present-day Czech a comma could have appeared in the middle of a long sentence (in the place where we would pause in speaking). Or, on the contrary, it did not appear to frame a short embedded subordinate clause. Another noticeable difference was the strict use of <y> or <ý> after sibilants /c/, /z/, /s/ in the words of Czech origin (<czyý>, <fýto>) and inconsistent use of <i>, <y> after /š/ (<ffyroký> / <ffiroký>).

The orthography aspect of printers' orthography was characterised by much greater orthographic variability than the orthography of modern Czech:

1. Some phonemes or their combinations could have been written in multiple ways: e.g. several allographs (letters) <ff>, <fs>, <š> (<š>) were used for the /š/ phoneme.
2. Some orthographic rules were changing at the time, e.g. the long /i:/ could have been written as a unigraph (one letter) <j> or as the diagraph <ij>,<sup>81</sup> hence the word <wjra> but also <wijra>. However, from the middle of the the 17<sup>th</sup> century, <j> prevailed.
3. The rules concerning the distribution of certain allographs were under certain conditions broken. Namely, there was a noticeable tendency not to use diacritics for certain capital letters (e.g. in long vowels or in majuscule /ř/ which starting from the middle of the 18<sup>th</sup> century had the form of <Rž>).
4. The use of certain rules was not consistent depending on the changes in the phonological system (e.g. quantity words, the <i> – <y> distribution, the initial *j*- distribution in the verb *to be* in the forms of the present tense, etc.).
5. Some allographs were used only in certain printing houses, especially the double <h>–<χ> and <b>–<б> were limited to certain printing houses, as was the double <l>–<ł>.

## Image and Decor

Jiří Dufka – Petra Medříková

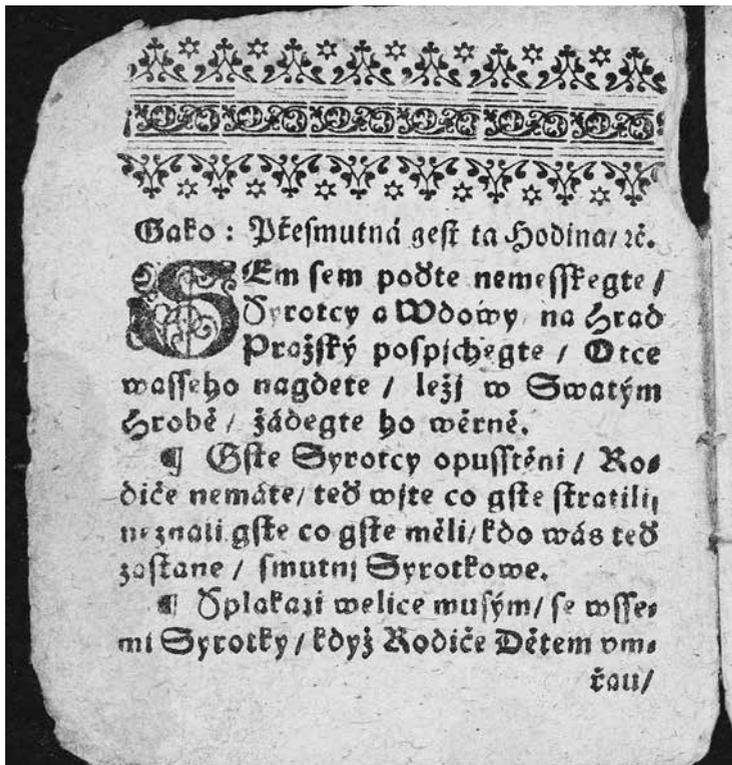
The image element is an integral part of broadside ballads. Almost throughout the whole period of scholarly interest in the broadside ballad, texts, or tunes related to the text, have been at the centre of attention. The image was either totally ignored or

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81 The reason why <ij> was used was that in the printing sets from the 16<sup>th</sup> century it was a ligature, i.e. glyph (in which two letters were joined). These sets were still in use as late as the 17<sup>th</sup> century, therefore the competition between <j> and <ij> was influenced by which set was used by the typesetter – if he used an older set, his choice might have been motivated by the fact that he had a limited number of the unigraph letter <j>, for that reason he used the diagraph <ij> more often.

perceived as a mere illustration. Compared to text, the image was perceived as something derivative or supplementary. If we nonetheless abandon such perception of text and accept that the image expression has an equally important role, we will be able to understand better the functions of broadside ballads in society for which the printed word was not easily accessible.

The role of the image is also determined by technological conditions connected to its production. Woodcut, used from the second half of the 19<sup>th</sup> century, was a traditional technique. Being relatively simple to make or renovate from older blocks from printing workshops, they created the characteristic appearance of broadside ballads printings. It gave an embossed image from which the printed surface stood out. The parts of the image which were to remain white were carved out in the block.<sup>82</sup> In the 19<sup>th</sup> century, lithographic limestone began to be used as printing material. Lithographic limestone was significantly more durable and enabled to capture details in a more subtle way. Gradually, other reproduction methods put the earliest generation of broadside ballads into relation with books. It is then possible to configure the role of the image in a booklet aimed at literate readership as illustrative.



Header ornament made of typographic decorations introducing the text of a broadside ballad MZK VK-0000.575, přív.7

82 Voit 2006: 220-224.

Printed features can be classified according to their purpose into three basic groups. First, images carrying information, second, ornamental images visualizing the text, and third, typographic decorations (stars, flowers, grape leaves, acorns and others), which can function on their own as well as being a compositional element of complex compositions. Most often, image features are found on the title page, or at the beginning or end of text, often in the form of a book header ornament or vignette.<sup>83</sup>

The image information on the title page was the first reciprocal communication on the side of users. Its task was to catch attention, make the text more alluring and probably also to categorize in a simple way the broadside ballads on offer.<sup>84</sup> Images, not related to text, might have been alluring in themselves and its meaning did not have to be fully comprehensible for the recipient. This use can be assumed at the depiction of love images statues or pilgrimage sites. Regardless of the ability to read, images can acquire meaning for singing, for example the bust of a woman might have been identified with a concrete saint.



A secular broadside ballad about love is often evoked by an image depicting a woman with a burning heart in her hand (MZK VK-0004.815; MZK VK-0006.366; MZK VK-0006.911)

Generic depictions were often used for certain types of broadside ballads that can be identified on the basis of images – a man and a woman, a soldier, execution site, Christogram, monogram of Virgin Mary, the cross. In such cases the economic interest of the printer, who could reuse his printing blocks, met with the interest of recipients, including those with lower reading competences, in particular types of the broadside ballad. Complex depictions were able to retell the story effectively, or details mentioned in the printing (biblical scenes, battles, natural disasters) could be also found

83 Holubová 2012.

84 Kneidl 1983: 25-26.

there. While reflecting on the purpose of the image in the printing it must be taken into consideration that the use of the selected printing block did not have to be motivated by a specific interest, but also by the current equipment of the printing house. After all, printing blocks were due to their commercial potential valued equipment at a printing workshop, which can be well evidenced by images used in chapbooks from Skalica, Slovakia, in the 19<sup>th</sup> century. Their origin and use can be traced back to the middle of the 16<sup>th</sup> century when they were brought from Nuremberg (Germany) by the printer Jan Günter from the city of Prostějov.<sup>85</sup>

Another big group of non-textual features – the book décor – has aesthetic functions in the printing. It also gives rhythm to the typesetting and helps with the spatial layout of the text.<sup>86</sup> In broadside ballads, décor accompanies the main image feature on the title page and sometimes it forms it itself; it also fulfils the function of filling out the blank space (“horror vacui”). In some broadside ballads, header ornament preceded the beginning of the actual text. Header ornament was an elongated decorative element of the size of several lines, often unfolded from the centre to the sides. Various ledges or plant leafworks were especially popular. In the header ornament, it was also possible to include decorative strips or polls with plant motifs or various kinds of lines. The third type of the header ornamental décor were compositional motifs composed of small typographic features or of small, otherwise independent elements (vase, tree, fountain) arranged next to one another. The vignette often closed the final text page. In addition to less frequent figural depictions, purely ornamental motifs (leafwork, whirls, plaits, arabesque) could be found at the end of the text.

The use of a header ornament or vignette might sometimes indicate that the place of publishing was not stated – in some printing houses décor often repeated, e.g. the city of Litomyšl was typically depicted as a twisted rod or a depiction of a bust in a landscape in the place of the header ornament, for the town of Chrudim a stripe of arches was used. Some decorative motifs were very popular and they exist in many variants and modifications, recurrence in figural depictions was more common though. In the category of non-figural décor, there were motifs of the heart below a tree, cornucopias, and some kinds of ledges or pedestals or plinths.

The decorative morphology remained in the broadside ballad almost constant for a long time. However, in the second half of the 19<sup>th</sup> century, certain changes started to appear – the décor was mainly limited to the title page, header ornaments and mainly the closing vignettes appear rare. In the place of the impression more complex ornaments started to be used in this period, moreover, they are increasingly arranged additively next to each other, neo-gothic morphology (arches, pinnacles and others) began to appear as well, or various types of stylised blooms or leaves.

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85 Šefčáková 1990; Slavíková 2016.

86 Voit 2006: 202.

The period at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries was the definitive change for the form of the décor. In that period, broadside ballads, already transformed thematically into couplets or schlager tracks, energetically accepted the Art Nouveau morphology, which displaced the old décor and dominated broadside ballads, not only their title pages.

## Tunes of Secular Broadside Ballads and the Song Tradition

Věra Frolcová

Despite the fact that Czech printings of secular broadside ballads from the 17<sup>th</sup>–19<sup>th</sup> century do not include notations, music sources (such as hymnbooks, pilgrimage books, records of the folk songs) of broadside ballad singing give evidence that the broadside ballads were sung and some of them disseminated by oral tradition. The relationship of the text and tune is loose in the secular broadside ballad as no new tunes were usually composed for new texts. The melodies were taken from known tunes of various origins and the reference in the heading of the text served as a guide, or as a recommendation, which tune should match the text. Broadside ballad singing did not strive for music production and originality, but for accessibility and sharing of the texts by singing them,<sup>87</sup> therefore, the history of broadside ballads is a history of contrafacta and a peculiar mixture of period and regional melodies, which were wandering together with merchants, songwriters, itinerant musicians, or pilgrims going to holy sites. The song culture of broadside ballads thus indirectly contributed to the formation and lifespan of the long traditions of some Czech or regional tune types. The dissemination of broadside ballads by oral tradition is connected to the variability of melodies: the same tune imprint or one broadside ballad sometimes shows various periodic or regional music versions, which gradually became independent and started to live their own lives as a folk song.<sup>88</sup>

Broadside ballads developed the use of tune imprint as a proven practice also used in hand-written and printed hymnbooks since the Czech Reformation; however, a lot of them were printed without the reference, relying on oral tradition and memory. Some of secular broadside ballads of the second half of the 18<sup>th</sup> century appear for the first time in notations of the so-called “gubernatorial collecting” in 1819 (*I will confide in you, Echo, about my suffering; I’m just a poor gravedigger*).<sup>89</sup> The notation sources bear witness to the real music aspect of secular broadside ballads singing. In addition to broadside ballads, which is the point of departure as regards the sources for

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87 Smetana & Václavek 1949: 21–25; Traxler 2011: 43–44.

88 For example the broadside ballad *My linen trousers worry me so much*.

89 MarkINSb: 356–357, number 155; VetterIGubSb: 352, number 291.

ethnomusicological and hymnographic sources,<sup>90</sup> notation sources are a new sphere of sources. Notation sources include sources of oral and memory nature (audio and handwritten documents of singing broadside ballads by oral tradition), handwritten and printed media (secular songbooks, hymnbooks, collections and editions of folk and popular songs). Josef Emanuel Jankovec (1866 Kolinec – 1949 Nová Paka), František Homolka (1885 Zlosyň – 1933 Prague), Robert Smetana (1904 Vienna – 1988 Brno), Jan Poláček (1896 Jaroměřice nad Rokytnou – 1968 Prostějov) and others excelled in music documentation of historical memory sources of secular broadside ballads. Notations of broadside ballads and their variants, going through different media, time and cultural space, enable the development of the ethnomusicological concept of the intermediality of the song tradition. Ethnological sources of information about the context of singing are of secondary nature, contributing to the identification of dance tunes, among others.<sup>91</sup>

Broadside ballads were sung on the street, at the marketplace, in inns, schools, in the church, at weddings, funerals or pilgrimage. As some references to secular broadside ballads appeared in hymnbooks from the very beginning (e.g. in the 1580 Catholic hymnbook by Šimon Lomnický, there is a tune imprint referring to the broadside ballad *In black forest they stood*),<sup>92</sup> the boundary between the secular and the religious in the music side of broadside ballads is not clear. The older layer of tunes of secular broadside ballads is exemplified by religious songs of the 17<sup>th</sup> and 18<sup>th</sup> century (*Cruel death, terrible death, Greetings to you, František*).<sup>93</sup> Their tunes were used either randomly (depending on the extent of the stanza) or intentionally. For instance, moral stories offered melody for a fasting broadside ballad *I will put on black clothes*.<sup>94</sup> A secular text depicts a man's life "in the hands of God", that is in the frame of thought of then religious practice. This is also illustrated by the chart of the reception of the song and tune imprint *Barbara, holy virgin* which served broadside ballads about a comet threat, a son's murder or a song which miners sung before going down the pit. These contexts bear witness to a belief in the patron saint of a happy death and from the musical point of view they show various period or regional editions of the same tune imprint and the same song, going through several media (handwritten hymnbook, chapbooks, oral tradition).

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90 Slavický 2008.

91 Thořová 2010: 61-63, 69, 72.

92 Pohanka 1958: 58; MHB 1365; tune imprint continued in religious as well as in singing broadside ballads under the first lines *Amen, so be it* (MZK STS-0450.080 etc.).

93 HTB 1622-1764; BožSlav 1719: 697; Sehnal 1963: 279.

94 HTB 1712-1752; the older notation from a manuscript hymn book from Tišřín (1647) is included in Konrád 1893: 427.

## MEDIA OF THE SONG TRADITION

The history of the song and tune imprint *Barbara, holy virgin* in broadside ballads  
[1679]–1966

THE DATE AND PROVENANCE	THE INCIPIT OF A TEXT	TUNE Strophic form or the number of syllables	MEDIUM, FUNCTION, CONTEXT
1966 Louky nad Olzou EÚB A 1406/39	<i>Barbara, patron saint, beheaded for Christ's wounds</i>	notation 8a 8a 8a 8a	memory and oral tradition, miners' song sung before them going down the pit
1941 Mariánské Hory EÚB A 509/5	<i>Barbara, holy virgin, beheaded in the name of Christ</i>	notation 8a 8a 8a 8a	memory and oral tradition, sung during miners' holidays in Šenov
[1870–1880? Czech lands] MZK VK-0000.792,přív.15	<i>Oh, listen, Christians, to the most dreadful and unheard of thing that happened</i>	As in Barbara, holy virgin 8 8 8 8	broadside ballad, a news about a murder of a son near Znojmo
[1800 Praha?] MZK VK-0000.467,přív.25	<i>Barbara, holy virgin, beheaded in the name of Christ</i>	8 8 8 8	broadside ballad, song to the patron saint of a happy death
1786 Olomouc Josefa Hirnleová MZK VK-0000.340,přív.6	<i>Stay still for a while, kind farmer, and look around</i>	As in Barbara, holy virgin 8 8 8 8	broadside ballad, a song to St. Isidore, the patron saint of farmers
1771 Litomyšl Antonín Vojtěch Kamenický MZK STS-0559.401	<i>Listen, oh Christians, to the most dreadful and unheard of thing that happened</i>	As in Barbara, holy virgin 8 8 8 8	broadside ballad, news about a comet in 1770 in Russia
[1751–1800?] Olomouc Josefa Hirnleová? MZK VK-0000.340,přív.1	<i>Loyal Christians, listen to a judgement of Our Lord</i>	As in Barbara, holy virgin 8 8 8 8	broadside ballad, a song about the Last Judgement
1712 Praha HTB Rosenmüller	<i>Barbara, holy virgin, beheaded in the name of Christ</i>	no notation 8a 8a 8b 8b	a printed hymnbook, songs to saints
[1701–1725 Praha?] MZK VK-0000.575,přív.51	<i>Barbara, holy virgin, beheaded in the name of Christ</i>	It has its tune 8 8 8 8	broadside ballad, a song asking for a happy death
1697 Brno František Ignác Sinapi MZK STS-0036.352	<i>Barbara, holy virgin, beheaded in the name of Christ</i>	As in O gloriosa domina 8 8 8 8	broadside ballad, songs against the arch enemy
[1679?] Bzenec [Jan Klabík] BzenKan, VMO R 73, s.p.	<i>Barbara, holy virgin, beheaded in the name of Christ</i>	4-part singing notation 8 8 8 8	a handwritten hymnbook

Melodies of folk and popular songs are another group of references in the printings of Czech secular broadside ballads. Despite the fact that most of them refer to melodic types and sources from Bohemia, for the lack of historical evidence it is not easy to determine the origin and age of broadside ballads. Well-known songs, which from the middle of the 18<sup>th</sup> century became melodic tunes, include *I know of a beautiful palace*<sup>95</sup> or *The Sebranský Church*<sup>96</sup>, or, after 1850 *How high you are, mountain*.<sup>97</sup> In addition, songs also spread through Czech songbooks in the 19<sup>th</sup> century,<sup>98</sup> and in oral tradition, the songs differed in serious as well as parody versions.

Satirical variant of the song *I know of a beautiful palace* with the contrafactum *All people are sleeping*, Strání, written down by Alois Doufalík, 1906. EÚB, sign. A 19/74.

A small number of tune imprints of secular broadside ballads contain an instrumental motif. Some military broadside ballads from the second part of the 18<sup>th</sup> century were sung on a tune, of which we do not know much. For example, *On trumpet tune*<sup>99</sup> probably derived from intonation possibilities inherent in the trumpet of that period. Before 1878, a simple tune called *The female harp player*<sup>100</sup> entered the tradition of

95 Jireček 1881: 383; Sehnal 1963: 279; Beneš, ed. 1983: 149, number 11, 151, number 49; Kopalová & Holubová 2008: 442.

96 EN: number 658; the history of the broadside ballad is commented on in TrxJB I: 389–396.

97 EN: number 131, Hostinský 1906: 24–26; Kopalová & Holubová 2008: 439; MZK VK-0000.216, přív. 56 ad.

98 ČNZ: 453, 448, 403.

99 KNM 27 H 208.

100 See the entry *The Harp Player Broadside Ballad*.

broadside ballads, the tune came into existence thanks to people who walked across Bohemia and Moravia, carrying a harp, singing songs with sorrowful and social themes. A large group is comprised of printings of broadside ballads with references carrying hidden meaning (*On a well-known tune, On a familiar tune, On an unusual tune, The song has its own tune*). Behind the references of this type, there is a reference to a generally known note, in secular broadside ballads singing, there are usually four-line melodies with eight-syllable, or with another number of syllables, verses known from Erben's collections, school or social songbooks. A typical generally common tune from the middle of the 19<sup>th</sup> century is a secular lament *Why did you, God, bring me to this world?*<sup>101</sup> It is sung in the major scale, close to the traditional dance melody of the Czech mazurka type, accompanying singing of broadside ballads well into the 20<sup>th</sup> century:

Freely

1. 'Why did you, God, bring me to this world? I am abandoned by everyone.  
If I only had not been born, if only I had not come from the Mother Earth!'

However, the tunes of broadside ballads do not make a unified music style. Melodies from the heyday of broadside ballads singing from the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> century show more relation to the Bohemian rather than the Moravian repertoire (three-time dancing melody, regular metro-rhythmical forms, predominance of tunes in the major scale in the octave range, descending drafting of two tones). On the other hand, the layer of tunes with regional folklore features and modality of a folk song is rarely found in Moravia.

Moravian and Silesian variants of the broadside ballads about a proud son therefore stand out, untied to the printing forms, adapted to the eastern song style.<sup>102</sup> A variant from Polanka nad Odrou is characteristic of two mixolydian modes in a large second shift (c-b; b-as), of which the first has diminished sexta and this modal form has a peculiar position in archaic melodies of folk songs.<sup>103</sup> The change in the metre suggests that the female singer sung the song in a loosen rhythm without the regular pulse bar. These musical characteristics have nothing in common with the printed tune imprint (as in *Pay for my service, farmer*)<sup>104</sup> or with the broadside ballad style, however divergent the style was.

101 EÚB A 937/81; Vejvoda 2017: 355; see a German parallel of the tune *Eine dumpfe Trauerkunde geht längst um durch Stadt und Land* (Petzoldt 1982: 45).

102 S III: number 97; Holý 1967: 21-22; see the entry *Black Smith and His Proud Son*.

103 EÚB A 905/34; Trojan 1980: 171-172.

104 See EN: number 556.

# Themes

## States and Types

Hana Bočková

There is a long tradition of looking at a society as being constituted by the assemblage of states and professions. Secular broadside ballads naturally reflect only that part of society comprised of the lives, interests and problems of people from lower social strata: these were the protagonists as well as the primary recipients of broadside ballads. These groups are delineated in broadside ballads relatively loosely, combining together people on the basis of their social status, professional orientation or even their age – youth, for example. A broadside ballad not only confirms their social status, it also highlights positive attributes and thus strengthens the self-confidence of the members of the particular social group or profession. In the same way, nonetheless, the broadside ballad can capture shortcomings associated with the particular social group: it can hold an ironic mirror up to society. The portrayal is then a factual insight into the life of common people and the rules they have to follow in their professional status. It is also an insight into their professional skills. On the other hand, it also reveals people's thinking and opinions about life and society. It bears witness to the forms of people's humour, humour which might seem coarse to us, it nonetheless has its tradition and authenticity; in this sense, the broadside ballad might serve the role of a historical window into the humorous life of our lowborn ancestors.<sup>105</sup>

Broadside ballads draw their motives from practical life and use them for both entertainment and educational purposes. The broadside ballad *Redeemed by lovely singing*<sup>106</sup>, a spiritual interpretation of everyday-life events, is an example of this. In this broadside ballad, contemplation on the hardships of people of various statuses and professions are related to the image of Christ's cross as each person has their own cross. By bearing their cross people are preparing for the salvation of their souls. Priests are preparing for the salvation by their obligation to lead people to union

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105 See Bachtin 2007.

106 MZK STS-0559.370.

with God, husbands and wives, even neighbours, are preparing for their salvation through bearing the hardship of living together, farmers through bearing hard work, servants through their patience, children through obedience. Through its meditative contemplations this broadside ballad resembles religiously-orientated compositions; the broadside ballad proves that the boundary between these two types is not always clearly cut, spiritual morality derived from a story which is grounded in the secular world, in the context of Christian society.

However, most broadside ballads about states and professions offered entertainment and simple moral reflection. The broadside ballad *A praise song about tradesmen*, in which the narrator, in merry company, is making toasts to express honour, includes more than 20 trades: *We should also praise joiners for the beautiful cupboards and writing tables they make, when someone dies, they make a nice coffin, toasting to the soul of the deceased, they are quite well off. [...] I wish you a good day, noble carpenter, because you are the best of all, no roof or tower could do without you, you can also climb scaffolding.*<sup>107</sup>

The most well represented group of broadside ballads are those about farmers, a theme whose tradition goes back to medieval literature. The stock character of an uneducated simpleton, an object of derision, is in broadside ballads observed with observations from real life. The lament *In praise of farmers who for various people must work hard* makes it clear that farmers with their toil provide for the whole of society: *In sum, the farmer never takes rest, always working hard, either in the field or in forest: he works very hard, torturing his body, and despite this, some people like to look down on him. His work does not seem to be enough for people, some farmers are overlooked: I don't have any idea why, because the only truth is that everyone's life is sustained by him.*<sup>108</sup> However, broadside ballads can also offer comfort and enables the neglected state to gain self-confidence: *New song for entertaining the mind of a farmer* reminds listeners that the sons of the biblical Adam were the first farmers as well as the sons of Noah after the flood: *That the farmer is the base of society was confirmed twice, thus was at the beginning of the world and will be until the end.*<sup>109</sup> His usefulness is confirmed by the character of his work, which, contrary to work of others, also has a religious aspect: after death, people return to the soil on which the farmer works to provide for them.

Broadside ballads thematizing life and work of lower social strata treat tradesmen with respect, but often they also focus, in an ironic way, on their dishonest practices. For example, shoemakers, butchers or bakers, who have been mocked since the Middle Ages: *Shoemakers reap huge profits when a pig dies, shoemakers are well off when cattle die in large numbers, they fight over leather, and they all smell the same.*<sup>110</sup> Portrayals of

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107 MZK VK-0000.032,přív.12.

108 MZK VK-0000.774,přív.4.

109 MZK VK-0000.770,přív.27.

110 MZK VK-0000.133,přív.89.

many trades develop in simple genre scenes of the rural or small-town life – instead of work, the festive fun of young people during holidays gets to be foregrounded, as well as the love motif as a part of the tradesman's life.<sup>111</sup>

The military state has a very specific position: the involuntary parting of a young man from his parents and girlfriend, who the lyrical subject of the broadside ballad confide in about his sorrows and fears, including the fear of death on the battlefield, introduces into broadside ballads emotional accents inspired by the sentimental poetry of the time, though the introduction of emotional accents might be somewhat awkward.<sup>112</sup> By contrast, in another military broadside ballad, patriotic sentiment, commitment to defend the homeland and the sovereign, is given preference to love feeling (here for a change, the influence of the period's social singing can be found): *Arise, brethren, the Czech soldiers, our lives are full of pleasure, we are given money and clothes, because we defend the homeland. Raise your glasses, everybody, cheers to the patriot, let's toast: "Glory to the King," let's sing. A Czech girl as well as the Czech song circulate in our blood.*<sup>113</sup>

To illustrate the variety of this thematic spectre, we also add broadside ballads dedicated to traditional stock characters – the vices of lazy people, drunkards, people obsessed with passion, or addicted to bad habits. Among these, the “evil female” has traditionally had a specific position. The evil female, seen as the heir to the foremother Eve, epitomizes female sins in all their forms, not only in the context of the family life,<sup>114</sup> but also in the general context of this phenomenon. *The female alphabet turned into a song*<sup>115</sup> depicts general characteristics of the evil female. The choice of the form of an alphabet song, used already the poetry of the Middle Ages, shows how old the topic is. Another broadside ballad of this type builds on the tradition by assembling traditional “Biblical examples” of the wickedness of women. Into the thematic framework of marriage preparation, the broadside ballad includes the whole gallery of evil women, serving as repulsive examples taken from the Old Testament.<sup>116</sup> The bad habits of tobacco users are targeted in *A new song dedicated to all smokers and sniffers*<sup>117</sup> a mock wedding of a snuffbox and a nose, in front of wedding guests, pipe smokers as well as tobacco snuffers, with an appropriate music accompaniment (trumpeting on the backside) climaxes in a nasty quarrel between the snuffbox and the pipe about the advantages and disadvantages of the respective uses of tobacco.

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111 See for instance MZK VK-0000.477, přív.3.

112 MZK VK-0000.077, přív.26.

113 MZK VK-0000.425, přív.25.

114 See the section *Family and Love*.

115 MZK VK-0000.727.

116 MZK VK-0000.525, přív.36; might be identified in for example the verse sermon *A Song about Women* (Lehár 1990: 213n).

117 MZK VK-0003.020.

The quarrel has no winner; of course, the list of vices and bad habits of both rivals is crowned with a display of misfortunes caused by tobacco users from both sides. The broadside ballad was meant to entertain, nonetheless between lines, it spreads an anti-smoking campaign, however surprising it might seem in the context of broadside ballads.

Broadside ballads about various social states, occupations, types of people is a not a unified group, combining numerous themes and perspectives; in many texts it is possible to find both the long-term tradition, as well as inspiration from the art of that period.

## Family and Love

Hana Bočková

The home environment and relationships form another significant topic of broadside ballads: family is a natural centre of human society, providing protection from the hostile big world out there. Belonging to a family gives one a social status. Not only family, but also love in all its forms, is an alluring theme for numerous broadside ballads. Most frequently, the focus was on the love of a pair of lovers, typically there were two basic forms: happy love and unhappy love. These two forms of love were treated in a humorous, sentimental or tragic way. Other types of relationships also fall in this category, namely the relations between husband and wife, tension between parents and children, attitude to people who spend their lives outside the institution of marriage. The combination of these relations thus creates a complex image of family relations, serving the role of a mirror reflecting the lives of unprivileged people of that period.

Happy love is the primarily theme in lyrical broadside ballads; in contrast to broadside ballads where the epical (narrative) component is more dominant, in lyrical broadside ballads the lyrical hero has the main voice, they are also significantly metaphorical and usually they lack the stereotypical introductions and cadences of broadside ballad poetry.<sup>118</sup> Many of them are inspired by the period's sentimental poetry, though they do not have the same quality. The recipient will by all means appreciate the fervent emotions expressed in broadside ballads, namely in the dialogue between Marinka and Johanes. The young man closes his speech in a courtesy manner, imitating the higher social class etiquette: *Saying goodbye to my beloved Marinka, bidding farewell to my loving flower, embracing her with fervent love, finishing my song, will make myself available soon again, her faithful servant.*<sup>119</sup> Another stream of love broadside ballads is typical of its naïve, unadorned simplicity, very often connected to folk lyric poetry, from which it nonetheless differs in, among others, the choice of

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118 Beneš, ed. 1983: 144.

119 MZK VK-0000.709.

expressive devices.<sup>120</sup> Here is an example of a girl's confession: *Oh, little bird, my dear nightingale, if you see my beloved Toníček, tell him that I am sending him my sweet kisses. If it is God's will, we will get married, and arrange our own life as befits husband and wife.*<sup>121</sup> Numerous explicit expressions, commonly used at that time, can be found in love broadside ballads: e.g. when a girl is complaining that more of her suitors come from Drážďany rather than from Beroun. (In Czech the phrase involves witty wordplay: to “play around” with a girl and lead her on, but with no intention of marrying her.)<sup>122</sup> The happy resolution of their problems climaxing in the wedding, serves the function of a lesson as well as example for the youth.

Unhappy love, in all its forms, is a more alluring theme, more appreciated by readers, and shows the greater diversity of literary forms: in addition to lyrical poetry, epic poetry was also used, the description of the genesis of a tragic relationship and its sad ending. Broadside ballads in the form of a young woman's monologue were quite common – monologues uttered by loving or abandoned women, or sometimes their dialogue with “their unfaithful boyfriend”. The reader would be touched by the separation of lovers, caused by the departure of young men – soldiers into a distant country and the desperate girl, who had lost her honour, and had to stay alone with her child. The return of an unfaithful lover to a grave of his desperate girlfriend and his belated regret nonetheless serves an educational goal: *Therefore you, young girls, do not trust anyone, because these days every man is going to deceive you. Obey your parents as long as they are alive; love them from the bottom of your heart, happy ending will come to you.*<sup>123</sup>

The tragedy, which is very often the result of an unhappy relationship, offers a lot of space for the depiction of the emotions of the characters, it also encourages the reader to sigh in sympathy over the cruel fate of the lovers. The rejected young man leaves for a monastery, the girl sees her mistake too late, only at his grave: *I was proud when I rejected you, you stood there and wept, now, when you are the food for worms, I came to reason, now I understand it is my sin.*<sup>124</sup> In another broadside ballad, a man in love has dug a corpse of the deceased lover out of her grave and dies in her arms. These examples show that broadside ballads, in their depiction of tragic love, can reach the boundary of despair.

Compared to broadside ballads depicting love, be it happy or tragic love, which are written in serious tone, broadside ballads speaking about people outside of the institution of marriage and love, abound in irony and humour. These are mostly unmarried women, spinsters. The broadside ballad called *A new song about old women*

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120 Beneš, ed. 1983: 144.

121 MZK VK-0000.477, přív.12.

122 MZK VK-0000.464, přív.75.

123 MZK VK-0000.349, přív.18.

124 MZK VK-0000.258, přív.69.

aptly captures their position: under the humorous surface there are hints at the hardship of a woman, too poor to offer a dowry: the “prestigious family” of the father – tax collector and the mother – grocer, what the broadside ballad describes is just a synonym for begging. Besides, the girl lacks beauty that might bring her the interest of a young man: [...] *Boys used to like me, served me with beer all the time, one glass after another, they almost tricked me.*<sup>125</sup> Her bitter confession ends on conciliatory note: if she does not get a husband, she sells her parents’ inheritance to *hadrláci* (‘people making money on barter’), some of the profit she keeps to herself and the rest she gives away to the poor. From the broadside ballad, it is clear that society viewed the fate of unmarried women with sympathy. Lonely old bachelors are in broadside ballads, on contrary, the target of good-tempered jokes and humour. Because the position of men differed in that period from that of women, the humour aimed at bachelors did not have social overtones, it was more a humorous story revealing their weirdness or social awkwardness. For instance, the broadside ballad *Disappointed groom*<sup>126</sup> speaks about a man, who instead of being in a chamber with a girl promising him marriage, finds himself in a pig sty, happens to be designated a thief and ends up being beaten. In some other broadside ballads, a man’s lady hides him in a pack basket from which he falls out and is derisively considered to be a devil.

Broadside ballads about marriage are rendered in a similar way. The form of the marriage differs from that of today, namely in the role of a man and a woman and their significance: “Obedience was a woman’s most beautiful jewellery not only at home but everywhere. Children, too, had to be obedient. [...] The position of the lady of the house differed significantly from the position of the master. The lady of the house always had an inferior role.”<sup>127</sup> Broadside ballads, this catalogue refers to, nevertheless presents broadside ballads in which the traditional positions start to change. Predominantly, they depict the humorous wailing and moaning of both husband and wife complaining about the shortcomings of their spouse: a young woman is complaining about her life with her old husband, a man criticizing his wife for being a careless housewife, it is not rare to find a man-drunkard, disrupting the family. The dialogues that give voice to both sides of the conflict are the most lively. For instance, the dialogue describing the quarrel between a wife and her husband, drinking in a pub, climaxing in the woman’s threat that she *will have his face painted in the toilet in his memory.*<sup>128</sup> Suffice to say, alcohol is a problem in many marriages, for instance, the broadside ballad *A new song* about discord between husband and wife, the man confides in a priest about his wife’s coarseness. Later, it is revealed that the cause of her coarse behaviour is his love of drinking and gambling. The broadside ballad ends in

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125 MZK VK-0000.437, p. 31.

126 MZK VK-0000.464, p. 21.

127 van Dülmen 1945: 45.

128 The Czech original uses the word *obtryt*, meaning toilet.

the priest reprimanding the man – but all is in vain: *Adieu, I say goodbye, God be with you, I'll wait until my wife dies, then I will have fun.*<sup>129</sup> An interesting piece is a discourse of a woman describing marriage as an ideal way of living – each stanza of her apology is accompanied by her husband's ironic commentary (set in small letters, as if the commentary was coming from somewhere in the background): *I never let myself be angry, nor to do I say bad words, I only care to serve my Godsent husband. (Behind doors and in front of the house, she barks like bitch.)*<sup>130</sup>

The last theme which occurs in broadside ballads about family is intergeneration relationships. It is hard to find humorous component here. The disappointment of parents about the disobedience of their children is quite serious matter. The moral aspect of these broadside ballads is the more accentuated. The basic type includes a conflict between parents and their mischievous son, forcing them to leave the house: The father, crying, speaks to him sadly: *"You don't remember, son, what you promised us?" The son, like an angry dog, came up to the father and thrust the old father and mother out of the house.*<sup>131</sup> Other motives can be also found: children hated by their step-mother or step-father, expelling orphans from the family, hardships of lovers whose parents prevent them to be together because of social inequities. Broadside ballads thus capture everyday life of the family and its complex relationships, love or animosities.

## Man and the Elements

Hana Bočková

This group of broadside ballads thematizing various natural disasters meets people's interest in sensations. Disasters of this kind are specific in that they affect whole communities and resonate over a large geographical space; their reverberations will reach the reader in a distant foreign country. Broadside ballads which deal with such topics reflect the uncertainties of life, constantly threatened by the elements, and their consequences – famine and epidemics.

The attempt to explain the causes of such events prompts people to look for arguments in the realm of faith which constitutes a natural frame around their lives, from the birth to the death. Very often, people also turn to the sphere of folk superstitions. The belief that the punishing God is the originator of the disasters should lead people to self-reflection, moral questioning of their own deeds and the deeds of the whole community to which they belong. Such broadside ballads also serve the function of moral correctness although the ratio between the sensational and moral is changeable in particular texts.

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129 MZK VK-0000.635,přív.11.

130 MZK VK-0000.103,přív.23.

131 MZK VK-0000.794,přív.10.

Natural catastrophes have been traditionally connected with strange signs in the sky, heralding the disasters. For common people these signs are impossible to explain rationally, therefore, people resort to religious as well as superstitious symbolism which complies with their mode of thinking. A comet in the sky was interpreted in a similar way: [...] *a broom, crimson like blood, was attached to it, emitting beams of fire*. The comet is a warning against enemies which *will come from all the four sides of the world, as announced in the Holy Scripture, and the Czech land will be crashed under horseshoes*.<sup>132</sup> This imagery draws inspiration from the Biblical Apocalypse and includes both gravity as well as the pathos of prophecy.

In other broadside ballads, a celestial sign is composed of various elements: a Gospel depiction of crucified Jesus as a reminder of his sacrifice is accompanied with the apocalyptic moon, sun and other symbols linked with the vision of the Last Judgement. The image is also complemented with general symbols of punishments (swords and besoms) and death (dead man's head, bones, blood, coffin, bier), or sometimes with a rumbling cannon. The description of the feelings, as if *the heaven was on fire: And so everyone, overwhelmed by the horror, was walking heartsick, if you saw such an image, you'd faint out of horror*,<sup>133</sup> topped off the dreadful image.

In broadside ballads about heavenly symbols, the plot is put into the background to give more space to the colourful depictions of the symbols, and most importantly to their interpretation as signs warning of the imminent misfortune, which impact can be mitigated by religious redress. The inserted prayer passages and pious plea to numerous patron saints was a typical feature of many broadside ballads, positioning them closer to broadside ballads with religious themes.

The earthquake has a significant position among natural disasters in broadside ballads, perhaps because earthquakes are a rare phenomenon in the Czech environment. The 1775 Lisbon earthquake held the attention of the whole of Europe. It also appeared multiple times in the news of that period, including Czech broadside ballads: collapsed buildings, fires, huge tsunami – all that was beyond people's imagination of that time. Some parts of the society looked for the causes in the God's wrath, the nascent European sciences nevertheless turned their attention to so far unknown natural processes, thus instigating the origin of seismology. The Czech broadside ballad, however, follows the traditional interpretation and sees the misfortune as a manifestation of God's will. At the same time, in its craving for sensation, it captures details, the speed and the fatal consequences of the destroying force and its impact on the social structure – namely, it describes the situation of the king and aristocracy in palaces, people on the sea and in the city, it also mentions the sad fate of the survivors: *Heart-breaking whining of the people, who will now live in poverty, having lost everything, including their wives, lovely children, suffering from terrible famine*.<sup>134</sup>

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132 MZK VK-0000.322,přív.3.

133 MZK STS-0559.401.

134 KNM 27 C 27.

Quakes of the earth are an interesting topic for the Czech reader just for themselves, the fact that chairs or dishes suddenly fall down might engage the reader's attention. The broadside ballad by the above mentioned songwriter František Hais<sup>135</sup> depicts earthquakes from the day of March 6, 1872, hitting the region of Karlovarsko as well as the neighbouring German regions. The experienced author, well-aware of the genre rules, interprets the quakes as a herald of a comet, confirming their higher significance, and contextualizes them with the Biblical Flood, the destruction of Sodom and Gomorrah, various wars and epidemics, referring also to an earthquake in America. The mention of the earthquake of a relatively low intensity gives the Czech lands some importance, enabling them to be seen in a larger time as well as space context (even in the Biblical context) and to use it as a background for the call to penance.

Floods were experienced more intensively by the Czech people; therefore, they are a more frequent topic in broadside ballads than the earthquake. Among them, the broadside ballad about the 1830 Vienna flood was very popular: quick thawing rose the level of the Danube, at that time unregulated, which consequently flooded towns, villages and a large part of Vienna, the devastation was completed by the outbreak of cholera, caused by the contaminated water.<sup>136</sup> Due to the amount of detail, the broadside ballad gives the impression of being news of a knowledgeable reporter – time information, the height of water in the streets, the descriptions of the ruined buildings, the cry of separated husbands and wives, of the cattle being drifted away by the stream; the use of such depictions strengthened the “theatrical aspect”<sup>137</sup> of the event and it was expected by the reader. The depiction of the sovereign, then dwelling at the capital of the monarchy, was conveyed in a similar way: he is characterised as a kind-hearted father, in accordance with his role, promising his subjects help and protection.

The broadside ballad about the flood in Pest, March 1838, abounds, too, in a great amount of grievous, albeit traditionally handled details. Emotions overshadow facts and escalate the effect of destruction: families separated by the stream of water, church floating together with believers and a famished castaway eating the flesh of his own arms ...<sup>138</sup> Floods in Bohemia were as devastating as the ones described above. For instance, the flood in May 1872, when the Vltava River merged with the Berounka. The respective broadside ballad informs about ruptured ponds which led to the formation of Mladotické Lake.<sup>139</sup>

Fires of then predominantly wooden cities, such as the 1838 Moscow fire, caught attention of the Czech readers as well. The combination of the big amount of snow and frost gave rise to a depiction of theatrical character indeed: *The Emperor of Russia*

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135 MZK VK-0000.560,přív.29.

136 MZK VK-0000.618,přív.30.

137 Theatrical aspect is an integral part of broadside ballads. See Beneš, ed. 1983: 145.

138 MZK VK-0000.343,přív.2.

139 MZK VK-0000.463,přív.9.

himself rode to see the enormous amount of snow. However, it was impossible to continue with their ride, otherwise they would perish there. The midnight fire engulfed the whole city, due to the frost, the desperate people had no chance to survive: *Mothers were carrying out their children, put them on the snow, when they returned with another child, the children were already dead.*<sup>140</sup>

The broadside ballad about the fire of the National Theatre on August 12, 1881<sup>141</sup> illustrates (as one among many) the shifts in the reflection of the development in the Czech society – instead of the readers being addressed as *dear Christians*, another type of the recipient is put into the foreground – that of a Czech citizen, a Czech patriot. The theatre is no longer seen as a place a Christian should avoid by attending the Sunday mass instead. As many broadside ballads show, the theatre is *the school of our nation, the greatest pride of Czech people*. Broadside ballads thus unwittingly evidence the development of national awareness.

The strike of natural elements was not always related in broadside ballads to the population of a city or a region, rarely, the strike was also shown to affect intimate family environment: a heavy storm hit, right at noon, a wedding in the town of Uničov, 1863, and the lightning killed both the groom and the bride, the rest of wedding guests were stunned. The space usually used for the description of the catastrophe was replaced here by a moral interpretation. The deadly lightning is God's warning, as, at the wedding there were *rumours of all kinds*. The only survivor was a pious woman: *Because this lady, when sitting at the table, she was holding her baby on her lap. The baby had a prayer book, while playing with it the baby pulled out a prayer of the book and put it in the mother's lap.*<sup>142</sup> The women later informed everybody that she was saved by a prayer to the Three Kings, which must be said during a storm. The text of the prayer, together with several other prayers, is attached in the closing of the broadside ballad.

The above mentioned examples show that the theme of people and natural disasters can have various forms, depending not only on the type of the disaster, but also on the narrative technique, the accentuation of the selected motives, and last but not least on the function the particular broadside ballad should fulfil. The expected goal – to inform about an extra-ordinary event – is realised not only by stating the specific details, but also by topical, that is popular, albeit rather formalised motives. In addition to the actual information, the broadside ballad is also expected to offer a moral lesson from the depicted event. This changed with broadside ballads aiming at the growing number of recipients inclining to patriotism. In such broadside ballads religious or moral passages were replaced by patriotic appeals. The traditional audience of “good Christians” was gradually replaced by a new audience with different ideological inclinations.

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140 MZK VK-0000.620,přív.49.

141 MZK VK-0000.133,přív.8.

142 MZK VK-0000.034,přív.41.

# Crime and Punishment

Hana Bočková – Jana Poláková

Secular broadside ballads dealing with crime of all kinds were one of the most popular types. Stories describing a violent death, the so called murder ballads, were especially alluring to the audience. The sensational character of an unusual story was reinforced by the use of the descriptive titles: *terrifying, brutal, terrible*; escalated emotionality and shocking details aroused sympathy and excitement or fear. A crime, so brutal that it disturbed the normal course of life of the society, was usually punished, strengthening thus the human belief in God's justice or trust in the effectiveness of secular law. It also offered a reassuring comparison of someone else's tragedy with the life of the reader.

The largest part of the broadside ballads of this kind was given to crimes committed in the family, between friends or neighbours. The conflicts literally have an archetypal character: conflicts between husband and wife, between parents and children; the causes of these conflicts were numerous: adultery, craving for profit, despair due to poverty, alcoholism, or religious disunion though that was quite rare. Another group is comprised of crimes committed by professional criminals,<sup>143</sup> robberies or armed assault, or money forgery.<sup>144</sup> Broadside ballads referred to notorious criminals such as Václav Babinský<sup>145</sup> or the Silesian bandits Ondráš and Juráš.<sup>146</sup> Broadside ballads of this type usually depicted the whole life of a notorious criminal and laid out foundations for their myth. The broadside ballad *A new song about Kovařík*, 1799, aptly illustrates his biographical portrait: *He has been involved in crime for many years, in forests he has robbed people, he has been stealing, looting, he has stolen people's clothes. He, a furious beast, is 59 years old and despite that he is not willing to stop his wrongdoing.*<sup>147</sup> This is followed by all the conflicts he has had with the law, multiple escapes, his arrest and the gratification from his coming punishment. Women committing serious crimes were rare.<sup>148</sup> Usually, they committed murder out of bleak social situation: *When she and her husband were not able to pay the debt, she got the dreadful idea of poisoning her husband; she also decided to kill her seven children.*<sup>149</sup> Witchcraft, theft of sacramental bread or similar crimes against religious traditions is the specialty of women in almost 100% of the cases.<sup>150</sup>

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143 Grochowski 2010: 118.

144 See the entry *The Sixth Issue of Bancozettel from 1806 with the Value of 25 Guldens*.

145 Smetana & Václavěk 1949: 100-102; Scheybal 1990: 235-239.

146 Scheybal 1990: 115-119.

147 MZK VK-0001.363.

148 An example of this type is the case of an adulterous woman from Svatobořice, who killed her husband and buried him in their own house, see VMK ST 1498/B 59.

149 RML D-1274; Scheybal 1990: 190-193.

150 Scheybal 1990: 106-109.

Most of the topics had a short expiratory date, due to their topicality. There are, however, stories that tend to recur in broadside ballads over several decades. There may be exceptions in re-printed cases, which do not significantly change the place or date of the crime. The reception of these stories in the society can be detected even hundreds years after the actual crime.<sup>151</sup> These are also plots that migrate loosely over time. Such a case is the story of a merchant and a headsman who successfully fought against the Petrovští band that had attacked them. One variant of broadside ballads situates the event, with an almost identical text, to January 2, 1750, Moravia,<sup>152</sup> another to January 2, 1844, Hungary.<sup>153</sup> The historical basis for the story is not clear and cannot be completely documented. The fact is that after the Thirty Years' War (1618–1648), several bands of robbers and bandits appeared in the Czech lands, which were later called Petrovští after the leader of one of the bands.<sup>154</sup> The fact that the subject matter existed for so long proves how alluring the topic is; the Petrovští appear in broadside ballads even after hundreds of years when the events took place; they enter folk tales and their modern adaptations.<sup>155</sup>

Murder ballads are an interesting source as well as object of research for social sciences, especially history. Although their authors and distributors refer to their verity (*this song tells the truth*, etc.), it is nonetheless essential to subject them to critical heuristic analysis.<sup>156</sup> Broadside ballads about a female murderer, Cecílie Ulbrich(t)ová, might serve as an example – she murdered her seven children.<sup>157</sup> A woman of the same name lived at the beginning of the 19<sup>th</sup> century in Pustiměř, the Vyškovsko region, where her story is also situated by some of the broadside ballads. Her crimes are not supported by any evidence or proven in any way. However, there are also texts which situate the story into the Bohemian town of Skuteč into the 1860s. This variant is however ruled out by the surviving archival material.

Craving for sensations and the attempt to shock led authors of broadside ballads to exaggerate and distort the reality. The naked truth very rarely outshines the colourful depiction of broadside ballads, on the other hand, readers found the tragedy of people's fates, the crime, its execution and its consequences, both repulsive and alluring. The actual story is the most fascinating part for the reader, the significance of the informative function, especially with reprints or imprecise contextualisation of the event into a time-space framework, tends to get weaker, the entertaining function, on contrary, gains on importance – with the thrilling or deterrent story being in the

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151 See the entry *A Broadside Ballad Describing a Murder of a Wife and Three Children in Hrabovany*.

152 MZK VK-0000.248,přív.33.

153 MZK VK-0000.485,přív.15.

154 Dvořák 2002: 104–107.

155 See for example Říha 1983: 5–15; Hrubín & Trnka 1947.

156 Kutnar 1963; Burian 1965.

157 Měříčka 2018.

centre of attention. The “truth” of the story may lie in the way human relationships are depicted, or in the way the relations are disrupted, as well as in the final reconciliation and law enforcement.

The composition of the story is usually quite schematic: first, the introductory situation is described – the space is captured just in rough contours, black and white characters, implication of the nature of the conflict. The plot twist is introduced by the crime, very often described in an expressive manner: *They saw the theatre of death there, dead bodies mutilated beyond recognition, ears and legs were cut away, brains leaked out of the head.*<sup>158</sup> Then the law is enforced – searching, arresting and cruel public punishment of the criminals, followed by the reconciliation of all characters, both villains and victims, with God.

Though this general scheme changes, depending on the circumstances or types of the crimes, it nonetheless always uses emotional devices to pull readers emotionally into the story. In *A new song about a dreadful murder*, a journeyman has killed a girl, whose parents had prevented their marriage because of his lack of money. *She kept crying, Jesus Maria, why are you killing me? What did I do to you? He did not care about her sorrowful scream and he stabbed her 16 times to death. The first stab, through her heart, was the most serious one [...]*<sup>159</sup> The emotional character is strengthened by the sudden transition from the third person narration to the first person narration: the narrator here gives voice to the criminal. The most effective is the ending of his monologue, his words of regret and penance: *Poor me, Hynek Vondra, what have I done? A boy from Polom. Why did I choose the wrong path?*<sup>160</sup> It is rare to have a monologue of the victim: *It was 12 o'clock, we went to bed, that I would lose my young life there, that had not occurred to anyone. But, before the sun rose, I had already been resting in peace in a grove, where the death had taken my life.*<sup>161</sup> The emotional tension is evoked in broadside ballads by the choice of expressions – besides diminutives, there are also strong expressions, such as: *you, bitch!* (father to his daughter), *kill the dog!* (a woman to her lover who is killing the husband).

Broadside ballads should not just inform, terrify or entertain, their major goal is also to educate, appeal to Christian morality. The story often closes in a prayer: *Oh, Jesus Maria Joseph! Dear Christians, if something bad happens to us, we will turn to God. Our Lord will always protect us from evil thinking. Guardian angel, stay by us, prevent us from evil thinking!*<sup>162</sup>

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158 MZK VK-0000.216,přív.66.

159 MZK VK-0000.224,přív.7.

160 Beneš 1970b: 188.

161 MZK VK-0000.731,přív.1.

162 MZK VK-0000.412,přív.6.

## Social Events and Economic Changes

Jiří Dufka – Jana Poláková

Secular broadside ballads reflecting political events and their consequences, the countrywide use of industrial and economic innovations, as well as social-cultural context of everyday life brought to their readers and listeners in a relatively short period of time information about changes in the society. Critical, satirical or mockery texts were the most frequent form.<sup>163</sup>

The upcoming changes were seen as a threat to the “old good days”.<sup>164</sup> The comparison of the past and new norms of behaviour was used to demonstrate decline. In numerous texts, their authors strongly attack the morality of the youth: *their jokes are so sharp, their language is so lewd, they are not ashamed to speak about certain topics in such a detail that even an old married couple would not know.*<sup>165</sup> Broadside ballads addressing certain pathological social phenomena and their negative effects are quite rare: *Another problem is that a lot of people who gamble, get annoyed if they are not winning immediately.*<sup>166</sup> Until the mid of the 19<sup>th</sup> century, a motif of a punishment for the committed crimes in a form of a natural disaster, crop failure or illnesses appear frequently in texts.<sup>167</sup> Manipulations with the period’s paper money<sup>168</sup> due to which it became worthless<sup>169</sup> were interpreted as a punishment of secular nature: *Our glorious emperor Francis, looking for a means to curb our pride, had to devalue money.*<sup>170</sup> In the second half of the 19<sup>th</sup> century, moralizing began to be replaced by humorous rendition and interpretation.

The life of citizens was influenced also by military conflicts, which gave rise to a Habsburg state-dynastic identity and later also to the Czech national identity. Czech broadside ballads from the second half of the 17<sup>th</sup> century reflect mainly on the triumphs of the Habsburg monarchy in its fight against the Turks, using stereotypes formed during the 16<sup>th</sup> century,<sup>171</sup> which they elaborate further and contrast them with the patron saints of the Czech lands, the Virgin Mary and the sovereign. In the second half of the 18<sup>th</sup> century, the motif of heathen Turks is partially replaced by Protestant Prussians contrasted to orthodox Catholic citizens of Bohemia. The state

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163 Petrtyl 1963.

164 Blažek 1925: 73.

165 RML D-997 [4].

166 MZK VK-0000.053,přív.111; Scheybal 1990: 182-185.

167 See the section *Man and The Elements* or the entry *A True and Scary Story about a Terrifying Earth Quake*.

168 See the entry *The Sixth Issue of Bancozettel from 1806 with the Value of 25 Guldens*.

169 JMM V 609.

170 Václavek 1939: 2; Dolenský 1909; Šůla 1993; Smetana & Václavek 1949: 170-171.

171 Rataj 2002.

and dynastic identity based on the contrast with the image of the enemy was strengthened by emphasizing the figure of the sovereign as the father of the nation, broadside ballads addressed particular citizen groups (soldiers, farmers), whose loyalty the emerging modern state strived for in the first place.<sup>172</sup>

At the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries, propaganda, or even blatantly sentimental tones appear more and more often: *I don't care about my pain, I'll shed my innocent blood in the name of our Emperor, I'll also gladly die in the name of Prince Charles, God bless him, may God grant him a long life.*<sup>173</sup> From the middle of the 19<sup>th</sup> century, naively depicted patriotism stands in contrast to an emerging ethnic nationalism. Loosening of censorship in the mid-19<sup>th</sup> century, gave space to a mockery of these nationalistic texts, exemplified by the to-day well-known broadside ballad about the cannoneer Jabůrek.<sup>174</sup>

Technological progress, new inventions, objects of the everyday use, production methods and the development in agriculture brought, in contrast to destructive wars, to large strata of the population existential security. Viewing an invention in a positive light was quite rare, it occurred mainly when the benefit of the invention for the society had been already verified. Fewer printings are limited to one single topic which they elaborate on in a great detail. Remarks on modern innovations set into a story on a different topic are more frequent. Of all technological innovations, railway trains appear the most frequently in secular broadside ballads, though rarely featuring as the main topic.<sup>175</sup> Building of new railway lines was seen as a possibility of a faster connection with the world and its better understanding: *As soon as the railway line from Brno to Prague was completed, I wanted to try my luck, to try what I can achieve in the good Czech land.*<sup>176</sup> It also brought working opportunities and higher wages for struggling tradesmen.<sup>177</sup> The broadside ballad about the North railway<sup>178</sup> from Vienna through Brno and Česká Třebová to Prague preserved in a residual form also in the oral tradition.<sup>179</sup> The latest layer of broadside ballads presents in a solely mockery form small objects, new foods and other things spreading mainly through city and bourgeoisie populations: *Spitting on the ground is forbidden in Prague for everyone, including babies, if you walk on the street, you must*

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172 The government had anti-revolutionary pamphlets printed and distributed in the 1790s, the government also strengthened the censorship of chapbooks (Šimeček 2011b: 349-351). Its initiative in the case of chapbooks cannot be therefore rule out.

173 KNM KP A 325/2.

174 See the entry *Cannoneer Jabůrek*.

175 See RML D-430.

176 MZM ST 2108.

177 See RML D-367; Scheybal 1990: 229-231.

178 See MZK VK-0000.792,přív.4.

179 See EÚB A 880/143.

carry a spittoon.<sup>180</sup> Secular broadside ballads about potatoes are an example of a positively narrated propaganda promoting a new crop.<sup>181</sup> The introduction of sugar beet at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries is connected with the demanding circumstance for growing, but also with the possibility of making money quickly: *If it weren't for sugar beet, we wouldn't be able to pay our debts.*<sup>182</sup> One of the most well-known texts about Beta vulgaris<sup>183</sup> became widespread in the folk environment.<sup>184</sup> Sugar and coffee<sup>185</sup> were not really in the centre of attention in broadside ballads.<sup>186</sup> When they were mentioned it was with negative connotations.

Most of the preserved broadside ballads dedicated to fashion trends and extravagant clothing are mono-thematically focused. Maximal attention was paid to impractical parts of women's clothing such as large-sized structures, hairstyles, hats, pads. Crinoline was often considered to be the cause of poverty of the women who were wearing it and of the misfortune of others.<sup>187</sup> The women's attempt to climb up the social ladder through clothes was condemned.<sup>188</sup> Men's fashion did not escape noticing, either: *Strange coats are now in fashion, short-lived, with long tails, folds, and pockets beneath the level of the hips.*<sup>189</sup> Besides, exaggerated attention to one's clothing, careless or unkempt clothes were also source of ridicule.<sup>190</sup>

The group of secular broadside ballads focused on news and changes in the society can be seen as texts quite flexibly responding to current events. The goal to inform as quickly as possible and to be the first to publish a sensation was mostly seen in the topic of technological innovations and devices. The popularity and the lifetime period of broadside ballads depended on the target group's reaction. A cold reception of a phenomenon or an object by the audience opened doors to critics and conservatives, at the same time a topic ceased to be interesting with the increasing tolerance of the population or the loss of the topicality. When the subject was beneficial to the society the interest of the audience was long-lasting and the promotion of the subject possible. In addition to printings with a short-term impact, this category also includes almost

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180 MVJ Ji-20/C/373.

181 See the entry *In Praise of Earthly Apples*.

182 EÚB E 21/1-30 [1].

183 See EÚB E 21/1-30 [1].

184 See EÚB A 43/85; EÚB A 20/94; EÚB A 880/29.

185 RML D-1001 [49].

186 The broadside ballad about the introduction of sugar tax is an exception, see MJH K 4595.

187 See MZK VK-0000.727,přív.38; Scheybal 1990: 232-234; Václavek 1939: 188-189; Beneš, ed. 1983: 117.

188 See Šůla 1993: 178.

189 RML D-1252 [14].

190 See RML D-1003 [26].

identical texts which were reprinted repeatedly for many decades.<sup>191</sup> Generally conceived critiques of current events contrasted a better past that seemed unimaginable just a few years previously.<sup>192</sup>

For today's researcher, broadside ballads focused on economic and social development are a valuable document complementing the culture-social point perspective on the life of our ancestors. In some cases, however, the researcher does not have any personal experience of the event commented on in the broadside ballad, thus its content thus remains unnoticed: Old Czechs used to smoothen their heads in front of church, new Czechs ruffle their heads in front of church.<sup>193</sup> The analysis of the content of a printing can help us to determine the year of publishing in case the impressum is unknown. Such analysis usually requires an interdisciplinary approach to the text as an object as well as a carrier of information. Interest in broadside ballads of this type still falls behind other themes and still waits to be fully researched.

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191 See RML D-1252 [14] and RML D-994 [14].

192 See KNM KP R. Hlava 2595 and Pletka & Karbusický 1961: 110-112.

193 RML D-997 [4].

# The End of the Broadside Ballad?

Jiří Dufka – Marie Hanzelková – Markéta Vlková

If we look at the broadside ballad from the perspective of colportage and the medium by which the broadside ballad is disseminated, it is essential to see the end of broadside ballads together with the decline of the manner of their distribution. The broadside ballad repertoire preserved in the oral tradition, even though the traditional way of broadside ballad sale had disappeared. The strong position of these broadside ballads in collective memory is proved by recurring inspirations in the interwar cabaret, bibliophile production or political campaigning.

Technological changes in the paper production as well as in printing made it possible in the second half of the 19<sup>th</sup> century to double the original sextodecimo format, that is, to produce the octavo format. In small printing workshops in the countryside, however, perhaps due to technological delays or conservative shopping habits, broadside ballads preserved their original format.

Topics changed as well, and so did the way the subject matter was handled. Religious broadside ballads, which in the past traditionally dominated broadside ballads, integrated into hymnbooks in the late 19<sup>th</sup> and early 20<sup>th</sup> century. In the city context, singing partially moved to being staged in pubs, the acting component strengthened, with Schlager songs and couplets coming to the fore.<sup>194</sup> The emphasis was still on the topicality of the song, more details nonetheless appeared, and their function was to entertain the audience, very often by the use of ambiguous allusions. Their printed versions clearly followed the broadside ballad tradition, which they sometimes even mocked.<sup>195</sup> In the Czech lands, Prague especially was famous for its cabarets even before the WWI.<sup>196</sup> The informational style of broadside ballads survived the turn of

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194 Vlašín 1984: 194.

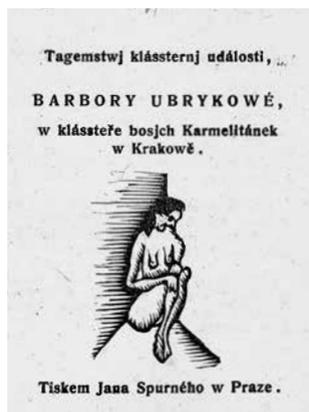
195 Pletka & Karbusický 1966: 89–96; see the entry *A Fearful Song Describing How the Golem was Obsessed with Lust*.

196 Scheybal 1990: 78–79.

the century, though it had a strong competition in the form of increasingly popular newspapers, especially their crime sections.

Political song connected with the labour movement is a new form of independently printed song texts that starts to appear at the end of the 19<sup>th</sup> century and partially builds on the foundation of the broadside ballad. The national link is accentuated, present in broadside ballads since the mid-19<sup>th</sup> century (e.g. as a reaction to the revolution of 1848). Socialist broadside ballads, often differing from the mainstream broadside ballads in the genre or tune, succeeded to enter the repertoire of street musicians, including the well-known picture board.<sup>197</sup>

Bibliophile reprints, which started to be published from the beginning of the 20<sup>th</sup> century, are a specific line in the history of broadside ballads.<sup>198</sup> They preserved the print form of broadside ballads as well as the aesthetics of the text and image. There is a lack of case studies on this topic unfortunately; works by Josef Hladký, a publisher and bibliophile from the town of Hranice, are among the best well-known.<sup>199</sup> A number of other printings were published without an attribution. However, their distribution during a broadside ballad performance cannot be automatically assumed.



Title woodcuts of bibliophile editions from 1925, produced by the collector Emmerich Alois Hruška (MZK VK-0008.642; MZK VK-0008.644; MZK VK-0008.645)

Despite some of the changes described above, some broadside ballads remained in general consciousness, be it in the form of popular folk songs or as part of the repertoire of interpreters of contemporary popular music. The continuity is apparent in texts and in some cases also in the melody.

197 Karbusický 1953: 31.

198 As bibliophile editions are understood printings prepared in small editions, intended for collectors and book lovers, bibliophiles. These often are works of exquisite craftsmanship.

199 Hlava 1985; Zach 1993: 188-190.

Some of the folk songs popular even today can be traced back to secular broadside ballads, and a number of them were republished in this form, which contributed to their spread. During the 19<sup>th</sup> century, songs such as *Four horses in the farmyard*, *Oh, it is raining, raining dew*, *Where have you been*, *cuckoo* or *Oh, clove pink* were republished in such way.<sup>200</sup> Songs were not only tied to the medium of broadside ballads: they simultaneously circulated in the oral as well as handwritten form; all these channels merged and influenced one another.

The broadside ballad about Don Špagát ('Don Cord') became another major source of inspiration for modern artists.<sup>201</sup> The draughtsman Jiří Winter-Neprakta made illustrations to accompany the song in the 1940s.<sup>202</sup> In 1969, the song was sung by Jiří Suchý in the show *Grandsupertingtangl*, and he accompanied his performance with eight illustrations by Karel Saudek. These illustrations responded to the murder of Sharon Tate (the wife of the film director Roman Polanski), who was stabbed to death on August 9 1969 by two members of the Manson Family, a gang of followers of the serial killer Charles Manson. In 1987, a record label Supraphon released a vinyl plate called *Don Špagát and other songs for young men and maidens, released to entertain their mind and kill the time*. Further, the song was adapted by Jiří Štamfest and later the band Šlapeto made the song famous to today's listeners. Thanks to contemporary interpreters, the song appeared in the songbooks of rambler's groups or Scout troops; even today it remains a popular campfire song.

Broadside ballads written in the Czech language were preserved not only in the Czech territory, but also in Czech communities abroad, made by Czech people who emigrated during the 19<sup>th</sup> century to make a better living. In the repertoire of Volhynia Czechs<sup>203</sup>, 5% are broadside ballads, originated around the middle of the 19<sup>th</sup> century. In the village of Czechohrad (today Novgorodkovka, southeast Ukraine), as late as 2007, there was a documentation of the singing of *Listen, dear people, to funny songs*, interpreted by Anastázia Chalupníková. This song depicts in an ironic way the idyllic life in America and reflects the problems emigrants face. The importance that expatriate communities attached to broadside ballads is also documented by a block formerly owned by Yugoslav Czechs from Kaptol, nowadays deposited in Brno, at the Institute of Ethnology, Czech Academy of Sciences, public research institution.<sup>204</sup>

Besides the songs themselves, the form of their performance survived till today. There are amateur revival productions combining singing with pointing at the picture

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200 MZK VK-0000.383,přív.26; MZK VK-0000.050,přív.20; MZK VK-0005.294; MZK ST1-0145.400,přív.58.

201 ČNZ: 220. According to [www.neprakta.info](http://www.neprakta.info), it is a broadside ballad from the museum in Český Dub (Podještětské Museum, Český Dub).

202 *Píseň o Donu Špagátovi*. [www.neprakta.info](http://www.neprakta.info).

203 Pospíšil & Thořová & Lohvinová 1997.

204 EÚB E 34.

board, thus imitating the form of performance typical for broadside ballads. The form of street artist, busking, still alive today, is in fact based on the similar principle as broadside ballad singing.<sup>205</sup>

The phenomenon of the broadside ballad and its distinct poetics influenced the origin of other songs in both the urban and rural folk environments. This can be proved by the popularity of imitating broadside ballads as a tool in the composition of political satire or polemics. The poet J. S. Machar, remembering the politician and revolutionary J. V. Frič, illustrates the connection: “In 1886, he invited us for dinner to celebrate his name day. On that occasion, he gave us his newly released booklet *A new song about the horrible falsification of historical documents, discovered by two Czech exquisite university professors this year*. It is sung on the same tune as *The Cannoneer Jabůrek*. The song was arranged as a good imitation of broadside ballads, printed in the Schwabacher on soft paper, its style also intentionally resembled broadside ballads: *People, hear yee, it's a scandal, in Prague a stir was caused by two sophists, now they feel very sorry, !: that Hanka has falsified every document ever created since the dawn of time. :!*.”<sup>206</sup>

An example of the use of typical broadside ballad features for political satire can be seen even today. In connection with the refugee crisis, broadside ballad features were exploited by the followers and members of The Direct Democracy Party (SPD) in their criticism of a positive political and media approach to refugees. The song entitled *The Border* is sung using the tune for *Oh, from Buchlov*.<sup>207</sup>

Broadside ballads are somewhat present also in songs sung today in children's environment, for instance the song *On a hill in Africa* about the notorious Czech highwayman Václav Babinský. According to A. Votruba,<sup>208</sup> the song is derived from a sentimental song from Prague called *Prison, oh prison*. L. Souček assumes that “the notorious Mexican rogue” is “one of the last recollections of the misfortunate Mexican adventure of Emperor Maximilian I and Czech boys who accompanied him as musicians and soldiers overseas.”<sup>209</sup> Broadside ballads about the highwayman Babinský or Emperor Maximilian I were very popular with the public in the second half of the 19<sup>th</sup> century.

Despite the fact that broadside ballads as a medium ceased to exist in the Czech lands, the manner of the text composition, tunes and some performative features survived, though mostly only as inspiration sources, in new forms of popular culture.

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205 Hanáková 2017.

206 In Bystrov 2015: 368.

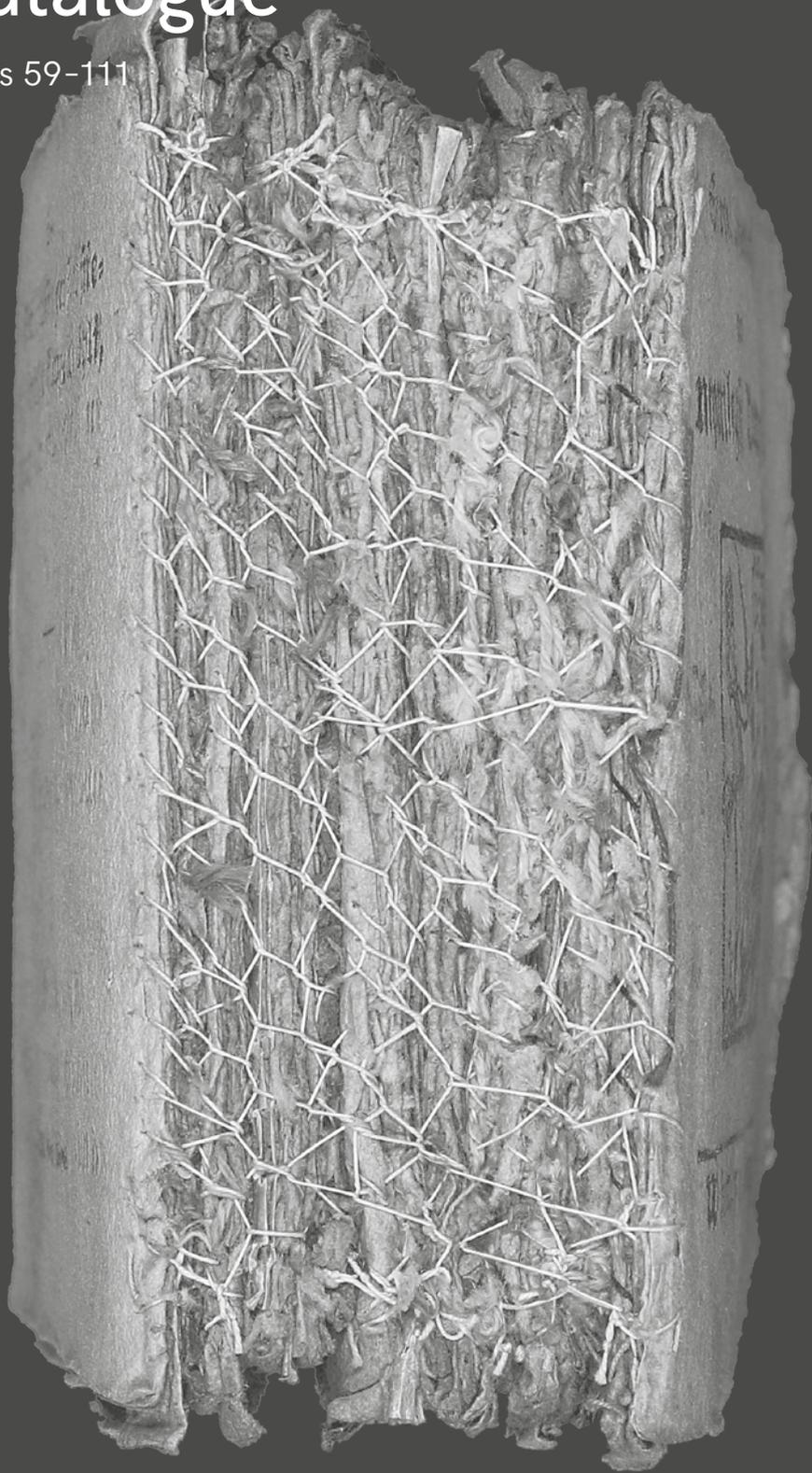
207 Hranice. <https://www.youtube.com/watch?v=5iA6uTXU290>.

208 Votruba 2007: 384.

209 Bystrov 215: 318; Souček 1981: 14–15.

# Catalogue

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## The Wide Road to Brno

Věra Frolcová

The broadside ballad entitled *A new song for young men and maidens*, from the first quarter of the 19<sup>th</sup> century, comes from the printing house owned by the Landfras family. It is a part of a block, *špalíček*, a collection of 55 secular broadside ballads and two Marian broadside ballads. The block was probably handed down in the family of František Křemen (1870 Písek – 1934 Písek), professor at a Písek Realschule over several generations. It contains broadside ballads printed between the end of the 18<sup>th</sup> century to the mid-19<sup>th</sup> century. At that time, the broadside ballad *The wide road to Brno, it is well trodden* also disseminated through printings published in Prague, Jindřichův Hradec, Jihlava and Chrudim. There is no tune imprint; according to newer printings it should be sung on the tune of *unusual* or *well-known tune*. There is however no evidence about its singing.

The broadside ballad is a case study of an adaptation of a folk song text to a broadside ballad. Individual stanzas do not keep the same strophic form, or the strophic form of verses, the publisher added new stanzas as well as a part of a military song *Let's play, musicians, keep an eye on me*. Irregularity and text contamination is one of the typical features of a number of historical printings of secular broadside ballads. It is due to the loose relation between the text and the tune, thus the practice of melodic adaptation prevailed. It consists in the selection and adaptation of a familiar melody (or melodies) to an appropriate broadside ballad text. To the irregular text of *The wide road to Brno* a suitable melody is made to fit the form of the first stanza (8 8 8 5 / 8 7 8 5), and other versions might be adjusted otherwise. Such an adjustment can be seen in a folk song recorded in Klobouky near Brno, entitled *The path beneath our window is well trodden*.<sup>210</sup> Magdalena Říčná, Luděk Běťák and Jan Běťák in the audio recording and live singing at the preview of the exhibition present an example of the historical melodic adaptation practice.

1. *A new song for young men and maidens*. Incipit: *There is a wide road to Brno, it's well trodden*. No tune imprint. Jindřichův Hradec, Jozef Landfras, [1<sup>st</sup> quarter of the 19<sup>th</sup> century].  
MZK VK-0000.015, přív.32.  
4 sheets; 6.7 × 8.5 cm
2. Ex Libris Fr. Křemen. Inserted into the block of 57 broadside ballads (no covers, stitched with a thread).  
MZK VK-0000.015.  
10.1 × 6.6 cm  
Bibliography: Smetana 1963: 16–58; Langhammer 2013; Běhalová 2018.

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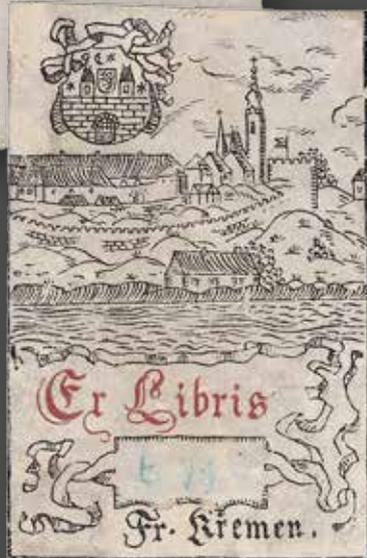
210 S III: number 563.

Nová píseň  
pro  
mládency a panny.



33

W Sindřichowu Hradcy, u Soj. Landfrasa.



## A Block of Broadside Ballads for Anna Volková

Jiří Dufka

The outer form of the blocks (*špalíčky*) from the end of the 19<sup>th</sup> century is indicative of the typological subcategory of broadside ballads collections which can be termed “gift collections”. It is a collection of singularly spiritual mainly Marian broadside ballads dating from 1850–1880. It thus follows in a distinctive way the tradition of hand-written prayer books which used to be frequently given as a present on the occasion of birth or marriage. These prayer books were often decorative, sometimes illuminated pieces of products, created by local teachers. They gained much popularity between the end of the 18<sup>th</sup> century and the first half of the 19<sup>th</sup> century. The Block for Anna Volková seems to be younger and forms a book of a similar type from the then substantially accessible chapbooks.

The whole collection is protected by a hemmed fabric cover on which the name of the recipient is embroidered. Fabric is a common material for homemade covers of blocks of chapbooks. The use of hem, in this case a red hem, is not common. The hem ensures both the higher resilience of the cover and the impression of a festive form, as was in the case of the handwritten predecessors. With this type of execution, the block might typify the region of Bohemia, as it consists of a large number of broadside ballads from the Landfras Printing House in Jindřichův Hradec and from the Jan Spurný Company in Prague. By contrast, printings from Litomyšl, Chrudim, Moravian printing workshops or from Skalice are almost missing.

1. *A Block of Broadside Ballads for Anna Volková*, Bohemia, end of the 19<sup>th</sup> century.  
MZK VK-0000.330.  
18 × 11 × 3 cm  
Bibliography: Ryšavá 1997; Šimková & Jakubec 2009.

ПИСМѢ ПРО

Анны

Волковой

## Typesetters at Work

Jiří Dufka

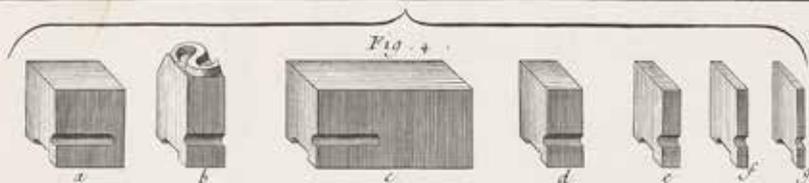
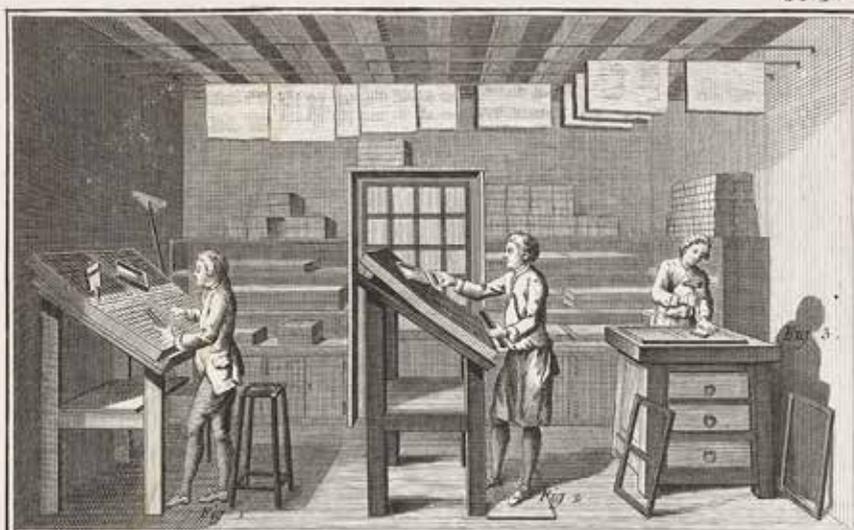
Typesetting, that is assembling types into a forme secured in a chase from which a page was printed in one impression, was the most time-consuming and intellectually demanding part of the work in a printing house and it had a significant influence on book publishing. In its upper part, the picture depicts work in a typesetting workshop. The lower part of the picture shows the main equipment typesetters need for their work.

The first two figures from the left in the upper part of the picture are standing in front of a compartmentalized wooden box called a type case, and they are putting type into composing sticks (a tool they are holding in their left hands). The typesetter's work was not just about putting letters, they also had to put punctuation marks or filling non-printable elements for spaces in lines. Afterwards, they carefully moved the set lines onto a galley which was a forme for printing the whole page. The lower part of the picture depicts types as well as parts of the set text.

Broadside ballads had a small format, several broadside ballads were set on one printing sheet. There were numerous ways with regards to the positions in which it was possible to compose the setting of individual pages into the print form and they determined the way a broadside sheet was composed. The knowledge of these procedures was one of the fundamental skills of printer workers. The figure on the right is performing this type of activity.

The above-mentioned engraving is from the publication titled *Recueil de planches sur le sciences, les arts libéraux et les arts mécaniques*. The publication is a commented pictorial addendum to the famous French Encyclopedia, namely the third edition, edited by authors led by Denis Diderot and Jean d'Alambert.

1. Typesetters at Work, typesetting equipment. Engraving by Bénard, Robert after Goussier, Jean-Louis.  
Reprinted from: *Recueil de planches sur le sciences, les arts libéraux et les arts mécaniques*. Paris, Briasson - Le Breton, 1769. MZK, sign. ST4-0006.725,7.  
Copper plate; 35.5 × 22.5 cm on the sheet 40.5 × 25.5 cm  
Bibliography: Petřtyl 1956; Voit 2006.



Gravé par Del.

Benard Fecit.

*Imprimerie en Lettres, l'operation de la casse*

# The Printing Press

Jiří Dufka

From the Late Middle Ages to the first half of the 19<sup>th</sup> century, the printing press was one of the most important tools for the work of letterpress printers. In its way, the printing press was a symbol of their trade. Even before the invention of the printing press, a simplified form of a paper press was used for the production of wood carved one-sheet pictures or block books, where whole pages were printed by means of one large forme. The adaptation of press for printing purposes became an obvious possibility – both machines worked with the identically large sheet of paper.

Gutenberg's press followed up by slightly modifying the existing method of printing. The principle was simple. The forme, made by the typesetter, was placed in a plate, and inked by the dabbers. Into an attached frame, moistened paper was attached. Then, the paper was covered by the inked forme and put into the press. Screwing the press applied pressure, thus enabling text to be printed. The reverse side could be printed when the ink was dry.

Printing from both sides, from one printing sheet 2 broadside ballads (or 2 broadside ballads gatherings) of 8 sheets (16 pages) were printed, or 4 broadside ballads (gatherings) of 4 sheets (8 pages). Most broadside ballads had a sextodecimo format, when 1 printing sheet (which was always of the same size) was folded in such a way to make 16 sheets (32 pages) of a book. From the second half of the 19<sup>th</sup> century, broadside ballads in a twofold format, that is, in an octavo format, started to be more prominent. The attached example of an uncut printing sheet is printed in the octavo format. From the attached example, 2 different broadside ballads were printed, each in 2 copies of 2 sheets (4 pages). In total, 8 sheets (16 pages) printed from both sides.

The replica of the printing press on display was created recently in the workshop of Aleš Uhelka for an exhibition organized by Regional Museum in Litomyšl. It is a reproduction of a device from the beginning of the 16<sup>th</sup> century, as used by the first printers at Litomyšl. At 2.4 m it is remarkably high!

1. The printing press, Litomyšl, 2019. H.R.G Printer, Litomyšl.  
240 × 160 × 200 cm  
© Regional Museum in Litomyšl / Tomáš Čermák
2. Uncut printing sheet containing four broadside ballads, each of them is printed twice.  
MZK VK-0011.234.  
1 sheet; 46 × 38 cm  
Bibliography: Petrtyl 1956: 252-256; Voit 2006: 534-537.



## The Marketplace Singer from Židlochovice (Seelowitz)

Jiří Dufka

Eduard Ritter (1808 Vienna – 1853 Vienna), an academic from Vienna and author of Biedermaier genre paintings of scenes from country life, captured in the second quarter of the 19<sup>th</sup> century a performance of marketplace singers in Židlochovice (Seelowitz), near Brno. The steel engraving by Basil Höfel (1792 Vienna – 1863 Aigen bei Salzburg) after Ritter was probably planned to be spread in the Moravian surrounding, which can be inferred from the initials of the publisher Jan Nepomuk Enders (1815 Uherské Hradiště – 1877 Nový Jičín) from Nový Jičín.

The main figure in this steel engraving, titled *Der Marktschreier in Seelowitz*, is a singer with a pointer by which he wants to draw the audience's attention to a somewhat wornout blackboard showing images describing the scenes of the broadside ballad. He is accompanied by a female singer holding the broadside ballad's text in her hand. The physical appearance of the male singer figure is not usual for his time – both his clothes and the wig are at odds with the manners of clothing at that time. The fact that the performance is depicted in front of the comedians' vehicle full of trained animals clearly demonstrates the position of such performances in the society at that time: these kinds of performances were normally realised by peripatetic artists.

The audience is made up of a rural population, men and women focusing on the canvas with images evidently listening to the song the singer was singing. The crucial way of spreading the broadside ballad here is not therefore the printing, but the image and tune. Small-scale printings, whose distribution after the performance might be assumed, referred not just to the text of the broadside ballad, but mainly in a certain way they served as a souvenir connected to the performance the people saw in the performance.

1. *The Marketplace Singer from Židlochovice / Seelowitz.*

Nový Jičín, Jan Nepomuk Enders, 1852.

The Moravian Gallery in Brno, inv. number C 371.

One sheet, engraving; 42.8 × 55.5 cm

Bibliography: Habsburg-Lothringen 1988.



THE PUBLIC TRIAL OF  
THE KING OF SWEDEN

## What a Misfortune, What a Heartache

Věra Frolcová

A memory variant of a military broadside ballad from the 1860s, recorded in Líšeň (Brno) at the beginning of the 20<sup>th</sup> century. The text is based on the broadside ballad *How painful it is to have worries in the heart* about a soldier's journey to the 1859 Italian war of the Independence.<sup>211</sup> The history and the reception of the broadside ballad are documented by musical sources from Moravia until 1930. Years later the song spread through the broadside ballad singing as well as through printed military songbook without music notation.<sup>212</sup> Around 1880, a chronicle in Žarošice documents the song being sung by an invalid veteran at a fair: “[...] a tall man, dark as a gypsy, of a stern unkind appearance, with a dark, grey-streaked beard. He would come with an elder woman, always accompanied by a dog. Early in the morning, they would put up their humble stall. In front of the stall, on the table they displayed the required things for their business and then the veteran would start singing: How painful it is to have worries in the heart, it dawned on me at Easter.”<sup>213</sup> The broadside ballad spread around Brno and its surroundings<sup>214</sup> with reduced text variants: due to its timeless lyrical motives, conscription and parting with a wife, it remained to be sung.

The melodies of the broadside ballads are known from chronicles (broadside ballads are without tune imprint). The Líšeň version is the typical example of the general note variant of broadside ballads of the end of the 19<sup>th</sup> century: it is a major melody of an octave range, changing into the Picardy third in the end, and asymmetric form of march music. The beginning of the melody, including the metrorhythmical formula, resembles the tune called *The harp player*,<sup>215</sup> a wandering tune of male and female harp players, in Moravia and Silesia conceived in the even metre.

The manuscript comes from a folk song collector, the vigorous ethnographer František Svoboda (1883 Líšeň – 1962 Brno-Líšeň). The song was recorded with the singing of Josef Hanuš and the Elpl brothers – doctor František Elpl (1870 Líšeň – 1904 Prague) and teacher Eduard Elpl (1871 Líšeň – 1959 Brno-Líšeň).

1. František Svoboda's Manuscript with music notation *What a misfortune, what a heartache*. Brno-Líšeň, round 1910. EÚB A 1163/695.  
1 sheet, music notation; 21 × 16.5 cm  
Bibliography: SbSVojV 1907; Huber 1960: 50-51; Taraba 2011.  
Web sources: Flodrová 2020; Jančíková 2020.

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211 MZK VK-0007.131.

212 SbSVojV: 9-10.

213 Huber 1960: 50.

214 EÚB A 204/242.

215 See the entry *The Harp Player Broadside Ballad*.

I/13 a

Pochodam, mírně, ♩ = 100

362

Josef Hanuš, Bro. F. pl. 695

1. Ja-ke ne-ště-šťi má-ce bo-le-šti,  
 když na mne při-šli o Věl-ko-no-ci.  
 že se mám do-stat k pře-ší-mu pln-ku—  
 a o-pu-stit dra-hou mi-len-ku.

2. Když na druhý den, vyjda z domu ven, celý schvácný,  
 sedím unaven, tu mne chytili, nuce svázali, a jak lotra do brna vedli.
3. Jak mě dovlekli, hned mne oblekli mundaří čeracený, mě připravený,  
 flintu mně dali, šavli připjali, koníček juk byl připravený.

\*Ka stara rukovali o velikonocech.

## The Roller Organ

Tomáš Slavický

The roller organ is a mechanical device. Operating it therefore did not require any special musical skills or effort. For this reason, the roller organ was popularly used for accompanying a singer singing a well-known tune. Several tunes were encoded in the roller; the crank served to operate the simple bellows mechanism connected to the pipes. Later, reed roller organs were also produced which used pipes instead of brass reeds used originally for accordions enabling the new roller organs to be cheaper, smaller and lighter. Most often these instruments were used by beggars, often war veterans. Nonetheless, street singers and authors of songs with a contemporary topic also liked to use the roller organ. Since the 17<sup>th</sup> century, various types of portable roller organs had been used. Their production started to flourish after the Napoleonic Wars. The majority of the preserved roller organs and reed roller organs play repertoire which were popular in the period before WWII with a repertoire which helped the last generation of beggars to make a living. Roller organs disappeared from the public space when the modern social system was introduced, which was accompanied by strictly enforced bans on begging. The pipe roller organ produced after 1920 by the company Franz Kolb and Sons were of this last generation of roller organs. Franz Kolb was also an organ and accordion manufacturer in Pekařov (Beckengrund) near Šumperk.

1. A pipe roller organ with a playing roller, manufacturer Franz Kolb (1843 Pekařov – 1922 Pekařov). Pekařov near Šumperk, after 1920. Technical Museum in Brno. inv. number 21.20-36. 55 × 53 × 34 cm  
© Technical Museum in Brno / Eva Řezáčová  
Bibliography: Buchner 1959; Indra 1968: 24–44.



## The Hook Harp

Tomáš Slavický

In the 18<sup>th</sup> and 19<sup>th</sup> century, the hook harp was one of the most popular, practical and accessible accompaniment instruments known all around Europe and later even in South America. From the beginning of the 19<sup>th</sup> century, improved pedal harps began to be produced. However, the old type of the hook harp continued to be used in folk music. Later, it became a light and durable accessory for wandering musicians. The Czech harp (Böhmische Harfe) had simple tuning hooks, enabling adjustment of the chromatic tones. Wandering harp players and harp bands were known all around Europe. They had their proven annual routes and they were one of the fastest ways of dissemination through which the latest tunes from Vienna, Prague and Berlin spread to the countryside. Harp players from the Ore Mountains (Krušné hory) and the Bohemian Forest (Šumava) were known in German-speaking countries. Otherwise, East Bohemian harp players from Nechanice headed for East and South Slavic regions – before WWI, they mainly went for a living to Russian and the Far East. At the end of the 19<sup>th</sup> century, the prestige of the harp nonetheless began to drop; it was no longer an attribute of angels and kings, but rather an attribute of beggars. This new trend is also demonstrated by a well-known song *The poor female harp player*, from the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, which served as a common tune for the declining popularity of broadside ballads.<sup>216</sup> Violin makers and rural joiners made some money on the side by manufacturing hook harps, thus harps can still be found when looked for.

1. Hook harp from the second half of the 19<sup>th</sup> century, Moravia, MZK, Department of the History of Music, number E 208.  
150 × 80 × 40 cm  
© Moravian Museum / Jana Poláková  
Bibliography: Kleňha 1998; Kurfürst 2002: 473–476.

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216 See also the entry *The Harp Player Broadside Ballad*.



# The Harp Player Broadside Ballad

Tomáš Slavický

*The Harp Player* is a memory variant of the broadside ballad. This broadside ballad, sung by female harp players in the past, was recorded in 1963 in Malenovice, based on the version of the teacher Ferdinand Kříž (1888 Malenovice – 1967 Zlín). The following note was attached to it:<sup>217</sup> “In the 1880s and later there were female harp players. They were often seen at fairs or marketplaces. They also sometimes sung in pub when people gathered there in the evenings. If a terrible crime happened somewhere in the world, a folk composer put the horrible event into verses and usually composed a tune. Female harp players learned how to play a song ‘about an atrocious murder’ and they wandered around different places. In fact, they had the role of living newspapers. Harp players also usually had with themselves printings of the broadside ballads and they sold them, one or two Kreuzer a piece – depending on the length of the broadside ballad.” People would buy them, they would learn the tune from the female harp player, and then, they would sing it at home, especially when plucking feathers together. Around 1880–1990, a female harp player called Mrkosová was quite well-known in Moravia. She used to sing in pubs, marketplaces or fairs. She would always start with an introductory song: *Listen, gentlemen, to my song*. The song was originally a part of the broadside ballad *It’s a real bliss to be alive*, which was also known as *The poor female harp player*. Its melody is an example of a well-known tune imprint. This tune was typical of the younger layer of broadside ballads, already printed with the Antiqua typeface. It can be usually found in broadside ballads informing about sad events (e.g. The First Balkan War of 1877, a mining accident in Březové Hory 1892). According to V. Pletka and V. Karbusický, the *Harp player* tune was also used in the working-class environment. Following the WWI, this old tune was popularly used to compose songs dealing with closely observed court cases, which were more a parody than a broadside ballad itself.<sup>218</sup>

The music record is a transcription of the original with the music notation, recorded in 1963, Malenovice, by Karel Vetterl (1898–1979), based on Ferdinand Kříž’s singing.

1. A transcript of the notated original of *Listen, gentlemen, to my song*. Malenovice, recorded by Karel Vetterl, sung by Ferdinand Kříž, 1963. EÚB A 1185/1.
2. Wandering female harp players. From the surrounding of Žďár nad Sázavou, photo by Hans Panierski, around 1920. Horácké Museum, Nové Město na Moravě, secondary documentation, box 8, number 303/11.  
Positive; 18 × 12.7 cm  
Bibliography: Pletka & Karbusický 1963: 295–313;  
Bimková 1971: 210–212; Kleňha 1998: 130–134.

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217 EÚB A 1185/1.

218 For further reading see the section *The End of the Broadside Ballad?*

1. Po-slyš-te, pá - ní, mo - je zpí - vá - ní, s du - ší las - ka - vou  
 vý - děl - ku mi pře - je - te, špat - ně nesmýš - lej - te s har - fe - ni - cí u - bo - hou.

1. Poslyšte, páni,  
 moje zpívání,  
 s duší laskavou  
 výdělků mi přejte,  
 špatně nesmýšlejte  
 s harfenicí ubohou.

2. Lidé myslěj,  
 že jsem nehodná,  
 když tak po světě  
 chodím samotná,  
 pro chudou maticku  
 a slepou sestřičku  
 harfenice ubohá.

3. Ach ti lidé zlí,  
 kdyby věděli,  
 co mám k snídání  
 a co k večeři,  
 nouzi k snídání  
 a jen bídu k večeři.

4. Když mám zazpívat  
 píseň neslušnou,  
 abych dostala  
 krejcar almužnou,  
 oči zaslzí,  
 srdce zabolí  
 harfenici ubohou.

5. Pro chudou maticku  
 a slepou sestřičku  
 vydělání chleba  
 musím ale přec  
 a vše co potřeba,  
 Bože, to je těžká věc.



## Black Smith and His Proud Son

Hana Bočková – Věra Frolcová

A memory variant and the folklore version of a broadside ballad about a proud son,<sup>219</sup> recorded after the WWII in a Silesian village. It is an example of a folklorization of a broadside ballad, continuing to live in the oral tradition a life of its own. The text is based on a cautious broadside ballad, probably from the second half of the 18<sup>th</sup> century. The Fourth Commandment is the subject matter of the broadside ballad, it has the form of a story of a malevolent son disobeying his father. Four variants of the broadside ballad are documented, all of them from the oral tradition from the Moravian-Silesian region, sung in the vernacular.<sup>220</sup> P. František Sušil (1804 Rousínov u Brna – 1868 Bystřice pod Hostýnem), a folk song collector in Moravia and Silesia, commented on the changes of broadside ballads in the oral tradition: “This legend claims to be one of the songs that singers, through sheets that circulate all around the country, disseminate. Thus, through the process of going from mouth to mouth, songs experience some transformations, usually losing their coarseness.”<sup>221</sup>

The transformation consists of the adaptation of the broadside ballad into the musical dialect with modal features and loose rhythm. The song was recorded by the music composer, literary manager and folk song collector Milan Salich (1927 Polanka nad Odrou – 1993 Prague) in his native village, based on his mother Helena singing (1895 Kyjovice – 1957 Ostrava).

Various variants of the proud son story, who harassed his father to death, and afterwards was by a little child – a miraculous guide – sent to hell, where he met the Death itself and then he presented to people her warning against the coming plague as God’s punishment, can be also found in numerous folk tales or entertaining literature as early as the Middle Ages. It can be also found in sermons, in the form of exemplum – a story illustrating a sermon-like moral lesson. This broadside ballad demonstrates how broadside ballads were tied up with other usual genres.

1. A transcript of the notated original *A black smith punished his son for his pride*. Polanka nad Odrou, recorded by Milan Salich, 1954. EÚB A 905/34.
2. *An exemplary song about a proud son, who cursed and reprimanded his old father*. Incipit: *People, listen to what I am going to sing*. Tune imprint: As in *Pay for my service, farmer*. No place of publishing, no name of the printer, [1780–1884]. MZK VK-0000.611, přív.2.  
4 sheets; 11 × 8.5 cm  
Bibliography: S III; Tille 1929–1937; Dvořák 1978; Procházková 2006.

219 MZK VK-0000.611, přív.2.

220 S III: number 97 *Syn posměvač*; EÚB A 284/21; EÚB A 1471/4; Procházková 2006: 144–145.

221 S III: 50.

1. Tre-stal ko-val sy - na sve-ho, že py - chu pro-vo - di,  
 ja-ko-by un ze - ma - nem byl, v pyš-ných ša - toch cho-di.

# Příkladná Píseň

o gednom písním Synu, který  
 w Starosti Otce svého proklinal sřrze  
 Napomináni, a potom ed gedneho Pacho-  
 lka přísně napomenutý byl, což se lépe z  
 Písně této wyrozumí




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Wytisštěná ku Weystraze gímým.

## A Murder Ballad for Wild Young Men and Meek Maidens

Věra Frolcová

A handwritten record of a secular broadside ballad about the murder of a lover out of jealousy called *A murder ballad for wild young men and meek maidens* from cc1940. It is an example of the survival of a broadside ballad from the second half of the 19<sup>th</sup> century and its popularity in the 20<sup>th</sup> century. It is based on *A recreational song Who would like to write about women's manners. I often went to see my Lenorka*.<sup>222</sup> The broadside ballad comes from the region and period in which wandering harp players, both male and female, from Nechanice as well as other musicians were spreading broadside ballads. The handwritten text of the broadside ballad is a variant of a printed version including an identical ending: it is a denunciation of the deceived lover and murderer preparing himself for his punitive sentence, hoping he will see his beloved again after his death. The broadside ballad, printed with no tune imprint, was sung on a simple major melody in the octave range, even metre and open form; another melodic variant of the broadside ballad about Lenorka was recorded by Jan Poláček (1896 Jaroměřice – 1968 Prostějov) from the oral version in 1955 in the village Jesenec in the Prostějov region.<sup>223</sup>

A replica of the notation was created based on the manuscript of Josef Emanuel Jankovec (1866 Kolinec u Klatov – 1949 Nová Paka), a collector and connoisseur of folk songs and broadside ballads. He was one of the first who also worked on the methodology and comparative analysis of the variation process of broadside ballads. The broadside ballad is accompanied by a picture board of an unknown author from the end of the 19<sup>th</sup> century. In the Czech lands, this is a rare case of the word-image connection, that is a documentation of the intermediary status of the broadside ballad.

1. A replica of the picture board *A murder ballad for wild young men and meek maidens*. The original is a watercolour painting on paper, backed with canvas. Nová Paka City Museum, inv. number H 14310/a. 130 × 62 cm; individual fields 29.7 × 27.7 cm. Bibliography: Scheybal 1990.
2. A replica of the notated manuscript *A murder ballad for wild young men and meek maidens*. Nová Paka, original recorded by Jan Emanuel Jankovec, 1940. MMNP H 14310/b. 63 × 15 cm
3. *A recreational song Who would like to write about women's manners*. Incipit *I often went to see my Lenorka*. No tune imprint. Nový Bydžov, Karel Kastránek, [1870]. MZK VK-0000.438, přív.3. 2 sheets; 17.5 × 10 cm

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222 MZK VK-0000.438, přív.3.

223 EÚB A 880/14.



# Cannoneer Jabůrek

Jiří Dufka

The plot of the well-known broadside ballad speaks about a cannoneer called Jabůrek, a soldier of slightly limited intellectual capacity, who was fulfilling his task at the battle at Königgrätz (Sadová, 1866) with exemplary enthusiasm. This broadside ballad is one of the best-known Czech broadside ballads of all time. Despite the fact that Jabůrek loses his arms as well as his head during the fight, he is awarded for his exemplary behaviour by being promoted to the noble rank. The broadside ballad mocks not only the Austrian army but especially its leadership and subservience to the monarchy. After a deeper analysis, one can also see the ironic way the broadside ballad uses to demarcate itself from older broadside ballads which very often served as overt and somewhat naïve propaganda aimed at soldiers. The aim of the propaganda was to encourage patriotic sentiments and willingness to risk one's life for the sovereign and the country. In older broadside ballads, figures similar to that of cannoneer Jabůrek are depicted as examples to follow.

The picture board published as an appendix to the broadside ballad is a rare publishing act, given the fact it was published in the 1880s. Practical adjustment in the form of pasting the back of the printing with a canvas suggests that the broadside ballad was used for travelling and it can be assumed that the printing was used for the repeated singing of the song in front of an audience. That the broadside ballad is a satire written from the Czech nationalist position is demonstrated by the text itself, but also by the inscription in the Impressum, saying that all proceeds from the sale of the printing will go to a cultural organization promoting the Czech language in schools, *Matice školská*, and to a Czech charitable society, *Spolek pro české feriální osady*. The maker of the pictures, František Karel Kollár (1829 Zahájí – 1895 Prague) was after all a well-known drawer for the popular political satire weekly *Humoristické listy*, publishing political cartoons on regular basis.

1. *The picture board accompanying the Cannoneer Jabůrek Song.*

Kollár, František (drawing).

Prague, Fr. A. Urbánek, 1884. KNM, number ILU 8293.

Lithography; 149 × 106 cm

Bibliography: Kneidl 1983; Scheybal 1990.



**UDATNÝ REK  
KANONÝR JABŮREK.**  
Ilustroval  
Fr. Kolár z. I. S. M. v Sedmihorkách.  
Vydavatel Fr. A. Urbánek és. knihopisec  
v Praze.  
*Př. příspěvek "Křesťanská Matice školní"  
a "Společnost pro českou literaturu a umění".*

## The Evil Women Alphabet

Hana Bočková – Věra Frolcová

A memory variant of a broadside ballad recorded, based on the oral tradition of the First Republic in the region of Valašské Klobouky. It is based on a broadside ballad, published 1793–1868, entitled *The female alphabet turned into a song* and its reception carried on for 50 years in Moravia and parts of what was then Hungary.<sup>224</sup>

The broadside ballad adopted a well-known tune type of numerous variants, sung in different contexts (weddings, harvest festival, carolling). It is a major melody in the octave range augmenting a tonic fourth sixth chord on a symmetric closed song form (8a 8b 8b 8a). The tectonic type with central rhythmic figuration is very common in folklore dance repertoire of the 19<sup>th</sup> and 20<sup>th</sup> century in Bohemia, and partially also in Moravia, for instance in the wedding dance round (*Our little Honzíček has become a man*).<sup>225</sup>

An anecdotal critique of women is a popular subject matter in a number of broadside ballads. In this particular case, it has a form of an alphabetical poem, whose verses (couplets, stanzas) begin with letters in the alphabetical order. This form has been known since the Antiquity, and it was also used in old Christian compositions, hymns and prayers. In its anecdotal form it was also thematized in Medieval Goliard poetry, for instance in the satirical *Female Catechism*.<sup>226</sup> That the form was popular is also evident from compositions referring to the alphabet, without realizing the form as such. For instance, the broadside ballad *A new alphabet on evil milkmaids, describing their vainglory and pride*.<sup>227</sup>

The exhibited manuscript comes from Františka Kyselková (1865 Kamenice u Jihlavy – 1951 Brno), a folk song collector from Moravia. She recorded the broadside ballad in this version, based on the 53-year-old singer Anna Hendrychová in the town of Valašské Klobouky around 1926.

1. Františka Kyselková's manuscript *Oh, oh, oh, each woman is evil*.  
Valašské Klobouky, 1926.  
EÚB A 301/19.  
1 sheet; 16 × 23 cm
2. *The Female Alphabet Turned into a song*. Incipit *Oh, oh, oh a lot of women are evil*.  
No tune imprint. Skalica, Škarnicla synové, 1868. MZK VK-0000.727.  
4 sheets; 10 × 7.5 cm  
Bibliography: B II; EN; Kollár II; MarklINSb; Vidmanová 1990; Krátký 1998;  
Vavřínek & Balcárek 2011.

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224 Kollár II: 264–271; EÚB A 513/1.

225 EN: number 705; B II: 252, number 414; MarklINSb: 381, number 200.

226 Krátký 1998.

227 NK 54 J 001844/adl.2.

*A, a, a. Každá žena zlá.*  
*A- nu to čert nevy-myslí, co má žena*  
*ve své mysli A, a, a, každá žena zlá.*

*A, a, a. Každá žena zlá.*  
*Ani to čert nevy-myslí,*  
*co má žena ve své mysli.*  
*A, a, a, každá žena zlá.*

*1. He, he, he! Političtí nebe,*  
*jako sú zony výpice,*  
*že krajou plázu vylie.*  
*He, he, he! Političtí nebe.*  
*2. He, ce, ce! Ke roboti neche,*  
*enom jak pao sem tam chodi,*  
*sedavost am vady,*  
*he, ce, ce! Ke roboti neche.*

*3. Je, de, de! Deholi prijie, o, i, i, i,*  
*ali miera nema doma. Štra ma*  
*hrad vypravja, co je vstava. Spina se*  
*Je, de, de! Deholi prijie. He, ce, ce!*  
*4. O, o, o! Keha na okno (9) Holon,*  
*aby sa mu nezdrvi tel, akie dle*  
*při jak znost neuvstet. market*  
*He, ce, ce! Keha na okno. Hoston,*

12746

**Abeceda Ženská,**  
 v Břesli uvedena  
 žlým Ženám k napravenj  
 na světle vydána. 1.



Bř Stalici, u Škarniča Synova, 1868.  
 A, a, a, mnohá žena zlá.

## A Beautiful Girl Went on a Pilgrimage to a Monastery

Věra Frolcová

A handwritten record of a more than 150 year-old broadside ballad, titled *The Pilgrim*, dates back to 1950. It contains a notated record of the tune and the text of the broadside ballad, rendered in the vernacular of the Hanácko region. The broadside ballad illustrates the well-established theme of broadside ballads – the story of fateful love. From the heading, the image and the content, it can be assumed that the broadside ballad is based on the broadside ballad *A beautiful girl was making a pilgrimage to a monastery* from 1798, reprinted in the first half of the 20<sup>th</sup> century in Litomyšl by Vladimír Augusta (1861 Litomyšl – 1940 Litomyšl).<sup>228</sup> The subject matter, which can be found frequently in European literature, is the reunion with a separated lover in a monastery and the test of loyalty to the grave. The subject is an adaptation of an English ballad (1765), its translation into German (1778), and its significantly infrequent occurrence among Germans in Bohemia – all this gave rise to three Czech versions of the story and broadside ballad as early as the end of the 18<sup>th</sup> century. The version shown here thus continuously spread through the genre of broadside ballads through selling as well as oral tradition in the 19<sup>th</sup> century and the first half of the 20<sup>th</sup> century (39 printings are documented). This is well documented by frequent examples from oral tradition, eg. a musical notation by Alois Doufalík (1839 Rudice u Luhačovic – 1918 Strání) from 1905 with a note: *An ancient folk romance available from female singers*.

Jan Zbořil (1879 Lešany – 1959 Prostějov), the author of the manuscript was a teacher, artist and a passionate ethnographic collector of folk costumes and old printings from the region of Hanácko. He owned a family block of chapbooks, from which he translated a broadside ballad, at that time a part of the living tradition, into the vernacular of the Hanácko region of that period. He also wrote the melody based on the oral tradition in the region of Prostějov. Robert Smetana (1904 Vienna – 1988 Brno) comments on the seven types of tunes of this broadside ballad about the female pilgrim; the musical notation made by Zbořil is a new regional tune variety conceptualized in odd time, resembling by the incipit Michna's Christmas lullaby *Want him to sleep*. The manuscript on display is from Jan Poláček's (1869 Jaroměřice – 1968 Prostějov) collection of broadside ballads.

1. Manuscript of *A beautiful girl went on a pilgrimage [...]. Adapted into the vernacular of the Hanácko region by Jan Zbořil, 9 Sept 1950*. Prostějov, Jan Poláček's collection, 1954. EÚB A 880/46a.  
3 sheets; 23 × 29 cm  
Bibliography: Václavěk & Smetana 1955: 80–124; Bečák 2006: 79–81.

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228 MZK VK-0000.109,přív.7; RML D-427.

Nová píseň 46 a)  
Mladencům a pannám



Proje uštatěge Sollaura 1798.

Volně  
1) Děvčátko krásný  
dív přišlo z proudu

84  
přítel křídla  
křídla  
snad jehněčí  
šelodilo z pulbosých  
fráteru.

Spívá se od vztažení notu



Prostejov  
sv. Jan z Božího

1. Děvčátko krásný slo na pět, k jednomu klášteru.  
Děť přišlo, zaxvonilo, hned jedneho velodila z pulbosých fráteru.
2. Rhoc: Pochválen buď Jan žejis, sa věke on kehl co se mo stalo  
nevěděl, až děť ji do oči hklidil, teprv se sklhl.
3. Ta pátница s temným hlasem pta se s stidlevostí, Vašnosti  
povíste ve mně, zdole to biva miuj mile v klášteri v tichosti.
4. My dítě, pověř jak mám znat to tyho milýho, snad  
po habiti šedivým, po páško bíci puchlavým, tyž mi jého telo.
5. Tím spis po zrusto a tváři všem ledom příjemní Ma  
v očíh snik zamodral, a vlase ma kadeřavy, fak věrně opimní.
6. My dítě, ten joz dávno tam v hrobě je zakopan, Travička na  
hrobě věje, kam n mramorové ho křeje, joz dávno zabraťan.

## A Merry Man from the Haná Region and His Coat

Jana Poláková

The ethnographic region of Haná is an important region in central Moravia. The first reference to its distinctive inhabitants, *Hanáci*, can be found in Blahoslav's *Czech Grammar* (1571). The references from the past centuries show that the inhabitants of Haná singled out in terms of their lifestyle, clothes and language. In the 18<sup>th</sup> century, Hanáci were described to be coarse, lazy and self-indulgent bunch of people, or, on the contrary, as kind-hearted and hard-working. The stereotypical understanding of their nature in that period is illustrated in *Ethographic Epigram* (1845) by Karel Havlíček Borovský. The stereotypical view also entered a number of broadside ballads, which usually partially praised and partially ridiculed certain groups of people. However, in the 19<sup>th</sup> century Hanáci were generally a stable, even conservative group of Moravian inhabitants, who took pride in their distinctive lifestyle. Jan Rozkošný (1855 Křenovice u Kojetína – 1947 Brno) serves as an example of a true regional patriot. He later became the mayor of Křenovice u Kojetína, a deputy to both state and local parliaments, but for the most part he was a supporter and propagator of the social and cultural characteristics of the Haná region. In 1892, he became the co-organiser of Ethnographic Haná Festival in the town of Kojetín. An illustration of a typical wedding was part of the festival's program, with Jan Rozkošný having the role of the wedding organiser, the so-called *starosvata*. On that occasion, he was photographed by a well-known ethnographer and teacher Josef Klvaňa (1857 Vienna – 1919 Kyjov). It is worth noticing that in the coloured photograph there is a small hat with densely folded ribbons, which for the purposes of the wedding was further decorated with flowers. The blue coat with a pelerine made of several collars (*kepeň*) is such a key element of clothes from the Haná region that in stylised form it featured on the title page of *Song of a merry man from the Haná region*.

1. *Song of a merry man from the Haná region*. Incipit: *No need for us to complain, kind people from Haná*. No tune imprint. Skalica, F. X. Škarnicla synové, 1866. MZK VK-0000.092. 4 sheets; 11 × 9 cm
2. A photograph by Josef Klvaňa *The deputy Jan Rozkošný in the folklore dress characteristic of the Haná region*. Kojetín, 1892. MZM, the collection of the Ethnographic Institute, inv. number F 3342. Coloured positive; 16.3 × 11.5 cm  
Bibliography: Klvaňa 1893; Jeřábek 2007; Malíř 2012; Havlíček 2016.

Piseň  
Hanáka veselého. 1



W Stalicy, a J. K. Staročca Synů. 1866.

Nic sčbě nehořekugme, w.



# Marry me off, Mum: A Wall Cookbook

Jana Poláková

At the end of the 19<sup>th</sup> century, under the influence of an increased interest in folk culture, embroidered fabrics started to be seen in both rural and urban interiors. The so-called “wall cookbooks,” that is, decorative embroidered fabrics with short phrasal inscriptions connected with figural, zoomorphological, natural and geometric motives and ornaments, were perhaps the most prominent among these. The massive use of these objects from the beginning of the 20<sup>th</sup> century was enabled by the modernisation of the kitchen space. In addition to being aesthetic experience, which until then had not been often considered, embroidered fabrics also served a protective function. Classified by themes, the largest group was that of inscriptions reflecting on perfect domestic life. Depictions of maternal love, the protection and happiness of the family, intertwined with religious themes, were especially popular. The general topic of love in its many aspects also occurs significantly often. In Czech lands, wall cookbooks enjoyed the greatest popularity in the 1920s and the 1930s.

Women used set patterns to make embroideries. Some women, nonetheless, relied on their imagination and let themselves be inspired by the everyday life and objects they saw every day. Therefore, it is no surprise that it is also possible to find wall cookbooks containing passages from chapbooks, broadside ballads which had been known for decades. An example of this type of is a wall cookbook from the collection at Ethnographic Institute, Moravian Museum, which the museum acquired in 1993 as a part of a collection of wall embroideries. The author of this collection was an elder relative of the donator, originally from Harrachov, North Bohemia. Today it is impossible to find out whether she was aware of the connection between the embroidered inscription and the existence of broadside ballads. What is sure is that she knew the text of the broadside ballad or some of its popular variants and that she decided to integrate them into her private kitchen microcosm.

1. *Marry me off, Mum, while I am young*: A wall cookbook. Harrachov (Semily district), the 1930s-1940s. MZM, the collection of the Ethnographic Institute, inv. number TEX 51415.  
Canvas, satin stitch; 76 × 120 cm  
© Moravian Museum / Lucie Bojďová  
Bibliography: Nováková 1993.
2. *Recreational song for cheering the mind of young men and maidens*. Incipit: *Marry me off, Mum, while I am young*. Tune imprint: *I'd like to get married, but it's not easy*. Znojmo, M. Hofmann, 1853. MZM ST 513.  
4 sheets; 11.3 × 9.5 cm  
Bibliography: Homolka 1911; Václavek 1923; ČNZ: 111.

Wdejte mne  
jsem mladá.  
za toho, koho



matičko dokud  
wdejte mne  
mám ráda!



---

Spjvá se gako: „Rád bych se oženil.“

1.

Wdejte mē matičko, dokud  
jsm mladá, wdejte mē za to-  
ho, koho mám ráda; až stará  
budu, na ocet zbydu, potom  
mē srdečko wjc neodbydu.

# A Broadside Ballad Describing a Murder of a Wife and Three Children in Habrovany

Jana Poláková

The event took place on the night of September 3–4 1850 when in the village of Habrovany (in the district of Vyškov) a butcher named Filip Smutný murdered his wife and their three daughters in an inn. It became the subject matter for a broadside ballad. The motive for the murder was the disclosure of his affair with a young servant. For his crime, he was sentenced to 20 years in prison in Špilberk, Brno, where he died after 7 years.

Václav Burian (1921 Podbřežice – 1998 Olomouc), a cultural historian, researched the case. He singled out two basic story lines. The first group has the phrase *a very sad story* in the title. The author depicts the murder, using naturalistic detail, but when he enumerates the casualties, he interchanges one of the daughters for a son. The part *a sorrowful and pitiful story* also depicts the brutality of the crime and contains identical misinformation. The death of the wife is a specific part – she dies when praying to St. Barbara. Václav Burian in his research in the 1940s identified several preserving tunes of the broadside ballad. In the collections of the Institute of Ethnology of CAS, Brno, there are several variants of this broadside ballad and its oral versions, documented in the decades following Burian's research up to 1998.

So far 25 different printings published until the beginning of the 20<sup>th</sup> century have been identified. The earliest edition comes from the publishing house of Jozef Teslík (1868 Brno – 1928 Skalica) from Skalica, Slovakia. This broadside ballad is the only one that uses a depiction thematically connected with the murder on the title page – the Biblical Massacre of the Innocents. The change in the name of the place where the murder took place in the title of the broadside ballad shows how information about an event changes over time. The story is, perhaps surprisingly, still alive today in the village in a form of a story with of a legendary or horror-like character. The number of archive documents concerning the event is very limited, therefore it might be said that broadside ballads preserved the information about the family tragedy in as extensive manner as possible.<sup>229</sup>

1. The building of the inn in Habrovany.

© The Moravian Museum / Jana Poláková

2. *A new song describing a murder of a wife and three children.*

Incipit: *Stay still for a moment, dear young men and maidens.*

No tune imprint. Skalica, Jozef Teslík, [1897-1932]. EÚB E 16/9.

4 sheets; 17.5 × 11 cm

Bibliography: Costa-Rossetti 1908; Burian 1946; Burian 1963; Hlaváček 2000.

Archival sources: MZA E67, 174441.

Internet sources: Menšíková 2019.

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229 EÚB A 880/192; EÚB E 16/9; EÚB A 1240/118.



## Nová pieseň.

Jak v Erabovanech otec zamorlo-  
val svoju manželku a 3 dítky



V Uh. Skalici, tiskem Jozefa Teslíka. 506

Zastavte se, prosím nyní atď.

## The Sixth Issue of Bancozettel from 1806 with the Value of 25 Guldens

Jana Poláková

The first paper money was introduced in the Czech lands under the rule of Maria Theresa. In 1762, paper money was issued by the imperial mandate with the value of 5, 10, 25, 50 and 100 Guldens, in the total amount of 12 million. In Bohemia, the money received the name “bankocetle” (bancozettel) or “bankocedule”, derived from the German “Wiener-Stadt Banko Zettel.” Many strata of the population accepted the new type of currency with distrust and for a long time they preferred coins. Due to wars, the Habsburg monarchy struggled with financial problems, which led to issuing bancozettels with no backing or guarantee with gold underpinning. In 1811, by imperial mandate the value of bancozettels was reduced to one-fifth and replaced by bills of exchange, in the Czech lands known as “šajny”, following the German term. Exchange of the issues, as well as the reduction in the nominal value, were depicted in contemporary broadside ballads as the punishment of sins.

The oldest bancozettels were printed on just one side in a simple manner. The paper used for issuing money was hand-made, watermarked, signed, numbered and provided with two dried seals. A 1796 decree determined that counterfeiting bancozettels was punished with the death penalty. Reporting or convicting the forger could be rewarded with up to 10,000 Guldens. The last issue of bancozettels from 1806 brought a new way of protection against forgery. In addition to double-sided printing, the banknotes used, for the first time in Europe, paper with mass coloured fibers which are used til today. Despite these measures, three cases of forgery occurred in 1806, which ended up in the imposition of 5 capitals punishments. One of them was captured in a broadside ballad. The content of the broadside ballad focuses mainly on the social, personal reasons which can lead the culprit and his family to committing the crime, as well as on the example set by the punishment for the crime.

1. Bancozettel with the value of 25 guldens, Austria, 1806.  
MZM, the collection at the Department of Numismatics, inv. number 240 149.  
Paper mass; 9.3 x 16.1 cm  
Bibliography: Dolenský 1909; Hlinka & Radoměřský 1996; Sejbal 1997;  
Vorel 2004; Filip 2005.
2. Jan Nepomuk Štěpánek: *A mournful story of bancozettels forgers, Jozef Dytrych, Mikuláš and Martin Ferder*. Incipit: *Listen, dear people, to what I am going to sing*.  
No tune imprint. Prague, František Ján Schöll, 1806. MZK VK-0000.135,přív.4.  
4 sheets; 16 × 10 cm



5

Truchlínov přiběh

falšovníku bankocedul, totiž: Frze  
fa Dytrcha, Mikulasse a Maria  
Terdera, který dle rozkazu 450. S.  
W. v. s. h. k smrti odsauzen, a dne  
6 Czerwna 1806. odpravený byl.

~~~~~

S powolením cís. Král. Cenzury.

---

W Praze, 1806  
Vydáno v Druktárně Jana C. C.

## In Praise of Earthly Apples

Jana Poláková

The homeland of potatoes is South America, from which they were imported by Spaniards in the first half of the 16<sup>th</sup> century as an exotic medicinal plant. Nonetheless, Francis Drake (1540?–1596), the English corsair is more associated with their initial importation. Their underground tubers were probably consumed for the first time in 1616 on a banquet at the court of French king, Louis XIII. (1601–1643). Throughout the 17<sup>th</sup> century, potatoes remained a luxurious delicacy of the wealthy. It was in the following century that potatoes gradually started to be grown as a field crop.

In the Czech lands the growing of potatoes spread greatly during the famine of 1771–1773. They were imported from the West through Brandenburg, which is still evidenced in the Czech word for potatoes (*brambory*). Following the German word *Erdäpfel*, *zemská jablka* ('earth apples'), *zemáky*, *zemčata* or *erteple* became usual designations for potatoes in the Czech language. It is said that people initially used potatoes' above-ground fruits leading to numerous digestion problems and to the idea of potatoes being poisonous. Only the consumption of tubers convinced the wider population that potatoes were a staple food for both people and livestock. People gradually began to see potatoes as a staple which could often prevent them from dying from hunger, as well as an ingredient used for the production of starch and later for spirits.

Broadside ballads quickly took the opportunity to promote the new crop. To the present day, several text variants have been preserved, from which the broadside ballad with the incipit *Praise the Lord for His Grace* is the most widespread. The broadside ballad mentions 1760 as the year when Czechs were introduced to potatoes. It also states Saxony as the country of origin of potatoes. Besides these historical inaccuracies, the broadside ballad refers to nine the most common ways of potatoes preparation as well as the uses of potatoes in agriculture and industry. The final stanza, expressing gratitude to God for the gift of potatoes, gives evidence to the popularity of potatoes and their rapid domestication.

1. Planting potatoes. Jablonec nad Jizerou – Bratrouchov (Semily district), before 1914.  
The KRNP Krkonošské Museum, Vrchlábí, inv. number F 6293.  
Positive, 9 × 14 cm
2. *In praise of earth apples*. Incipit: *Praise the Lord for his grace*. Tune imprint: *The song has a well-known tune*. No place of publishing, no name of the printer, [1706?].  
MZK VK-0000.684, přív.6.  
4 sheets; 10 × 8 cm  
Bibliography: Stržinková 1907; Glockner 1913; Blažek 1926; Kramářská 1934; Úlehlová-Tischlová 1945; Smetana & Václavek 1949; Beran 1958; Scheybal 1990; Kutnar 2005; Svobodová 2009.



## Smokers and Sniffers

Hana Bočková

*A recreational song dedicated to all smokers and sniffers*, in a warmly humorous way, concentrates on the theme of tobacco smoking and sniffing in the 19<sup>th</sup> century, when these practices were widespread. The habit of tobacco smoking (or chewing) was brought to Europe by sailors, soldiers who fought on the American continent and workers from ports. At that time these habits were treated with intolerance and punished. Not long afterwards, however, tobacco started to be grown in overseas colonies for European demand. The plant acquired its scientific name after the French diplomat Jean Nicot de Villemain (1530–1600) who brought it to France around 1560. Tobacco was introduced to Czech lands during the Thirty Years' War and quickly grew in popularity. The oldest pipes, faience painted, were manufactured in Moravia and Silesia by Neo-Baptist groups known as *habáni*. In Bohemia, under the influence of Vienna, pipes made of white clay were widespread. Pipes with a porcelain head and a long pipe-stem, which cooled the smoke on the way to the smoker's mouth, were very popular, in the 19<sup>th</sup> and 20<sup>th</sup> centuries. The pipe heads were decorated with various painted scenes. Further, meerscham pipes, made from sepiolite (also known as sea foam), and wood pipes, for which wood from alder tree, birch, ash tree or fruit trees, later even briar was used, were popular as well. The tradition of sniffing, i.e. inhaling a dried form of tobacco through the nose, is as well established as smoking. Tobacco sniffing was initially in fact considered to be healthy, thus it was a strong rival to smoking. Characteristic objects, connected to the practices of smoking and sniffing, included various simple or decorated tobacco or snuff boxes for cut tobacco or powdered tobacco, respectively. The broadside ballad benevolently reminds people of numerous accidents caused by the fire from pipes or the mess from smoking or sniffing. Despite its benevolent humour, the broadside ballad may serve as a caution against this bad habit though its impact on human health was not known at that time.

1. Tripartite pipe with and a pipe-stem. Třebíč, 19<sup>th</sup> century. Vysočina Museum, Třebíč, inv. number 12 028.  
Porcelain, horn; 50 × ø 3 cm
2. A tobacco box, ST. BRUNO brand. Liverpool (Great Britain), producer Successors of Ogden, the 1<sup>st</sup> half of the 20<sup>th</sup> century. MZM, collection of the Ethnographic Institute, inv. number 5.2 - 522.  
Tin, tobacco; 2.7 × ø 8.5 cm  
© Moravian Museum / Lucie Bojďová
3. *A new song dedicated to all smokers and sniffers*. Incipit: *Come closer to me, tobacco lovers*. No tune imprint. [Litomyšl], no name of the printer, [1781-1835]. MZK VK-0003.020.  
4 sheets; 10 × 8 cm  
Bibliography: Kafka 2007: 92-100.



Nová Píseň  
všem  
Kučákům a Šňupákům  
obětovaná.

Ma známou notu.

1.  
Přistupte ke mně blíž tabáční-  
cy, něco vám zazpívám pro  
regracy, byl jsem w Praze, w  
Hradcy, w Gičně, w Přelau-  
či, naposledy jsem šel do Mo-  
ravy, w Brně mne o swadbě  
pováždali. 2.

1871/15  
9

## Love to the Grave

Hana Bočková

This broadside ballad retells the story of Laurenc Leitl, a *kuršmíd*,<sup>230</sup> and the beautiful Verunka, and their quarrel leading to the death of Verunka and in the end to the death of Vavřínek (Laurenc) who died with his deceased beloved in his arms. The story is touching even today on account of its morbid fatefulness, a common feature of broadside ballads. The number of concrete details mentioned in the broadside ballad led scholars to the theory that there might be a rational core behind the tragic story. M. Machytková followed this line of thought and researched other editions of the broadside ballad, dating the plot to 1829. The year of the story is also confirmed by the register of births and deaths in the Moravian town of Hejčín, deposited in the State Archive in Olomouc. Machytková managed to identify the two subjects of the broadside ballad – the unfortunate girl was identified as Veronika Targuschinská, daughter of a tailor from Mrštíkovo square, Hejčín, today a part of Olomouc. The name of her boyfriend was František Leidl, employed by a stud farm department for Moravia and Silesia (Hřebeční a remontní departmán pro Moravu a Slezko) with the headquarters in Hejčín (today's Hejčín barracks):

“The register, number 76 (Hejčín) O VI 5 fol. 57: on the day of June 16, aged 21 in the house with the number 6 in Hejčín, Veronika, daughter of Kašpar Targuschinský, the tailor, died. The cause of death: pneumonia. Buried on 18 June 1829.

The register, number 2343/Ú – III.fol.29: On the day of 4 September, died František (!) Leitl, aged 32, farrier at The Administration of the Military Stud Farm Department for Moravia and Silesia. The cause of death: stroke. Buried on 6 September 1829.”<sup>231</sup>

The broadside ballad also speaks about the futile treatment of Veronika's illness, as well as the autopsy of the unfortunate Vavřínek-František. The most intense part nonetheless remains the tragedy of the unhappy love story, touching despite the fact that the causes of death are in fact more prosaic than those depicted by the broadside ballad. The moral of the story remains universal: beware of reckless conduct and hasty love!

1. *A sorrowful song about one lover.* Incipit: *Consider, Christians, what love can cause.*  
No tune imprint. No place of publishing, no name of the printer, [1831-1850].  
MZK VK-0000.778, přív.15.  
4 sheets; 10.5 × 9 cm  
Bibliography: Machytková 1972: 26-29.

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230 A veterinary doctor without formal education.

231 Machytková 1972: 29.

15.

Gať pobožnosť wykonal wrá-  
til se zas domu, na večer šiel k  
hřbitovu, to až k gegjmu hrobu,  
rukama gest hrabal, až gi wen  
wykopal.

16.

A gať přišel na truhlu, hned-  
ky wjko zdělal, a z truhly gi wen  
wyňal, kolem krku gi obgal, tať  
hrozně nařikal, až w hrobě konec  
wzal.

17.

Gestě byl něco živy, gať se  
lidé sešli, wšak ale w okamženi,  
k welkému podiweni, mrtvého  
spatřili, wjc geg newzkřisly.

18.

Ta to geg otwjrala Solo-  
maučka komis, gestli on se otrá-

# A True and Scary Story about a Terrifying Earth Quake

Hana Bočková

The earthquake which struck Lisbon on Sunday of 1 November 1755, All Saints Day, was one of the largest earthquakes in European history. Tectonic movement in the rift that separates the African plate from the Eurasian plate in the Atlantic is considered to be the cause of the earthquake. The waves generated by the earthquake even reached the coast of America and North Europe. The earthquake is today estimated to have the magnitude of 8.5 – 9.2 on the Richter scale; the quakes destroyed temples, where festive masses were taking place, palaces, monasteries and residential areas. The destruction of the city was completed by a fire, several days long, and a tsunami, which swept people fleeing the earthquake to the safety of the coast, docks and the royal palace.

The broadside ballad includes information about the damage affecting the elite of the Portuguese society as well as the common people from Lisbon. The broadside ballad interprets the disaster as a manifestation of God's wrath against the proud city. This interpretation can be found also in other texts informing about the disaster in the Czech lands, e.g. in a verse composition by Jan Čerňanský *Lament of the fall and destruction of the eminent city of Lisbon (1758)*.<sup>232</sup> The emerging modern science also commented on the causes of the earthquake: educated men investigated the earthquake by the means of rational methods, using contemporary knowledge of natural phenomena. John Michell (1724–1793), the English philosopher and scientist, assessed its driving force and located the epicentre, therefore he is considered to be one of the founders the modern scientific discipline of seismology.

The illustration on the title page was originally grounds for categorising the document with broadside ballads dealing with the Last Judgement. Its use in a song about the earthquake indicates that the disaster might have evoked apocalyptic imagery. On the other hand, it also serves as interesting evidence that illustrations were typically freely handled in the broadside ballads genre.

1. *A true scary story about a terrifying earth quake*. Incipit: *Oh! Oh, heart, be moved by this real suffering*. Tune imprint: *Greetings to you, František*. Litomyšl, [Antonín Kamenický], [1756], KNM 27 C 27.  
2 sheets; 17 × 12 cm  
Bibliography: Pollard 1998.  
Internet Source: Kejlová 2017.

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232 NK 56 f.

Pravdivý vrozny Průběh, o p.  
vfrutném Zemi třeseni / Leta 1755. dne  
7. Listopadu / a to skoro celemo tak velkého  
Slavného Města

# Lizabonu w Portugalu, y Královské Rezidenci.

Wšem w Piseň vvedený / wo Školních  
Měst a Krágin škod trpěgich k Polepše-  
ni a k Wstrnutí vydán.



Předně w Praze a nyní w Litomyšli / 1750.



# New Broadside Ballad about the Dreadful Flood near the City of Vienna

Hana Bočková

Large floods on the territory of Bohemia and neighbouring lands was a popular topic of numerous broadside ballads. Some of the floods mentioned in broadside ballads are the floods of 1740 in Vienna, 1838 in Pest, 1845 in Prague, 1872 in Prague and its surroundings, when the Berounka and the Vltava river merged. The flood in Vienna resonated the most. It lasted from 26 February to 10 March 1830. Ice floes made a barrier upstream of Vienna, and when it burst the water flooded the neighbourhood of Leopoldstadt and then as one great stream it devastated several surrounding villages. It was only at Stopfenreuth that the water returned to the river bed of the familiar Danube. The water in Vienna at the then Ferdinand Bridge (today Schwedenbrücke) reached almost 7 metres, 74 people were said to have drown. The contaminated sources of drinking water contributed to the spread of the cholera epidemics.

Czech broadside ballads, published in Znojmo (Znaim), Litomyšl, Skalice, Chrudim, Jihlava and Prague (in the case of other broadside ballads, the place of publishing is not possible to identify) inform about this event in a uniform style; the text consisting of 36 four-line stanzas does not differ much in the individual editions. It seems printing workshops reprinted the text, assuming that the subject matter would catch people's attention and would sell well. To identify the place where the broadside ballad was printed for the first time is very difficult, the year of publication is not given; only the Prague edition is dated, 1830.<sup>233</sup> The text itself combines specific information about the flood, its magnitude and even the concern of the Habsburg House represented by crown prince Ferdinand (later Ferdinand The Benevolent) together with the motives usually associated with songs about floods. Those include moving depictions of destroyed lives and belongings, climaxing in a prayer to Our Lady of Zell.

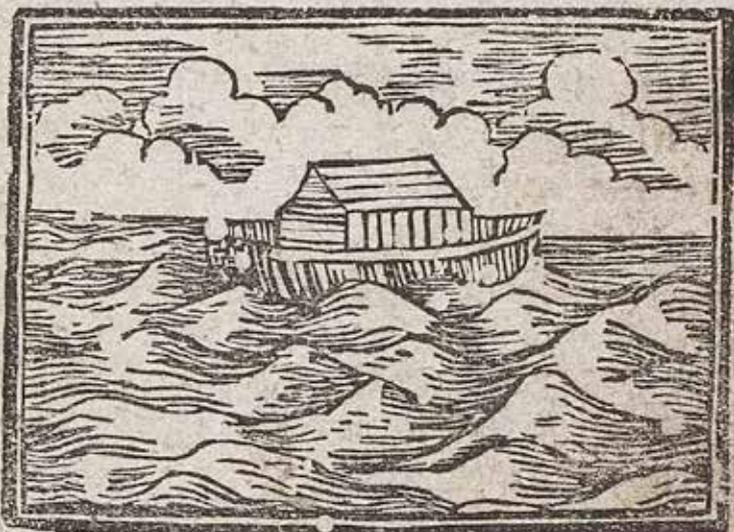
1. *New song about dreadful flood near the city of Vienna, 1830.* Incipit: *Dear Christians, listen to the story about floods.* Tune imprint: *The song has a well-known tune.*  
No place of publishing, no name of the printer, [1830]. MZK VK-0000.618, přív.30.  
4 sheets; 10.5 × 8.5 cm  
Bibliography: Krejci 2004; Hohensinner & Hahmann 2015.

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233 MZK VK-0000.451, přív.18.

Nová píseň  
o hrozné povodni v města Wídne  
w roku 1850.

31.



---

Křesťané rozmysl, poslechněte nynj, ten ic.

## Deck of Cards

Jiří Dufka - Marie Hanzelková

*Auslegung der französischen Karten* – the German version of the well-known lyrics is about a soldier who is dealing cards in a church and instead of being rebuked he receives praise from an officer. It should not be seen as the lyrics of a song but as chapbook. The religious symbolism of playing cards began to appear as early as the late Middle Ages. Numerous language variants of the chapbook in French, English, Swedish, Danish, German, Dutch, Spanish, Portuguese, Italian, Icelandic and Czech are known from the first half of the 19<sup>th</sup> century.

The well-known song *Deck of Cards* began spread in the Czech territories since the 1970s, when a successful cover version, sung by Miroslav Černý, of an older American song made it popular. A parody of the subject also appeared in the song *Tram* by the band *Tři sestry* (*Three Sisters*).

The copy exhibited without the specification of the printing company or the date of publishing, was probably created around 1820. During the year of 1820, the majority of broadside ballads and chapbooks preserved in the block were made, as well as the handwritten dating on the title page. The price of the copy, 3 Kreuzer, is also written by hand as are the prices of the other printings of the whole collection. The texts were bound into the block probably in the Novojičínsko region, somewhere after 1838. The binding was provided with paperboard boards and the edging was sprayed with red paint. The total price of the block was at the time of the origin 1 Gulden, 46 Kreuzer of the Viennese currency, the antiquarian price from the 1990s amounts to 800 Crowns.

1. *Auslegung der französischen Karten, welche ein gemeiner Soldat in der Kirche anstatt des Gebeth-buches gebrauchet.* [Moravia? Silesia?], no name of the printer, [round 1820].  
MZK VK-0000.726, přív.24.  
4 sheets; 16 × 10 cm  
Bibliography: Bolte 1901.

der

## französischen Karten,

welche ein gemeiner Soldat in der Kirche anstatt des Gebethsbuches gebraucht, dabey aber von dem Feldwebel ersehen worden, ließ er ihn sogleich durch drey Mann zum Herrn Major führen, wo er sich wegen des Spielens in der Kirche verantworten mußte, wie in der Auslegung solches zu ersehen ist.




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Gedruckt in diesem Jahr. 820.

## A Comical Song about Americans

Marie Hanzelková

The large scale emigration of Czech people into foreign countries in the second half of the 19<sup>th</sup> century, especially to America, is captured in broadside ballads. Czech emigration was accompanied by a massive printing campaign. Nonetheless, accurate information about America was scarce.

Among broadside ballads, dealing with the topic of emigration to America, there is *Listen, maidens as well as young men, how our emigrants are doing in America*<sup>234</sup> by a songwriter Jan Kratochvíl from the town of Chrudim. The broadside ballad portrays America in an ironic manner and ridicules the propaganda of immigration agencies. Another broadside ballad, *Oh, dear friends, it's so funny to see that people have no sense*<sup>235</sup> exists also in a variant, critically reflecting on the emigration to Crimea. *America, you beautiful country*, published under the title *A merry song about girls in America*,<sup>236</sup> is another broadside ballad. Probably the most well-known broadside ballad on this topic was *People, hear yee a funny song about American people*. Č. Zíbrt notes that the broadside ballad (left) depicts the American idyll, using similar words as Leander Rvačovský uses (1525 Roudnice nad Labem – 1591 ?) in his composition, from the 16<sup>th</sup> century, entitled *The Carnival* to describe the legendary Satránská land (right)<sup>237</sup>:

|                                                                                                                                                                                  |                                                                       |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| <i>They make fences from sausages,<br/>their supplies of ripened cheese chase away worries,<br/>life in America is just about fun,<br/>musicians playing the tripe sausages.</i> | <i>The Satránská land,<br/>which is demarcated by sausages [...].</i> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|

How popular the broadside ballad was might be illustrated by the fact that the song was sung in 2008 in a Czech village in Ukraine Čechohrad (today Novgorodkivka, Southeastern Ukraine) by Anastázie Chalupníková. She herself called it a comical song about Americans. While singing the song, she was using excessive gesturing and laughing.

1. Anastázie Chalupníková. Čechohrad, photo by Pierre Jeanmougin, 2008.
2. *A comical song about a fortunate living in America, for our dear expatriates.*  
Incipit: *People, hear yee a funny song about American people*. Tune imprint: *I'd like to get married, but it's not easy*. Jihlava, J. Rippl, 1856. MZK VK-0000.154,přív.6.  
4 sheets; 10.5 x 8.5 cm  
Bibliography: Zíbrt 1929; Scheybal 1990; Pavlicová & Uhlíková 2014.

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234 Scheybal 1990: 262.

235 Beneš 1970b: 182; Beneš, ed. 1983: 62.

236 MZK VK-0000.696,přív.20.

237 Zíbrt 1929: 22; Rvačovský 2008: 190b.



2. Mnozy gsau wetkawj,  
že rady tak magj špatně  
být žiwí: magj sto chutj  
do Ameriky, tam prý že  
na stromech rostau knedlky.  
3. Pod těmi stromy gsau  
z masa rybnyky, může si  
w nich máčet každý kne-  
dlky, wážnau w koku na  
sta štenšjků, magj tam  
žejzených tussin z pernyku.  
4. Pralata tam rostau  
zrowna pečený, ljtajj ho-

## A Fearful Song Describing How the Golem was Obsessed with Lust

Andrea Jochmanová

The text of the song about the Golem, written by Jiří Voskovec (1905–1981) and Jan Werich (1905–1980), both known as V+W, for their revue *Golem*, is based on the principle of broadside ballads. The revue *Golem* premiered on November 4, 1932 in *Osvobozené divadlo* ('Liberated Theatre'), took the inspiration in a historical and mythological subject matter. At the same time it might be classified as a romantic comedy, though it also included several political allusions. In the case of *A fearful song about the Golem* we speak about an artificially made broadside ballad inspired by the legend of a rabbi called Judah Loew ben Bezalel (Rabbi Loew, 1520 ? – 1609), who was said to construct a mystical earthen figure in Prague at the end of the 16<sup>th</sup> century – the Golem. The mocking style of the libretto is a characteristic feature of that period's playfulness and specific comedy poetics of the authors. The principle of broadside ballads, at that time still alive in streets and on cabaret stages, was employed by the author duo V+W to create comically stylized epic plot, informing about a disastrous development of the Golem story. The Golem has succumbed to love, and out of unfulfilled love he commits a crime completed by a ritual suicide. Ježek's stereotypical melody, intentionally based on the period's broadside ballad melodies, was accompanied by picture motives, or caricatures by Adolf Hoffmeister (1902–1973). The song was sung in the fourth scene of the revue by Vojta Plachý-Tůma (1903–1968), in the role of a wandering singer. The reviews nonetheless did not see this work as a success. The original version of the text, published in *Literární noviny* (*Literary News*), was recorded by V+W on the first series of plates of Liberated Theatre. Nonetheless, they later rearranged the song as the version we know today thanks to Jiří Suchý and Jiří Šlitr, who made a direct reference to the works of V+W in their version of the song in 1964.

1. *A fearful song describing how the Golem was obsessed with lust: The song reveals the Golem's ending.* Lyrics: Jiří Voskovec and Jan Werich; music: Jaroslav Ježek; illustrations: Adolf Hoffmeister. *Literární noviny* 5 (19), 1930–1931, 5. MZM, Department of the History of Theatre, part of Lola Skrbková's inheritance, inv. number LS II. 31 × 44 cm  
Bibliography: Schonberg 1992: 153; Ambros 2010; Zemanová 2012.  
Sources:  
Jiří Voskovec & Jan Werich & Jaroslav Ježek & Orchestr Osvobozeného divadla: *To bylo Osvobozené divadlo 1 (1928–1933)*. Vinyl plate 1, track B3, B.  
The original version was first released on plates Ultraphone, November 1931.  
Supraphon - 1018 4831-32. Jiří Suchý & Jiří Šlitr:  
*Semafor komplet 1964–1971*. CD 9, track 12.  
Supraphon - SU 6151-2.

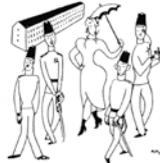
Píseň strašlivá o Golemovi, který chtěl být jat a jak to s ním dopadlo, z písní každý vyrozumí



1. Slyšte bloudyši i brunetové,  
Zravě i černě brunetky,  
Slova písně čtete a bránu nově  
O příběhu s naší planety.  
Příběh tato Golema se týče  
Smutná je a taky posud,  
Ze se mají ovládat chytře,  
Ilnak že to dobře zaskočí.



2. Dovoďte, bych sude předpokládal,  
Golema že všichni znáte tu,  
Šabi Lev že z bíliny ho uplácal,  
Protože měl vstetka na tetu.  
Tá tetu mu někdo zalodila  
Jeho staromovou trumpetu  
A tím pádem ho tak urazila,  
Ze si ušetřil káta na tetu.



3. Kátem tím měl právě Golem být  
A doblitlet přisně na tetu,  
Zovčuněná jí zabušit,  
Kdyby nevydala trumpetu.  
Vona ale tetu byla jedná,  
Všekně rostlá, rocula věšná,  
Všechněm muskejem byta nebezpečná,  
Na cřičití byla divá.



4. Ze začátku Golema se bála,  
Huusit se jí, že je hlilóny,  
Toto se však nikdy nenasadil,  
Ze je do si zamlóny,  
Div divonil je to totiž věru,  
Opravdu doctela skuločná,  
Miloval tu svůdnou Kry čerú  
Vělice a taky štyctelá.



5. Jednou takhle tjara dopoledne  
Zaskočil si Golem na pivo,  
Jen tam vejše, hospodský se zvedne,  
Povídá mu: »Voni nádivo,  
Zrovna tady o nich řeč se vede,  
Co to máš s tou rabínovou tetou?«  
Golem zrudne a potom hned zbledne,  
Vce: »Do toho se nepletouťe



6. Vyplil, zaplátil a když byl venku,  
Zmoučen se ho spravdivý hněv,  
Škrá to, že mu pomlouvaj zmlenku,  
Z prsou vyřel, se mu hromý rev.  
Leti zpátky, přelítř uchopí,  
Ze štamgasté dítá mtrvoly,  
Než se ženkyť ku obrané vzhopí,  
Mrče leží, hlavu vejplí.



7. Uficeň Golem k tetě leti  
Zjeviti jí, jak jí miluje,  
Najde jí však, letic ve objeti  
S oficeřem infanterie.  
Jeho oči plakati začnou pláčet,  
Zářivost mu vstične v nosu zbrak,  
Jme se párek mlátit pohrabětem,  
Oficira zabil, i tu saš.



8. Když pak všechno sapáli a ulak  
Hněd z toho byl poplach velký,  
Do samoty hnal Golema smutek,  
V patach vojsko mlá a četnyky.  
Až se dostal ke starému mljnu,  
Mlynář ho okřicpem častoval,  
Vos ho zabil i jeho rodu,  
V mljné se zaburigádoval.



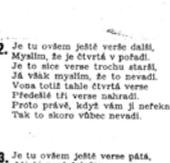
9. Devět mstičo a devět nedělí  
Regiment vojaka ho obléhal,  
Golem smutně na palandě seděl,  
Chvilku plakal, chvilku dopis psal  
Rabínovi, co mu zabil tetu,  
Napsal, že si svůj život vezme,  
Na hrob prej' ať mu dáť tu trumpetu  
Na památku lšsky zhrněd.



10. Když to napsal, zvolal: »Žít mi nezeř!  
Škočil do vody, řka: »Adiě!  
O zániku jeho jsou dvě verze,  
Ze kterých uvádím jenom dvě.  
Podle jedné do té vody skočil,  
Namodil se, pak se rozmočil,  
Podle druhé neřřiv se rozmočil,  
Namodil se a pak tam skočil.



11. Tři přídavné sloky podle předlohy  
Nevim, která z těchto dvou verzi  
Bude verze pravděpodobná,  
Nepravděpodobnější je ta třetí,  
Která je tím dvěma podobná.  
Podle ní se Golem nerozmočil,  
Jen se namočil a vyskočil,  
Jenže vono začto náhle přet,  
Takže se přece jen rozmočil.



12. Je tu ovšem ještě verše další,  
Myslim, že je čtvrtá v pořadí,  
Je to nice verze trochu starší,  
Já však myslim, že to nevádí.  
Vona totiž takle čtvrtá verze  
Přeslídá tři verze nahradí,  
Proto právě, když vám ji neřeknu,  
Tak to skoro vůbec nevádí.



Golem

Teta



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238 The index contains the texts of incipits of the quoted or commented broadside ballads, chapbooks, as well as musical notations. The index also contains references to broadside ballads which were quoted by their inventory number, here they are used with their full bibliographical citation. The index also contains two titles of songs which entered the broadside ballad and literary tradition (*The harp player*, *The female pilgrim*) and not the titles stated in the head of the broadside ballads/chapbooks.

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- Pravdivou píseň zaspívám a všem v známou uvedu / I am going to sing a true song for everyone to know* MZK VK-0000.770,přív.27 39, 126
- Probudte se ze sna, lidé, pilně nastavte uši / Awake from your dream, people, and be alert*  
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- Pročs mne, Bože, na svět stvořil / Why did you, God, bring me to this world* EÚB A 937/81 37, 120
- Přijdu-li, kde ty sedíš, škaředě na mne hledíš / If I come when you're sitting, you look at me in an awful way* MZK VK-0006.911 31, 127
- Přistupte ke mně blíž, tabáčníci / Come closer to me, tobacco lovers* MZK VK-0003.020 40, 98, 99, 126

- Rozkaz vydán, aby vojsko do kostela táhlo / A command was made for the army to enter church  
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- Rozvažte si, křesťané, co láska způsobí / Consider Christians, what love can cause  
MZK VK-0000.778,přív.15 100, 101, 126
- Sem, Čechové, k poslouchání, pojdte, milí vlastenci / Come closer, Czechs, listen, dear patriots  
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- Slyšte, blondýni i brunetové, zrzavé i černé brunety / Listen, blonds, brunettes, and redheads 110, 111
- Slyšte přesmutné noviny, přežalostné zpívání / Listen to sad news, to a pitiful song  
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- Slyšte, křesťané pobožní, o příběhu přehrozném! / Pious Christians, listen to a dreadful story  
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- Slyšte zprávy, jež přichází nám do naší krajiny / Listen to the news that came to our country  
MZK VK-0008.642 56, 127
- Smutným hlasem budu zpívat, tež si smutně stěžovat / I'm going to sing in a sad voice, I'm going  
to complain in a sad tone MZK VK-0000.731,přív.1 50, 126
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- Tobě, Echo, si stěžovat budu mé trápení / In you, Echo, I will confide about my hardship  
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EÚB A 284/21; EÚB A 905/34 37, 78, 79, 120
- Trestal kovář syna svého, že pýchu provodil / A black smith punished his son for his pride  
EÚB A 1471/4 78, 121
- Ty překrásná země Ameriko, kdybys ty nebyla tak daleko / America, you beautiful country,  
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- V tom háječku při zámečku zpíval krásně slaviček / A nightingale was singing in that grove  
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- EÚB A 19/74 *Všeci lidé doma spějí*. Tune imprint: *Vím já jeden krásný zámek*. Strání, written down by Alois Doufalík, 1906. EÚB, sign. A 19/74.
- EÚB A 20/94 *Všecko mne sužuje, všecko mne trápí*. Nikolčice, written down by Jan Dostál, sung by František Lízal, 1907. EÚB, sign. A 20/94.
- EÚB A 43/85 *Všecko se raduje, všecko se trápí*. Ivančice, written down by Hynek Bim, sung by Táborská, 1898. EÚB, sign. A 43/85.
- EÚB A 204/242 *Jaké bolesti, v srdci těžkosti, když na mě přišlo po Velké noci*. Brno, written down by Bohuslav Indra, sung by Josef Hochman, 1930. EÚB, sign. A 204/242.
- EÚB A 284/21 *Trestal koval syna sveho, že pychu provodí*. Poruba, sung by Helena Salichová, [round 1922]. EÚB, sign. A 284/21.
- EÚB A 301/19 *A, á, á, každá žena zlá*. Valašské Klobouky, written down by Františka Kyselková, sung by Anna Hendrychová, 1926. EÚB, sign. A 301/19.
- EÚB A 509/5 *Barboro, panenka svatá*. Mariánské Hory, written down by František Lýsek, sung by František Košťál, 1941. EÚB, sign. A 509/5.
- EÚB A 513/1 *Á á á, každá žena zlá*. Ruda nad Moravou, written down by Anežka Šulová and Olga Hrabalová, sung by Anežka Šulová, 1954. EÚB, sign. A 513/1.
- EÚB A 880/14 *Častokrát sem chodil k svojí Lenorce*. Jesenec, written down by Jan Poláček, sung by Terezie Hejnová, 1955. EÚB, sign. A 880/14.
- EÚB A 880/29 *Všecko mne sužuje, všecko mne trápí*. Krasice, written down by Jan Poláček, sung by Růžena Janková, 1954. EÚB, sign. A 880/29.
- EÚB A 880/46a *Děvčátko krásny šlo na pot' k jednému klašteru*. Do hanáckého dialektu přeložil dle možnosti Jan Zbořil 9. září 1950. Prostějov, Jan Poláček's collection, 1954. EÚB, sign. A 880/46a.
- EÚB A 880/143 *Vzhůru chaso eisenborská*. Prostějov, written down by Jan Poláček, sung by Jan Zbořil, 1954. EÚB, sign. A 880/143.
- EÚB A 880/192 *V Klenovicích narozený bydlel řezník vyučený*. Štarnov, written down by Jan Poláček, sung by Jan Doseděl, 1955. EÚB, sign. A 880/192.
- EÚB A 905/34 *Trestal koval syna sveho, že pychu provodí*. Polanka nad Odrou, written down by Milan Salich, sung by Helena Salichová, 1954. EÚB, sign. A 905/34.
- EÚB A 937/81 *Pročs mne, Bože, na svět stvořil*. Pačlavice, written down by Jan Poláček, sung by Anežka Mlčochová, 1956. EÚB, sign. A 937/81.
- EÚB A 1163/695 *Jaké neštěstí, srdce bolesti, když na mne přišli o Velkonoci*. Lišeň, written down by František Svoboda, sung by Josef Hanuš, František and Eduard Elpl, [round 1910]. EÚB, sign. A 1163/695.

- EÚB A 1185/1 *Poslyšte, páni, moje zpívání, s duší laskavou*. Malenovice, written down by Karel Vetterl, sung by Ferdinand Kříž, 1963. EÚB, sign. A 1185/1.
- EÚB A 1240/118 *Truchlivý příběh, který se stal v dědině Habrovanech blíž městečka Rousínova v okršku vyškovském roku 1850*. Incipit: *Zastavte se, prosím nyní, mládenci, panny rozmilí*. No tune imprint. No place of publishing. No name of the printer, *vytištěno roku tohoto*. Opis textu kramářské písně ze špalíčku Bedřicha Dvořáka, rolníka a obecního knihovníka v Klenovicích na Hané. Klenovice, written down by Jan Poláček, round 1957. EÚB, sign. A 1240/118.
- EÚB A 1406/39 *Barboro, patronko svatá*. Louky (Karviná), written down by Václav Stuchlý, sung by Žofie Monczková, 1966. EÚB, sign. A 1406/39.
- EÚB A 1471/4 *Trestal kovář syna svého, že pýchu provodil*. Mniší, written down by Leoš Janáček, sung by Josef Křístek, 1891. EÚB, sign. A 1474/4.
- EÚB E 16/9 *Nová píseň. Jak v Hrabovanech otec zamordoval svoju manželku a 3 dítky*. Incipit: *Zastavte se, prosím, nyní, mládenci, panny rozmilí*. No tune imprint. Skalica, Jozef Teslík, [1897–1932]. EÚB, sign. E 16/9. No entry in ČNB.
- EÚB E 21/1–30 [1] *Nova píseň o burginy*. Incipit: *Všecko mne sužuje, všecko mne trápí*. No tune imprint. Olomouc, Antonín Halouzka, 1858. EÚB, sign. E 21/1–30 [1]. No entry in ČNB.
- JMM V 609 *Píseň pražanská o nynější nouzi o peníze*. Incipit: *Já mám nouzi o peníze*. Tune imprint: *Já mám ženu nakáranou*. Praha, no name of the printer, 1849. JMM, inv. number V 609. No entry in ČNB.
- KNM 27 C 27 *Pravdivý hrozný příběh o překrutném země třesení leta 1755, dne 1. listopadu, a to skoro celého tak velkého slavného města Lizabonu v Portugalsku i královské rezidenci*. Incipit: *Ach! Pohni se, ó srdce, pravou outrpností*. Tune imprint: *Spívá se jako: Pozdraven bud', Františku*. Litomyšl, [Antonín Kamenický], [1756]. KNM, sign. 27 C 27. K14633.
- KNM 27 H 208 *Písně dvě nově vojanské [...]* Incipit: *O Fortuno má přemilá, co jsi dokázala*. Tune imprint: *Trubackou notou*. No place of publishing, no name of the printer, [after 1757]. KNM, sign. 27 H 208. K13378.
- KNM KP A 325/2 *Truchlivá píseň aneb Žalostné loučení jistého vojáka ve francouzské vojně*. Incipit: *Ach! Žalostný a lítostný časové nám nastali*. Tune imprint: *Spívá se jako: O srdce nejfalešnější! etc*. No place of publishing, no name of the printer, [1790–1810?]. KNM, sign. KP A 325/2. K09874. Available at [http://www.spalicek.net/apps/index.php?recordId=KP\\_A\\_325\\_2](http://www.spalicek.net/apps/index.php?recordId=KP_A_325_2).
- KNM KP R. Hlava 2595 *Písnicka nová o nynější modě a staročeský upřímnosti*. Incipit: *Jest se čemu podiviti, co se v tom světě děje*. Tune imprint: *Když pak přijde or O, Apollo*. Praha, Jan Julius Jeřábek, [1700–1750]. KNM, sign. KP R. Hlava 2595. K13462.
- MJH K 4595 H.: *Cukr*. Incipit: *Co se stalo v kanceláři, že tatíček se tak tváří*. No tune imprint. Jindřichův Hradec, A. Landfras syn, [1899–1902]. MJH, sign. K 4595. No entry in ČNB.
- MMNP H 14310/b *Vražedná píseň pro divoké mládenci a krotké panny*. Incipit: *Častokrát jsem chodil k svojí milence*. Notation. Nova Paka, written down by Jan Emanuel Jankovec, 1940. MMNP, inv. number H 14310/b.
- MVJ Ji-20/C/373 *Rudolf Hora: Nepěkná píseň o tom plivání a o vynálezu „zdravotních plivátek“*. Incipit: *Plívat na zem nesmi v Praze ani malé robátko*. Tune imprint: *Švábi lezou do kvartýru*. Praha, Julius Janů, [turn of the 19<sup>th</sup> a 20<sup>th</sup> century]. MVJ, inv. number Ji-20/C/373. No entry in ČNB.

- MZK VK-0000.015,přív.32 *Nová píseň pro mládenci a panny*. Incipit: *Do Brna široká cesta, pěkně ušlapaná všecka*. No tune imprint. Jindřichův Hradec, Jozef Landfras, [1<sup>st</sup> quarter of the 19<sup>th</sup> century]. MZK, sign. VK-0000.015,přív.32. No entry in Knihopis, ČNB.
- MZK VK-0000.032,přív.12 *Chvalitebná píseň o řemeslnících, pro špás a vyražení mysle na světlo vydaná*. Incipit: *Hej, pani řemeslnici, budu vam spivati*. No tune imprint. Znojmo, F. M. Lenk, 1860. MZK, sign. VK-0000.032,přív.12. No entry in ČNB.
- MZK VK-0000.034,přív.41 *Nová píseň o hrozném povětrí, který se stalo dne 6. máje v městě Hunčově 1863*. Incipit: *Žalostnou věc poslechněte, křesťané roztomilí*. No tune imprint. Olomouc, Antonín Halouska, [1863]. MZK, sign. VK-0000.034,přív.41. No entry in ČNB.
- MZK VK-0000.050,přív.20 *Krásná píseň dvou zamilovaných*. Incipit: *Ach, prší, prší rosička, spaly by moje očička*. No tune imprint. Skalica: [Škarnicl], [1831–1840]. MZK, sign. VK-0000.050,přív.20. No entry in ČNB.
- MZK VK-0000.053,přív.111 *Nová píseň o sázení do loterie*. Incipit: *Poslechněte, budu zpívat o loterii*. No tune imprint. [Litomyšl], [Jan Tureček], 1824. MZK, sign. VK-0000.053,přív.111. No entry in ČNB.
- MZK VK-0000.077,přív.26 *Nová píseň o stavu vojenském*. Incipit: *Allou, páni muzikanti, zahrajte mi nahoru*. No tune imprint. Litomyšl, Josefa Bergrova, [1866]. MZK, sign. VK-0000.077,přív.26. No entry in ČNB.
- MZK VK-0000.092 *Píseň Hanáka veselého*. Incipit: *Nic sobě nehořekujme, milí Hanáce*. No tune imprint. Skalica, F. X. Skarnicl, 1866. MZK, sign. VK-0000.092. No entry in ČNB.
- MZK VK-0000.103,přív.23 *Nová píseň o dobré ženě za příklad vydaná*. Incipit: *Jak jsem já šťastný rok dočkala a který jsem dávno čekala*. Tune imprint: *Zpíva se jako: Vítám tebe z cesty, Šimone etc*. Nový Bydžov, no name of the printer, [1871–1875]. MZK, sign. VK-0000.103,přív.23. No entry in ČNB.
- MZK VK-0000.109,přív.7 *Nová píseň mládencům a pannám*. Incipit: *Děvčátko krásné šlo na pouť, k jednomu klášteru*. Tune imprint: *Zpívá se obzvláštní notou*. Praha, Matěj Hollaur, 1789. MZK, sign. VK-0000.109,přív.7. K11455.
- MZK VK-0000.133,přív.8 *Truchlivý zpěv o zhozném požáru českého NÁRODNÍHO DIVADLA v Praze, dne 12. srpna 1881*. Incipit: *Sem, Čechové, k poslouchání, pojdte, milí vlastenci*. Tune imprint: *Napěv jako: O požáru města Maria Zell*. Velvary, Josef Benda, [1881]. MZK, sign. VK-0000.133,přív.8. No entry in ČNB.
- MZK VK-0000.133,přív.89 *Nová píseň o ševcích*. Incipit: *Slyšte přesmutné noviny, přežalostné zpívání*. No tune imprint. Praha, Jan Spurný, [1861 a 1870]. MZK, sign. VK-0000.133,přív.89. No entry in ČNB.
- MZK VK-0000.135,přív.4 Jan Nepomuk Štěpánek: *Truchlivý příběh falšovníků bankocedul, totiž Jozefa Dytrycha, Mikulaše a Martina Ferdera, která dle poukazu 450. §. V. ř. s. h. k smrti odsouzení, a dne 6. června 1806 odpravení byli*. Incipit: *Poslyšte mě, milý lidé, co budu zpívati*. No tune imprint. Praha, František Jan Scholl, 1806. MZK, sign. VK-0000.135,přív.4. No entry in ČNB.
- MZK VK-0000.154,přív.6 *Žertovná písnička o štěstí v Americe pro milé krajany naše*. Incipit: *Lidinky, poslyšte směšné zpívání, jak se mají páni Amerikáni*. Tune imprint: *Rad bych se oženil, jde mi to těžce*. Jihlava, J. Rippl, 1856. MZK, sign. VK-0000.154,přív.6. No entry in ČNB.

- MZK VK-0000.216,přív.56 *Nová píseň o výměnkářích, pro obveselení mysle na světlo vydaná.*  
Incipit: *Žalostnou novinu nesu, ouzkosti, strachy se třesu.* Tune imprint: *Horo, horo, vysoká jsi.*  
Litomyšl, Jos. Bergrová, [1861–1870]. MZK, sign. VK-0000.216,přív.56. No entry in ČNB.
- MZK VK-0000.216,přív.66 *Píseň o čtyřnásobné vraždě dvou rodin Hrazdírové a Němcové, která se stala na silnici u Křtin blíže Brna.* Incipit: *Zastavte se prosím nyní, mládenci, panny rozmilí.*  
No tune imprint. Heřmanův Městec, Arnošt Chládek, [after 1907]. MZK, sign. VK-0000.216,přív.66.  
No entry in ČNB.
- MZK VK-0000.224,přív.7 *Nová píseň o hrozném mordu, který se stal u města Konice v kraji holomouckém 12. února roku 1861 v dědině Slyska nazvaný.* Incipit: *Poslyšte, panny, také mládenci, co jest se stalo u města Konice.* No tune imprint. Olomouc, Antonín Halouska, [1861].  
MZK, sign. VK-0000.224,přív.7. No entry in ČNB.
- MZK VK-0000.248,přív.33 *Hrozný příběh, který se stal v markrabství moravském mezi Brnem a Náměštěm, kdežto jistý kupec a popravní mistr od 10 loupežníků pomordování býti měli.* Incipit: *Zastav se, křesťane milý, poslyš zpívání mého.* Tune imprint: *Ukrutná smrt přehrozná.* Uherské Hradiště, no name of the printer, [1801–1820]. MZK, sign. VK-0000.248,přív.33. No entry in ČNB.
- MZK VK-0000.258,přív.69 *Nová píseň o mladém zahradníkovi, všem falešným milenkám k napomenutí vydaná.* Incipit: *Krásné děvčátko šlo smutně, vzdychaje, plakalo.* Tune imprint: *Má známou notu.*  
Praha, V. Šleret a M. Hollaur, 1789. MZK, sign. VK-0000.258,přív.69. K12710.
- MZK VK-0000.316,přív.1 *Novina jistá a pravdivá, kteráž se stala léta 1682 Den svatého Antonína měsíce 17[téh]o dne ledna, a to v Království polském v městečku Vzápoři [...].* Incipit: *Křesťanský človče milý, pozastav se v tuto chvíli a poslyš noviny smutné, všemu světu přezalostné.* Tune imprint: *Zpívá se obecní notou.* [Litomyšl], [Daniel Vojtěch Kamenický], 1681. MZK, sign. VK-0000.316,přív.1. K06306.
- MZK VK-0000.316,přív.2 *Novina jistá a pravdivá, kteráž se stala za Rejnem Kolinem ve vsi Gelbdorffě milí odtud [...].* Incipit: *Poslechněte, lidé milí, křesťané, této noviny, co se při Rejně [K]olině stalo, věřte jinak není.* Tune imprint: *Zpívá se obecní notou.* [Litomyšl], [Daniel Vojtěch Kamenický], 1703.  
MZK, sign. VK-0000.316,přív.2. No entry in Knihopis.
- MZK VK-0000.322,přív.3 *Nová píseň o Božím znamení.* Incipit: *Poslechněte, o křesťané, žalostné noviny.*  
No tune imprint. Skalica, no name of the printer, [1801–1820]. MZK, sign. VK-0000.322,přív.3. K12791.
- MZK VK-0000.340,přív.1 *Píseň o strašlivém soudu Páně.* Incipit: *Poslyšte, věrní křesťané, o strašlivém soudu Páně.* Tune imprint: *Barboro, panenka svatá.* Olomouc, [Josefa Hirnleová], [1751–1800].  
MZK, sign. VK-0000.340,přív.1. K07692.
- MZK VK-0000.340,přív.6 *Píseň nová pobožná k svatému Isodorovi, vyznávači.* Incipit: *Zastav se, sedláčku milý, pozoruj maličkou chvíli.* Tune imprint: *Barboro, panenka svatá.* Olomouc, Josefa Hirnlová, 1786. MZK, sign. VK-0000.340,přív.6. No entry in Knihopis.
- MZK VK-0000.343,přív.2 *Nová píseň o velkém neštěstí, které se stalo v uherské zemi, v hlavním městě Peštu, skrze náramnou povodeň, jenž přes 2000 domů zbořila a přes 2000 lidu o život připravila měsíce března 1838.* Incipit: *Ach! Ustrňte se, křesťané, poslechněte věci hrozná.* No tune imprint. No place of publishing, no name of the printer, [1838]. MZK, sign. VK-0000.343,přív.2. No entry in ČNB.
- MZK VK-0000.349,přív.18 *Václav Semerád z Dolních Kralovic: Nová píseň o nešťastné lásce.*  
Incipit: *V háječku zeleném vine se potůček.* No tune imprint. Praha, Julius Janů, [1890].  
MZK, sign. VK-0000.349,přív.18. No entry in ČNB.

- MZK VK-0000.383,přív.26 *Nová píseň mládencům a pannám k spěvu vydaná. Čtyři koně ve dvoře.*  
Incipit: *Čtyři koně na dvoře, žádnej s nima nevoře.* No tune imprint. [Jihlava], [Fabián Beinhauer], [1801–1820]. MZK, sign. VK-0000.383,přív.26. No entry in Knihopis, ČNB.
- MZK VK-0000.412,přív.6 *Nová píseň o hrozně vraždě, která jest spáchaná v krajině polské v roku 1865.*  
Incipit: *Poslechněte, ó křesťané, tento příběh truchlivý.* Tune imprint: *Zpívá se jako: Smutnou píseň začínáme.* Chrudim, Stanislav Pospíšil, [1865]. MZK, sign. VK-0000.412,přív.6. No entry in ČNB.
- MZK VK-0000.425,přív.25 *Zpěv hrdinského vojína českého.* Incipit: *Vzdálená jsi, moje milená, za horama jediná.* No tune imprint. Litomyšl, Josefa Bergrová, 1868. MZK, sign. VK-0000.425,přív.25.  
No entry in ČNB.
- MZK VK-0000.437,přív.31 *Píseň nová o starých dívkách k spěvu a ukrácení času na světle vydaná.*  
Incipit: *Ach, já zarmoucená, co jsem se dočkala.* Tune imprint: *Spívá se jako: Konec je chodění, moje potěšení, nepůjdu již více etc.* No place of publishing, no name of the printer, [1801–1820].  
MZK, sign. VK-0000.437,přív.31. No entry in Knihopis, ČNB.
- MZK VK-0000.438,přív.3 *Kratochvilná píseň Kdo by chtěl napsati ženskou maniru.* Incipit:  
*Častokrát jsem chodil k moji Lenorce.* No tune imprint. Nový Bydžov, Karel Kastránek, [1870].  
MZK, sign. VK-0000.438,přív.3. No entry in Knihopis, ČNB.
- MZK VK-0000.451,přív.18 *Nová píseň o hrozně povodni u města Vídně.* Incipit: *Křesťané rozmilí, poslechněte nyní, ten příběh povodní.* No tune imprint. Praha, no name of the printer, 1830.  
MZK, sign. VK-0000.451,přív.18. No entry in ČNB.
- MZK VK-0000.463,přív.9 *Píseň o hrozně povodni, která stíhla roku 1872 velkou část země české.*  
Incipit: *Křesťané předrazí, pošlyšte strašnou zvěst, jakými svízeli vlast naše jata jest.*  
Tune imprint: *Zpívá se jako: Polepšme se, lidé etc.* Chrudim, S. Pospíšil, [1872].  
MZK, sign. VK-0000.463,přív.9. No entry in ČNB.
- MZK VK-0000.464,přív.21 *Sklamaný ženich. Píseň pro mladý svět.* Incipit: *Ach, pošlyšte, milý páni, co se v pravdě stalo.* Tune imprint: *Zpívá se jako: Sil jsem proso na souvratí.* Praha, vdova Jana Spurného, 1861. MZK, sign. VK-0000.464,přív.21. No entry in ČNB.
- MZK VK-0000.464,přív.75 *Píseň světská pro dívky i hoši.* Incipit: *Co pak mládenci děláte, že přes zahradu běháte.* Tune imprint: *Zpívá se jako: Co pak ty naši dělají?* Praha, Antonín Renn, 1858.  
MZK, sign. VK-0000.464,přív.75. No entry in ČNB.
- MZK VK-0000.467,přív.25 *Píseň ke sv. Panně Barboře, za šťastnou smrt.* Incipit: *Barboro, panenke svatá, pro Kristovo jméno státá.* Tune imprint: *Barboro, panenke svatá.* No place of publishing, no name of the printer, [1800]. MZK, sign. VK-0000.467,přív.25. K07525.
- MZK VK-0000.477,přív.3 *Veselá chasa mlynářská. Jemný zpěv pro obveselení mysle.* Incipit: *Blahé řemeslo mlynářsky jest veselé nade všecky.* Tune imprint: *Ach, Herr Jegrle.* Chrudim, S. Pospíšil, 1864.  
MZK, sign. VK-0000.477,přív.3. No entry in ČNB.
- MZK VK-0000.477,přív.12 *Jemná píseň o slícném mlynáři.* Incipit: *V tom háječku při zámečku zpíval krásně slaviček.* Tune imprint: *Zpívá se jako: Pročs mě, Bože, na svět stvořil etc.*  
Litomyšl, A. Augusta, 1858. MZK, sign. VK-0000.477,přív.12. No entry in ČNB.
- MZK VK-0000.485,přív.15 *Jistý strašlivý příběh, který se stal v království uherském mezi Skalici a Bystřicí, co se z písňe lépe vyrozumí.* Incipit: *Zastav se, křesťane milý, poslyš zpívání mého.*  
Tune imprint: *Ó lásko, rozkoš očí.* No place of publishing, no name of the printer, [after 1844].  
MZK, sign. VK-0000.485,přív.15. No entry in ČNB.

- MZK VK-0000.525,přív.36 *Nová píseň o stavu manželském*. Incipit: *Slyšel jsem slavička, líbezného ptáčka*. No tune imprint. [Kutná Hora?], no name of the printer, [1781–1800]. MZK, sign. VK-0000.525,přív.36. No entry in Knihopis.
- MZK VK-0000.560,přív.29 František Hais: *Nová píseň o nynějším zemětřesení, dne 6. března 1872, které má býti předchůdce velké komety, jenž objeviti se má o tomto roce i nad vlastní naší českou*. Incipit: *Pozastavte se, krajani, slyšte moje zpívání*. Tune imprint: *Dle nápěvu: O láska, rozkoš očí, aneb O Maria, moje žádost*. Praha, Jan Spurný, 1872. MZK, sign. VK-0000.560,přív.29. No entry in ČNB.
- MZK VK-0000.575,přív.7 *Nová pobožná písnička o svatým Janu Nepomuckým, patronu českým*. Incipit: *Sem, sem podte, nemeškejte*. Tune imprint: *Přesmutná jest ta hodina*. Kutná Hora, Jiří Kyncl, [1740?]. MZK, VK-0000.575,přív.7. No entry in Knihopis.
- MZK VK-0000.575,přív.51 *Písničky nové pobožné, o nestálosti, bídě a marnosti života lidského. K nimžto přidaná jest píseň k sv. panně Barboře za šťastné skonání*. Incipit: *Barboro, panenka svatá, pro Kristovo jméno státá*. Tune imprint: *Má svou notu*. [Praha], no name of the printer, [1701–1725]. MZK, sign. VK-0000.575,přív.51. No entry in Knihopis.
- MZK VK-0000.611,přív.2 *Příkladná píseň o jednom pyšným synu, který v starosti otce svého proklínal skrze napomínání*. Incipit: *Poslechněte, všickni lidé, co budu zpívati*. Tune imprint: *Jako: Zaplat' mně, sedláku, službu mou*. No place of publishing, no name of the printer, [1780–1884]. MZK, sign. VK-0000.611,přív.2. No entry in Knihopis.
- MZK VK-0000.618,přív.30 *Nová píseň o hrozném povodni u města Vidně v roku 1830*. Incipit: *Křesťané rozmilí, poslechněte nyní ten příběh povodní, který jest pravdivý*. Tune imprint: *Má známou notu*. No place of publishing, no name of the printer, [1830]. MZK, sign. VK-0000.618,přív.30. No entry in ČNB.
- MZK VK-0000.620,přív.49 *Nová píseň o náramném sněhu v ruské zemi a o strašném ohni v Moskvě, kdežto nynějšího roku 1838 tak mnoho sněhu napadlo*. Incipit: *Poslechněte, o křesťane, jak se dotkla ruka Páně*. No tune imprint. No place of publishing, no name of the printer, [1838]. MZK, sign. VK-0000.620,přív.49. No entry in ČNB.
- MZK VK-0000.635,přív.11 *Píseň nová o nesvorných manželích*. Incipit: *Šťastné dobrétro vinšuji velebnému pánu*. No tune imprint. [Skalica?], [Škarnic?], [1830–1880]. MZK, sign. VK-0000.635,přív.11. No entry in ČNB.
- MZK VK-0000.684,přív.6 *Chválozpěv o zemských jablkách*. Incipit: *Pochval každý jazyk Boha za dobrodíní tak mnohá*. Tune imprint: *Má známou notu*. No place of publishing, no name of the printer, [1760]. MZK, sign. VK-0000.684,přív.6. No entry in Knihopis.
- MZK VK-0000.696,přív.20 *Veselá píseň o holčičkách v Americe*. Incipit: *Ty překrásná země Ameriko, kdybys ty nebyla tak daleko*. Tune imprint: *Jaro nám nastává, kratochvíle*. Znojmo, M. F. Lenk, [1855–1863]. MZK, sign. VK-0000.696,přív.20. No entry in ČNB.
- MZK VK-0000.709 *Nová píseň mladencum a pannám pro obveselení mysle a ukrácení času na světlo vydaná*. Incipit: *Moje radostné myšlení, když na tě vzpomenu*. Tune imprint: *Zpívá se jako: Tobě, echo, si stěžovat etc*. Chrudim, Josef Košina, 1831. MZK, sign. VK-0000.709. No entry in ČNB.
- MZK VK-0000.726,přív.24 *Auslegung der französischen Karten, welche ein gemeiner Soldat in der Kirche anstatt des Gebeth-buches gebraucht*. [Morava?, Slezsko?], no name of the printer, [1820?]. MZK, sign. VK-0000.726,přív.24. No entry in ČNB.

- MZK VK-0000.727 *Abeceda ženská, v píseň uvedena, zlým ženám k napravení na světlo vydaná.*  
 Incipit: *A, a, a, mnohá žena zlá.* No tune imprint. Skalica, Škarnicl, synové, 1868.  
 MZK, sign. VK-0000.727. No entry in ČNB.
- MZK VK-0000.727, přív.38 *Nová píseň o krinolíně.* Incipit: *Nesčastná krynolína, srdce moje omína.*  
 No tune imprint. Skalica, synové F. X. Škarnicla, 1868. MZK, sign. VK-0000.727, přív.38.  
 No entry in ČNB.
- MZK VK-0000.731, přív.1 *Nová píseň umíraj[í]cí milouky (sic).* Incipit: *Smutným hlasem budu zpívat, tež si smutně stěžovat.* No tune imprint. Litomyšl, František Berger, 1848.  
 MZK, sign. VK-0000.731, přív.1. No entry in ČNB.
- MZK VK-0000.770, přív.27 *Nová píseň pro obveselení mysle sedláka.* Incipit: *Pravdivou píseň zaspívám a všem v známost uvedu.* No tune imprint. Skalica, no name of the printer, [1807–1859].  
 MZK, sign. VK-0000.770, přív.27. No entry in ČNB.
- MZK VK-0000.774, přív.4 *[Chvála] sedláků pracovitých, kterak pracně pro všeliký lid chleb dobývati musejí.* Incipit: *Nemůž mnohý pochopiti, co sedlák skusí, pracně svůj chleb a svou živnost dobývat musí.* Tune imprint: *Má známou notu.* Praha, u Hrabovských dědiců, [1793–1850].  
 MZK, sign. VK-0000.774, přív.4. No entry in Knihopis, ČNB.
- MZK VK-0000.778, přív.15 *Truchlivá píseň o jednom zamilovaném [kuršmídu].* Incipit: *Rozvažte si, křesťané, co láska způsobí.* No tune imprint. No place of publishing, no name of the printer, [1831–1850]. MZK, sign. VK-0000.778, přív.15. No entry in ČNB.
- MZK VK-0000.792, přív.4 *Nová píseň o severní železnici.* Incipit: *Vzhůru chaso eisenborská.*  
 No tune imprint. Litomyšl, Josefa Bergerová, 1871. MZK, sign. VK-0000.792, přív.4.  
 No entry in ČNB.
- MZK VK-0000.792, přív.15 *Novina jistá a pravdivá o jednom vojáku, který přijeda z vojny k otci svému mlynáři blíž Znojma.* Incipit: *Ach, poslechněte, křesťané, věci divné neslýchané.*  
 Tune imprint: *Barboro, panenka svatá.* No place of publishing, no name of the printer, [1851–1880]. MZK, sign. VK-0000.792, přív.15. No entry in ČNB.
- MZK VK-0000.794, přív.10 *Nová píseň na příklad rodičům a dítkám na světlo vydaná.* Incipit: *Poslyšte, manželové, který dítky máte.* No tune imprint. Těšín, no name of the printer, [1806–1886].  
 MZK, sign. VK-0000.794, přív.10. No entry in Knihopis.
- MZK VK-0001.363 *Nová píseň o Kovaříkovi, který 1799. roku v Bohounovské vsi chycen a 12. feb. do Prahy přivezen byl.* Incipit: *Každý dobrý poslyšte, co jest se přitrefilo.* Tune imprint: *Radujte se, sedláci.* Pardubice, [Ignác Václav Dekrt], 1799. MZK, sign. VK-0001.363.  
 No entry in Knihopis, ČNB.
- MZK VK-0003.020 *Nová píseň všem kuřákům a šňupákům obětovaná.* Incipit: *Přistupte ke mně blíž, tabáčníci.* No tune imprint. [Litomyšl], no name of the printer, [1781–1835].  
 MZK, sign. VK-0003.020. No entry in Knihopis, ČNB.
- MZK VK-0004.815 *Nová píseň mládeňcům a pannám obveselení mysle na světlo vydaná.* Incipit: *Mé dítě, pověz, jak mám znát o tvého milého.* No tune imprint. [Litomyšl], Václav Tureček, [1779–1822]. MZK, sign. VK-0004.815. K11487.
- MZK VK-0005.294 *Nová píseň o Zezulince.* Incipit: *Žezulinko, kde jsi byla, žes tak dlouho nekukala.*  
 No tune imprint. Litomyšl, Jos. Bergrová, 1867. MZK, sign. VK-0005.294.  
 No entry in ČNB.

- MZK VK-0006.366 *Píseň světská aneb Pozdě bycha honit*. Incipit: *Jen dost malé zvěděni chtěla bych mít mínění tvého, amante můj*. Tune imprint: *Má obzvláštní notu*. Skalica, no name of the printer, [1810–1848]. MZK, sign. MZK VK-0006.366. No entry in ČNB.
- MZK VK-0006.911 *Píseň světská aneb Pozdě bycha honit*. Incipit: *Přijdu-li, kde ty sedíš, škaredě na mne hledíš*. No tune imprint. Chrudim, S. Pospíšil, [1857–1870]. MZK, sign. VK-0006.911. No entry in ČNB.
- MZK VK-0007.131 *Cesta vojáka do vlachské války v roku 1859*. Incipit: *Jaké bolesti, v srdci těžkosti, když na mě přišlo o Velikonoci*. No tune imprint. Znojmo, M. F. Lenk, [1859]. MZK, sign. VK-0007.131. No entry in ČNB.
- MZK VK-0008.642 *Žalostná píseň o pěti sirotkách a zázračném pacholeti, které jedna macocha na svět přivedla v městě Opoli v Zemi pruské dne 13. listopadu roku 1866*. Incipit: *Slyšte zprávy, jenž přichází nám do naší krajiny*. No tune imprint. [Jihlava], Jan Rippl, [1866]. MZK, sign. VK-0008.642. No entry in ČNB.
- MZK VK-0008.644 *Vypsání dalece rozhlášeného a známého doktora Fausta*. Incipit: *Slyšte, křesťané pobožní, o příběhu přehrozném!* No tune imprint. No place of publishing, no name of the printer, [1801–1900]. MZK, sign. VK-0008.644. No entry in ČNB.
- MZK VK-0008.645 František Hais: *Tajemství klášterní události Barbory Ubrykové v klášteře bosých karmelitánek v Krakově*. Incipit: *Ach, ustrňte se tvorové, lidé pod sluncem živlové*. Tune imprint: *Vzhůru vstaňte, vojínové*. Praha, Jan Spurný, [1869]. MZK, sign. VK-0008.645. No entry in ČNB.
- MZK VK-0011.234 *Nová píseň. Půlnoční prohlídka*. Incipit: *Když dvanáct temně zvučí, vstane tambor z hrobu*. Tune imprint: *Tam v štěpnici v Šenbrunu. Dva nové zpěvy: První Tichý pohřeb*. Incipit: *Jednou dobou v Bádnu městě*. Tune imprint: *V borovém na skále hájí. Karbaník v kostele*. Incipit: *Rozkaz vydán, aby vojsko do kostela táhlo*. Tune imprint: *Ja jsem tě Honzíčku dobře slyšela*. Praha, no name of the printer, 1845. MZK, sign. VK-0011.234. No entry in ČNB.
- MZK ST1-0145.400, přív.58 *Libý spěv pro mládenci a panní v čas radosti*. Incipit: *O hřebíčku zahradnický*. No tune imprint. No place of publishing, no name of the printer, [1801–1850]. MZK, sign. ST1-0145.400, přív.58. No entry in Knihopis, ČNB.
- MZK STS-0036.352 *Písničky k Blahoslavené Panně Mariji proti ouhlavnímu nepříteli Turku. K nímž jest přidaná píseň o sv. Barboře*. Incipit: *Barboro, Panenko svatá, pro Kristovo jméno státá*. Tune imprint: *O gloriosa domina*. Brno, František Ignác Sinapi, 1697. MZK, sign. STS-0036.352. K13753.
- MZK STS-0450.080 *Novina velmi příkladná o dvouch manželích, kteří jen jednu dceru nedobře zvedenou a Boha prázdnou měli*. Incipit: *Jak hrozné noviny předivně slyšíme, avšak si to mnozí za smích pokládáme*. Tune imprint: *Amen staniž se tak, všemohoucí Pane*. Litomyšl, [Antonín Vojtěch Kamenický], 1771. MZK, sign. STS-0450.080. No entry in Knihopis.
- MZK STS-0559.370 *Spasitedlné skrz libezný spěv s duši rozmlouvání o kříži všelikého stavu a povolání lidí, kterýžto sám Kristus Pán k spasení duši nám [k] spasitedlnému potěšení zanechatí ráčil*. Incipit: *Probuďte se ze sna, lidé, pilně nastavte uši*. Tune imprint: *Jako: Šel jsem jednou do hájičku etc*. Litomyšl, [Antonín Josef Kamenický], 1774. MZK, sign. STS-0559.370. No entry in Knihopis.
- MZK STS-0559.401 *Píseň nová aneb kometa hrozná a strašlivá, která roku 1770 v Moškovské zemi se spatřovala, kdežto tam obyvatelé do hrozného strachu přivedla*. Incipit: *Poslechněte, ó křesťane, věci hrozné, neslychané*. Tune imprint: *Barboro, panenka svatá*. Litomyšl, [Antonín Vojtěch Kamenický], 1771. MZK, sign. STS-0559.401. K09627.

- MZM ST 513 *Kratochvílná píseň pro obveselení mysli mládencům a pannám*. Incipit: *Vdejte mě, maticko, dokud jsem mladá*. Tune imprint: *Rád bych se oženil, jde mi to těžce*. Znojmo, M. Hofmann, 1853. MZM, inv. number ST 513. cnb002182616.
- MZM ST 2108 *Kratochvílná píseň, o novém ajzenbonu z Brna do Prahy*. Incipit: *Tak jest teď na světě*. No tune imprint. No place of publishing, no name of the printer, 1847. MZM, inv. number ST 2108. No entry in ČNB.
- NK 54 J 001844/adl.2 *Nová abeceda na zlé děvečky, v kteréj vypisuje se jejich paráda v kroji a pejcha*. Incipit: *Kam si se poděla, česká láska*. Tune imprint: *Spívá se jako: Proč kvílíš, mé srdce, proč se tak trápíš?* No place of publishing, no name of the printer, [1787]. NK, sign. 54 J 001844/adl.2. K00048.
- RML D-367 *Nová píseň o řemeslnících, kteří pracují na železnici*. Incipit: *Aiznponské tovaryši, kterak nám to dobře sluší*. No tune imprint. Litomyšl, Vladimír Augusta, [after 1889]. RML, inv. number D-367. No entry in ČNB.
- RML D-427 *Nová píseň mládencům a pannám*. Incipit: *Děvčátko krásné šlo na pouť k jednomu klášteru*. No tune imprint. Litomyšl, Vladimír Augusta. RML, inv. number D-427. No entry in ČNB.
- RML D-430 J.: *Nejnovější píseň: Lokálka*. Incipit: *Na drahách kdekoliv o život běží*. Tune imprint: *Když jsem šel k své milé...; Kuráž, kuráž...* Litomyšl, Vladimír Augusta, [after 1891]. RML, inv. number D-430. No entry in ČNB.
- RML D-994 [14] *Nová píseň o nynějším přetvářeném kroji*. Incipit: *Poslyšte mne, panny, této hodiny*. Litomyšl, no name of the printer, 1798. RML, inv. number D-994, [14]. K09713.
- RML D-997 [4] *Nový zpěv k polepšení mládeže*. Incipit: *Kam ste se, časové, poděli*. No tune imprint. No place of publishing, no name of the printer, [1798–1858]. RML, inv. number D-997, [4]. K18981.
- RML D-1001 [49] *Josefa Štásná z Mlázic: Žertovná píseň o kafemlejnků*. Incipit: *Kde jsi, potěšení kafemlejnků*. No tune imprint. No place of publishing, no name of the printer, [1848–1866]. RML, inv. number D-1001, [49].
- RML D-1003 [26] *Nová píseň o chudé parádě*. Incipit: *V Praze, Vídni, v hlavních městech*. No tune imprint. No place of publishing, no name of the printer, [1796–1850]. RML, inv. number D-1003, [26]. No entry in Knihopis, ČNB.
- RML D-1252 [14] *Nová píseň o nynějším přetvářeném kroji*. Incipit: *Poslyšte mne, panny, této hodiny*. Tune imprint: *V sirobě bolestně sobě stěžuji*. Litomyšl, no name of the printer, 1844. RML, inv. number D-1252, [14]. No entry in ČNB.
- RML D-1274 *Píseň truchlivá o spáchané vraždě Marie Anny Grunerovy*. Incipit: *Pozastavte se maličko, o křesťane rozmilý, chci vám v krátkosti oznámit tento příběh pravdivý*. Tune imprint: *Rozpukni se srdce v těle, neb celé zemdené*. No place of publishing, no name of the printer, 1831. RML, inv. number D-1274. No entry in ČNB.
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- VMK ST 1498/B 59 *Smutný příběh, který se stal na panství milotickém, v dědině Svatobořicích*. Incipit: *Poslechněte mord ukrutný, a to v Svatobořicích*. No tune imprint. Skalica, Škarnicl, [after 1819]. VMK, inv. number ST 1498/B 59. No entry in ČNB.

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# List of Abbreviations

- AMB — Archiv města Brna / Brno Archive
- AV ČR — Akademie věd České republiky / Czech Academy of Sciences
- ČAVU — Česká akademie věd a umění / Czech Academy of Sciences and Art
- ČMKČ — Časopis Musea království českého / Journal of the National Museum
- ČNB — Česká národní bibliografie / Czech National Bibliography
- ČSAV — Československá akademie věd / Czechoslovak Academy of Sciences
- ESF MU — Ekonomicko-správní fakulta Masarykovy univerzity /  
The Faculty of Economics and Administration, Masaryk University
- EÚ AV ČR, v. v. i. — Etnologický ústav Akademie věd České republiky,  
veřejná výzkumná instituce / Institute of Ethnology, Czech Academy  
of Sciences, public research institution
- EÚB — Etnologický ústav AV ČR, v. v. i., detašované pracoviště Brno / Institute of Ethnology,  
Czech Academy of Sciences, public research institution, remote site Brno
- FF UK — Filozofická fakulta Karlovy univerzity /  
The Faculty of Arts, Charles University
- HM — Horácké muzeum Nové Město na Moravě /  
Horácké Museum, Nové Město na Moravě
- JMM — Jihomoravské muzeum ve Znojmě / South Moravian Museum, Znojmo
- KNM — Knihovna Národního muzea / Library of the National Museum
- MJH — Muzeum Jindřichohradecka Jindřichův Hradec /  
Museum of Jindřichohradecko, Jindřichův Hradec
- MMNP — Městské muzeum Nová Paka / Nová Paka City Museum
- MVJ — Muzeum Vysočiny Jihlava / The Museum of Vysočina, Jihlava
- MVS — Muzejní a vlastivědná společnost /  
The Museum and National History Society
- MZK — Moravská zemská knihovna v Brně / Moravian Library Brno
- MZM — Moravské zemské muzeum / Moravian Museum
- NK — Národní knihovna / National Library
- NLN — Nakladatelství Lidové noviny / Lidové noviny Publishing
- RML — Regionální muzeum v Litomyšli / Regional Museum in Litomyšl

- SNKLHU — Státní nakladatelství krásné literatury, hudby a umění /  
State Publishing of Fiction, Music and Art
- SPN — Státní pedagogické nakladatelství / State Pedagogical Publishing
- UISK — Ústav informačních studií a knihovnictví /  
Institute of Information Studies and Librarianship
- UJEP — Univerzita Jana Evangelisty Purkyně / Jan Evangelista Purkyně University
- VMK — Vlastivědné muzeum Kyjov / Museum of National History Kyjov
- VMO — Vlastivědné muzeum v Olomouci / Regional Museum in Olomouc

# Note to Transcription

Pavel Kosek – Věra Frolcová

For Czech broadside ballads, the method of transcription was used. Only in the sections on orthography was the method of transliteration employed. German citations from editions and secondary literature were kept in the original form.

## Transcription

Transcription is the conversion of an authentic text according to rules of modern Czech orthography, while preserving the language characteristics of the transcribed text. When formulating transcription rules we take the rules set by J. Vintr<sup>239</sup> as our point of departure. We state two general requirements:

1. to preserve language features, which are clearly evidenced in the language use of the period,
2. to allow phenomena of a purely orthographic nature.

For that reason, we preserve linguistic features typical of older developmental stages of the Czech language, spoken or dialect features: *písen, vojanský, o staročeský upřímnosti, pěknými veršičkami, pro dívky a hoši*. For the same reasons, we do not remove the composition of consonant sequences (*mučedlník*), hiatus *j* (*Mariji*) or gaps between words, illustrating gradual grammaticalisation (*v nově*). Further, we do not change the original vowel lengths if there is a clear evidence. A vowel length is for example preserved in the long forms in the soft pronoun declension, such as *jímž/nímž*, or in the root of selected words (*slíčný*). We preserve short vowels in hard pronouns in the singular masculine/neutral gender, in the instrumental case, e.g. *tim*, or in the instrumental case in the plural of the *i-* and *ja-*stem (*ouzkości*), in the prefix *při-* (*příklad*), or in diminutives (*slaviček*).

Capital letters are adjusted to modern Czech rules, though we preserve majuscules signalling religious reverence (*Bůh, Boží, Rodička, Matička, Panenka, Syn*). In a similar way, we adjust loanwords according to the modern Czech usage (*historický*), with the exception of authentic forms (*Rejn*). The names of printers are transcribed as to correspond to the usage

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239 Vintr 1998.

in Chyba's and Voita's dictionaries (*Koniáš, Sinapi*). Original abbreviations are written in full, or unified according to the modern Czech usage: *bl.*, *etc.* or *sv.* The original punctuation is replaced by modern Czech punctuation.

The recordings and documentation of broadside ballads written down and recorded from oral versions from the first half of the 20<sup>th</sup> century (in the collections of the remote department of the Institute of Ethnology, CAS, public research institution) are transcribed according to modern Czech orthography, though we preserve all dialect specifics including different vowel lengths.

## Transliteration

Transliteration is the conversion of a text, preserving the orthography system of the source text. There are no generally binding rules for the transliteration of older Czech texts. Yet in the Czech scholarly discourse we can encounter a conversion of a source text based on transliteration. If we compare such cases, it is striking how many fundamental differences there are in these transliterations, in the degree of preserving orthographic characteristics of the transliterated sources – for example, the method of converting old printings in *Knihopis* differs from the method employed in publishing the oldest Czech grammar.<sup>240</sup> Therefore, we formulate our own rules. Their formulation is based on two requirements:

1. to preserve orthography phenomena that are securely documented in the orthography usage of the period,<sup>241</sup>
2. to leave unchanged phenomena of a purely orthographical nature.

For these reasons, we distinguish specific letters that often have the character of allographs or graphemes <f>, <ł>, <ó>, <χ>, <š>, <γ>, <ů>. Following the original, we meticulously preserve accents and digraphic allographs (for example, <Cž> for /č/, <Rž> for /ř/, <γf>, <Sf> for /š/, the distribution of small and capital letters and the form of words of foreign origin. Similarly, we transliterate in the same way as in the original punctuation marks, including two forms of comma <,> </>, delimiter <=> and the symbol for marking section <¶>. We also preserve abbreviations, such as <ge<sup>o</sup>>, <ge<sup>v</sup>>, <tō>. However, we are relaxed about phenomena of a purely orthographic nature; thus we do not distinguish between various forms of diacritics (such as period, comma, swung dash, hacek / wedge to indicate soft pronunciation), we do not preserve ligatures, different size and type of Neo-gothic script. We usually preserve the text layout on the page – that is, the title, impression, division by line, division of word and others.

## Musical Notations of Broadside Ballads

The notation of broadside ballads, written down according to oral versions, comes from collections and specimens of the Brno remote department of the Institute of Ethnology, CAS, public research institution. Broadside ballads are transcribed in accordance with manuscript originals dating from the mid-20<sup>th</sup> century. The harmonic tunes respect the original key and incipit, including the incomplete melody scale; the transcript of the modal tune retains the

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240 Koupil, ed. 2019.

241 For its characteristics see the section *Language and Graphics*.

linear principle of the manuscript record melodies with sliders in each measure so as not to erase the peculiarities of the melody with the so-called fluctuating tones. The metrorhythmic structure was transcribed in a similar way. The recording of broadside ballads in free rhythm and rhythmic asymmetry follows the concept of the collector (and his or her musical education). All notated records were made from the singing of the first stanzas of the broadside ballad; the following verses are subject to an adaptive interpretive practice as is characteristic of broadside ballads.



# Summary

The catalogue to the exhibition entitled *The Wide Road to Brno. Broadside ballads with Secular Themes* was created to mark the exhibition of the same name to be held in the Dietrichstein Palace of the Moravian Museum from 4 September 2020 to 7 March 2021. It is one of the first outcomes of the five-year NAKI II project DG18P02OVV021 Broadside Ballads in the Historical Collections in Brno / Kramářské písně v brněnských historických fondech, which has brought together thirteen experts with various different specialisations from four professional workplaces: the Institute of Ethnology of the CAS, the Faculty of Arts of Masaryk University, the Moravian Library in Brno and the Moravian Museum. It is based primarily on the collections of the three Brno institutes involved in the project, although it also strives to portray the topic of secular broadside ballads in the broader context. The catalogue consists of two parts: an introductory explanatory section, followed by a section containing selected entries. The introductory explanatory section presents the phenomenon of secular broadside ballads in all its historical, cultural-historical, literary-historical, linguistic, ethnological and ethnomusicological contexts. The chapter entitled *Introduction to the History of Czech Secular Broadside Ballads* attempts to define the characteristic attributes inherent to the concept of secular broadsides, which are seen as a mass cultural phenomenon. It outlines the chronology of this phenomenon, presents alternative terminology, and explores the starting points of its development and its gradual transformation. The chapter entitled *Broadside Ballads as a European Phenomenon* notes foreign parallels of Czech secular broadsides, which it considers to be part of a global cultural trend. The chapter *Production, Sales, Broadside Ballads Performances* describes the technology used to print the text and visual parts of secular broadside ballads, as well as the paper format used. It explains the possible aspects of the distribution and reception of these songs, from the printer to the seller (broadside ballads writer / singer) through to the recipient. This part also mentions forms of sales (including the effort to regulate such sales) and the sale price. This chapter describes the characteristic attributes of the reception of secular broadsides: 1. live performances by (wandering) singers, 2. texts of broadside ballads stored by recipients in the form of so-called blocks. The chapter entitled *Language, Writing, Image, Melody* is focused on the various different aspects of the form and content of printed secular broadside ballads. The first part, entitled *Language and Graphics* presents the language and orthography of secular broadside ballads from a development perspective. The interpretation shows that until

the end of the 18<sup>th</sup> century broadside ballads were written in formal language, which carries a certain expressive element: although it partly adopts progressive forms of the period, it avoids dialectisms. It was not until the 19<sup>th</sup> century that the expressive potential of secular broadside ballads expanded to include other language registers (common Czech, Germanisms and dialectisms). There then follows a description of the basic aspects of the development of orthography up until the end of the 18<sup>th</sup> century, in connection with the development of Czech book printing typography. In the following part, entitled *Image and Decor*, attention focuses on the visual side of secular broadside ballads. It explores the typography of the imagery contained in secular broadside ballads, which is based on their production and content. The interpretation also explains the relationship between the images and the text. The following chapter, entitled *Tunes of Secular Broadside Ballads and the Song Tradition* focuses on the musical aspects of secular broadside ballads. It looks at the sources, which enable us to explore the musical side of broadside ballads that do not contain notation. It emphasises an important aspect of the reception and oral tradition of songs, which is the loose relationship between the text and the melody, partly because new melodies were not created for new texts. The chapter also presents possible forms in which secular broadside ballads were set to music and how they were closely linked with both the tradition of spiritual chants as well as with popular and folk songs. The individual subsections of the longer chapter entitled *Themes* discuss the typical themes used in secular broadside ballads: *States and Types, Family and Love, Man and the Elements, Crime and Punishment, Social Events and Economic Changes*. The interpretation explores not only the archetypal nature of these topics, but also the manner in which they were rendered in broadside ballads, supported with specific examples. This chapter also shows that secular broadside ballads constitute an important source reflecting the social and interpersonal relations of that era as well as responses to major events associated with political life, wars, disasters, scientific discoveries, economic progress and fashion. The last chapter of the introductory part, *The End of the Broadside Ballad?*, explores the gradual disappearance of secular broadside ballads at the end of the 19<sup>th</sup> century. However, it shows that the tradition of secular broadsides did not completely die out at the end of the 19<sup>th</sup> century and lived on in various different environments: in folk songs, in the environment of urban popular entertainment, in art (often with a parodic element), and even in bibliophilic printings. The second part of the catalogue containing the entries focuses on selected secular broadside ballads, specific artifacts or the phenomena presented in the exhibition. The entries reflect the Czech, regional and Central European aspects of secular broadside ballads, which complement or illustrate the introductory explanatory section: The individual entries thus thematise the method used to produce the printings, the text and musical tradition (including typical musical instruments and accompanying imagery) and the forms in which secular broadside ballads passed into folklore and were preserved in the cultural memory of the 20<sup>th</sup> century. Finally, the catalogue ends with an index of broadside ballads, which contains 123 entries, an index of tune imprints, which contains 51 entries, a list of song sources and a bibliography, a list of abbreviations and transcription notes.





The exhibition was held under the auspices of the President of the South Moravian Region, JUDr. Bohumil Šimek.

The Wide Road to Brno

Broadside Ballads with Secular Themes

Exhibition Catalogue

Moravian Museum, 4<sup>th</sup> September 2020 – 7<sup>th</sup> March 2021

Pavel Kosek, Hana Bočková, Martin Drozda, Jiří Dufka, Věra Frolcová, Marie Hanzelková, Andrea Jochmanová, Kateřina Kovárová, Petra Medříková, Jana Poláková, Tomáš Slavický, Markéta Vlková

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