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Song of a Deaf-Mute Shepherd. A Czech Broadside Ballad between the Oral and Printed Tradition: An Interdisciplinary Case Study

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Abstract

This is a case study of a critical edition and an analysis of one song from a collection of Czech broadside ballads published in the monograph *To a Familiar Melody*. The following text is an example of an interdisciplinary approach to Czech broadside ballads, combining insights from ethnology, ethnomusicology, linguistics, and literary history. Methodologically, it takes its starting point in twentieth century oral tradition accounts and historical retrospectives. The historical retrospective methodology traces the reception and variation of songs, the tradition of tunes, motifs, or elements of language in different social, territorial and media settings.

Keywords

Czech broadside ballads; scriptuality and orality; reception; unconfirmed apparition of the Virgin Mary; miracle of hearing; prayer of the Rosary; historical regional and local variants; popular culture; Czech language; Czech literature; Czech folk songs; interdisciplinary approach; ethnology; ethnomusicology; hymnology; linguistics; literary history.

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Czech abstract

Píseň o jednom hluchoněmém ovčákovi. Kramářská píseň mezi orální a tištěnou tradicí: interdisciplinární studie

Ukázka kritické edice a analýzy jedné písně ze souboru kramářských písní z monografie *Má svou známou notu*. Text je příkladem interdisciplinárního přístupu ke kramářské písni, zahrnuje poznatky etnologické, etnomuzikologické, lingvistické i literárněhistorické. Východiskem jsou zápisy z ústní tradice 20. století a historický retrospektivní přístup, který sleduje recepci a variabilitu písní, tradici nápěvů, motivů nebo elementů jazyka v různých sociálních, teritoriálních a mediálních prostředích.

Klíčová slova

České kramářské písně; písemná a ústní tradice; recepce; nepotvrzené zjevení Panny Marie; zázrak uzdravení hluchoty; modlitba růžence; historické regionální a lokální varianty; populární kultura; český jazyk; česká literatura; české lidové písně; interdisciplinární přístup; etnologie; etnomuzikologie; hymnologie; lingvistika; literární historie.

papers

Two forms of broadside ballads: printed and oral

In 1954, Jan Poláček documented a broadside ballad in Prostějov, based on an oral rendition by Jan Zbořil (1879–1959), about the miraculous healing of a deaf and dumb shepherd.[1] He attached to the musical notation a printing which the singer had given him. Both accounts are included in the documentation of 267 Czech broadside ballads which were written down by Jan Poláček (1896–1968) and František Lýsek (1904–1977) based on the oral tradition of the first half of the twentieth century.[2] These ethnomusicological sources have become the object of interdisciplinary research that seeks a new perspective on an important part of literary and musical culture that very often goes unnoticed by researchers studying high art. This paper presents a case study of a broadside ballad edition from a recently published monograph (FROLCOVÁ – KOSEK – BOČKOVÁ – HOLUBOVÁ – SLAVICKÝ 2022).

A broadside ballad printing, little and inexpensive as it was, was intended to be sold, distributed among people, and sung – although it did not contain musical notation. The question whether and how Czech broadside ballads were actually sung is answered by musical records made according to the oral renditions of living folk singers. These sources indicate that the phenomenon of

1) We use the English term *Czech broadside ballad* for the Czech term *kramářská píseň* and the English term *Czech chapbook* for the Czech term *kramářský tisk* (for more discussion, see FUMERTON – KOSEK – HANZELKOVÁ 2022: 26–28).

2) These collections are stored at the Institute of Ethnology, Academy of Sciences, Czech Republic, Brno (EÚB).

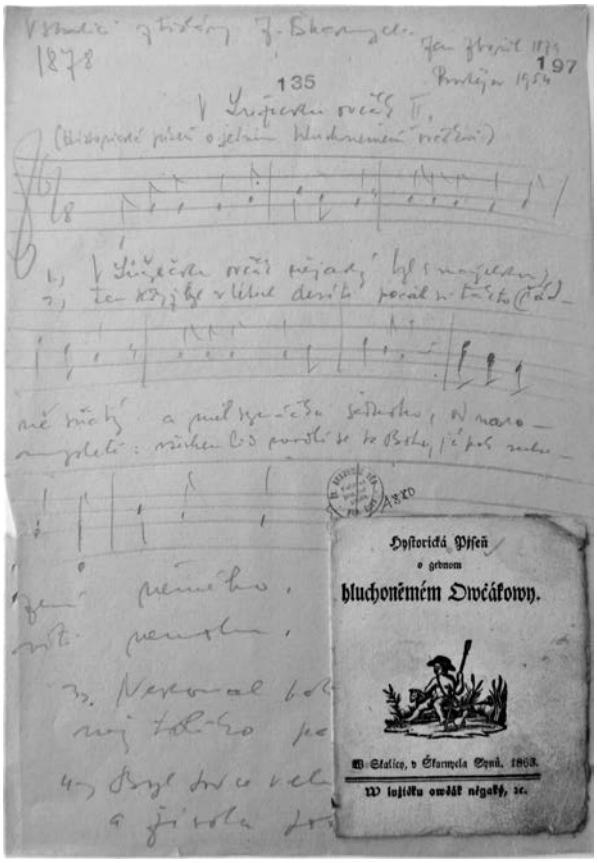


Figure 1. Manuscript of the song by Jan Poláček with the enclosed broadside ballad. Prostějov, 1954, EÚB, sign. A 880/135, 135KT.

the Czech broadside ballad has enjoyed two modalities that converge in a single ensemble: printing and singing. Through singing, the printed broadside ballad enters a new sphere of oral song culture, based on memory and tradition. For this reason, research into Czech broadside ballads has progressed along an interdisciplinary path, combining insights from literary history, linguistics, ethnology, ethnomusicology, and hymnology.

Musical notations of aurally perceived melodies are often preserved with attached copies of broadside ballad printings, or, in other cases, the collector wrote down information by which the printing could be identified. These sources provide evidence of the sung form of Czech broadside ballads between 1936–1960 from the regions of Central and Northern Moravia, and Silesia. They show the last stage in the development of the Czech broadside ballad. It can

be found in the oral tradition of the last generations of singers who were still raised without reproduced sound and who were accustomed to reading printed text with old fonts, and as such the broadside ballad printings they inherited were a common medium for them. These generations lived through world wars, they kept traditions and experienced the suppression of religious life after 1948. It was also the time of the decline of the Czech broadside ballad, which was still alive in the singing of pilgrims, but had disappeared from attractive locations such as marketplaces or from performances next to churches, where it had been heard from the seventeenth through to the nineteenth century. In the first half of the twentieth century some broadside ballads were preserved in the memory and oral tradition – in rural settings and in small social groups, such as in villages, parishes, and families. Broadside ballads moved from public performances to private ones (they were sung during fasting periods at crosses in the fields, by pilgrims, at weddings, or during a vigil at the house of the deceased.) The inherited broadside ballads were also preserved as family heirlooms, for example, in "blocks".[3] The Lýsek and Poláček collections are testimony to the reception of broadside ballads, outliving their printed medium by several decades.

In ethnomusicology, the term *reception* refers to the adoption and dissemination of printed broadside ballads by a folk society (TYLLNER 2010: 113–115). This study understands reception as the singing, popularity, and rendition of broadside ballads. Czech broadside ballads use only tune imprints (instructions on how to sing the song):[4] it is only through reception that the printed medium of a broadside ballad acquires a musical dimension (SCHILLING 2015: 32), and thus enters oral song culture (ELSCHEKOVÁ 2005) based on immediate communication and dissemination through singing, listening, and memory. In this sphere, popular tunes and songs of different genesis come together. These are the conditions for the creation and dissemination of variants of songs and tunes.[5] The ethnomusicological concept differs from the philological one, which sees reception as the effect texts have on the reader and as the way readers receive literature (NÜNNING, ed. 2006: 661). The ethnomusicological concept

3) Blocks (in Czech *špalíčky*) were little books that the user stitched by themselves with thread, made from broadside ballads – each block is thus a unique collection containing a unique set of chapbooks (not only broadside ballads gathering, but also prayers, or holy cards). This is why discussions about the Czech broadside ballad often refer to blocks.

4) The heuristics of tunes lie in different, notated sources of an ethnomusicological and hymnographic nature. We do not address the issue here, as we limit ourselves to an analysis of the song.

5) The choice of melody sometimes resulted in an adaptation of the broadside ballad's text, e.g. a change in the arrangement of its stanza and strophic scheme.

is close to the hymnological study of the reception of inherited hymns in early modern hymn books, tracing the historical versions of hymns and their transformations (SLAVICKÝ 2012: 194–195). In this sense, some ethnomusicological accounts of oral performance can also enter into hymnographical discourse; they share the musical practice of tune imprints and the tradition of preserving tunes by the operation of memory.

Interdisciplinary study of a broadside ballad. Methodology and its limits

The interdisciplinary study of hymn-book songs has produced groundbreaking results in the field of hymnographic sources (KOSEK – SLAVICKÝ – ŠKARPOVÁ, eds. 2012). We adopt this approach in our paper presented as a case study of a Czech broadside ballad. An examination of the relationship between scriptuality (esp. printed texts) and orality, supplemented with ethnomusicological sources, is presented for discussion. For that reason, the demands on the research methodology must be addressed. The methodological starting point is the interconnection between the production and reception of the song. This corresponds to the concept of two streams in culture within one system (DRÁPALA – DOUŠEK, eds. 2015: 14–16), which supports the production and reception concept of folk songs (HOLZAPFELL 1996: 198 and 277–278; TYLLNER 2010: 69). The broadside ballad relies on reception; from their very start in the early modern period, broadside ballads in the form of prints were generally intended to be sung (SCHILLING 2015: 32). When developing our methodology, we drew on the nature of the sources, the work of our predecessors (SMETANA – VÁCLAVEK 1949; BENEŠ 1970; SUPPAN 1975; TRAXLER 2007), and the ethnomusicological and literary-historical insights obtained by the examination of songs among oral, handwritten, and print traditions (URBANCOVÁ 2002; BĚHALOVÁ 2017; SMYČKOVÁ, ed. 2017: 37–39). The interconnection between printing and orality in the Czech broadside ballad brought us to the concept of the intermediality of early modern song culture (SCHILLING 2015). At this point, we would like to raise questions posed by the heuristics of broadside ballads and tunes.

Our methodology of broadside ballad study is retrospective in nature. Our point of departure are the documents of broadside ballads from the twentieth century (singing), and especially from the nineteenth century

(printings). Inspiring ethnological research on Pentecost traditions and their local variants (FROLEC 1979) relies on a similar principle. The retrospective methodology, widely used in historical linguistics, literary studies and music studies, offers a historical vantage point, but from a reverse chronological perspective: we start from what has been collected from the oral tradition and then we go backwards, against the flow of time. We try to uncover the history of each song, its bearers, locations, media, and the contexts through which the song has passed. This brings us to ethnographic accounts, which reveal how the song was sung and what its function was. It brings us also to manuscripts, the earliest known printed sources, those ancient precursors of the inherited songs. The depth of the retrospection of broadside ballads ranges from the second half of the seventeenth to the nineteenth century. The limitations of the research lie mainly in the incompleteness of the heuristics, and so a critical approach to the dating and chronology of the documents is required.[6] The research design also poses inspiring questions. In this way, we find ourselves in the midst of versions and variants of broadside ballads which sometimes surprise us with their variability and the new contexts they enter over time: a cultural space defined by a single village, sometimes by a parish, sometimes by a region, and sometimes by a language that transcends borders. This has led us to the method of writing a monograph on one song, inspired by Jerzy Bartmiński's (1998) insights. We consider all historical and local versions of a song as equal, and study them from the perspectives of several disciplines: ethnomusicology and interdisciplinary hymnology, ethnology, literary history, and linguistics.

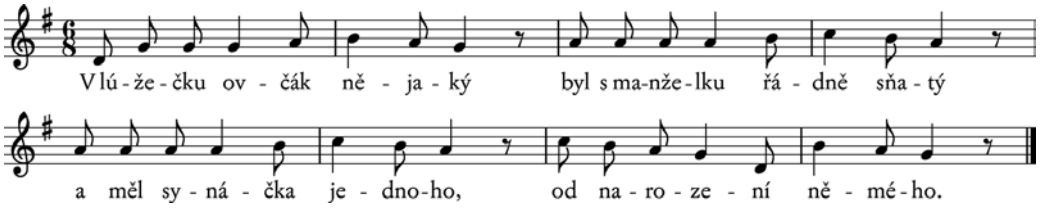
The song "V lúžečku/lúžičku ovčák nějaký" ("In a little meadow, there once was a shepherd"): Critical edition and commentary

The broadside ballad is presented here in two forms: The first is written down according to oral tradition and contains musical notation (1.), the other is a part of a printing (2.):

1. "V lúžečku ovčák nějaký". Prostějov, 1954, written down by Jan Poláček, sung Jan Zbořil (born in 1879), sign. A 880/135, EÚB.
8a8a8a8a, 5 stanzas.

6) In many cases, broadside ballad printings are without a date of publishing. For this reason, we adopt the dating estimated by library catalogues or inventory sources, e.g. [1775–1820].

2. "Hystorická píseň o jednom hluchoněmém ovčákovi" ("Historical song about a deaf-mute shepherd"). Incipit: "V lúžičku ovčák nějaký". No tune imprint. Skalica, Škarnicl and sons, 1863, sign. A 880/135KT, EÚB.
8a8a8b8b, 19 stanzas.



1.
V lúžičku[7] ovčák nějaký
byl s manželkou řádně sňatý
a měl synáčka jednoho,
od narození němého.

2.
Ten, když byl v letech desíti,
počal si takto mysleti:
Všecken lid modlí se k Bohu,
já pak mluviti nemohu.

3.
Nekonal pak jiné práce,
jen toliko pásel ovce,
byl srdce velmi dobrého
a života pobožného.

4.
Když stádo své na pastvu hnal
a dvě si hole sebou vzal,
z nich v způsob Kříže svatého,
Krista ukřižovaného,

1.
In a little meadow, there once was a shepherd,
he was duly wedded to his wife
and had a little son,
who was mute from birth.

2.
When he was 10 years old,
The boy began to think as follows:
All people pray to God,
but I am unable to speak.

3.
He had no other work,
but to tend sheep,
he was of very good heart
and led a pious life.

4.
As he drove his flock in the pasture,
he took with himself two wands,
and in the manner of the Holy Cross,
of the crucified Christ,

7) The diminutive of the word *luh* probably means "a small (wet) meadow". Its usage could also result from contamination between the word *luh* and the region Lužice (Lusatia) (see below).

5.
udělal kříž, v zem jej vtloukl,
na svá kolena poklekl,
ruce zhůru k nebi spínal
a tak Pána Boha vzýval.

6.
A v tom pak jeho vzývání
zjevila se krásná Paní:
Zdráv buď, ty malý ovčáčku.
Dej mi tu jednu ovčičku.

7.
Na to její promluvení
promluvil ovčáček němý:
Já ovčičku nesmím dáti,
bili by mě otec, máti.

8.
Ty staré mají jehňátka,
doma leží nebožátka,
k večeru domu poženu,
poďte, otec vám dá jednu.

9.
Jdiž domu a potěš otce:
já zatím popasu ovce,
tvůj jazyk prv upoutaný,
již jest nýní rozvázaný.

10.
Když přiběhl domu hbitě,
otec se ulek velice,
kterak on přišel v tom čase,
kdož tam zatim ovce pase?

5.
he made a cross, thrust it into the ground,
kneeled down on his knees,
his hands reaching upwards to heaven,
and called upon our Lord.

6.
Upon his invocation
a beautiful Lady appeared:
Hail, little shepherd,
give me one small sheep.

7.
When she said it,
the mute shepherd started to speak:
I mustn't give you a sheep,
my father and my mother would beat me.

8.
The old ones have lambs
who are lying at home, poor babies.
I'll go home in the evening,
come with me, my father will give you one.

9.
Go home and please your father:
meanwhile, I will tend the sheep,
your tongue used to be tied,
but now it is loosened.

10.
He got home swiftly,
but his father was alarmed,
why is he at home at this time,
who is tending the sheep?

11.
Promluvil k otci v tu chvíli:
Můj tatičku roztomilý,
pase je krásná Panenka,
Krista Ježíše Milenka.

12.
Za tvé, synu, uzdravení
co máme dáti té Paní?
Žádala jedné ovčičky,
nechť sobě pobere všecky.

13.
Řekla k tomu taky matka:
Vyžeň z domu i jehňátka
a dej to všecko té Paní,
žeň, ó synu, bez meškání!

14.
I vyhnav jehňátka z domu,
hned pospíšil k místu tomu,
kde ta Paní ovce pásla,
bylať to Maria krásná.

15.
Pověz, pachole, kdo sem já?
Vy ste Panenka Maria,
která Krista porodila,
mě němého uzdravila.

16.
Obraťsvé ovce zas domu
a vydej svědectví tomu,
co si viděl, co se stalo,
by se srdce radovalo.

11.
The boy spoke to his father:
My dear daddy,
a beautiful Lady is tending the sheep,
the Beloved of Jesus Christ.

12.
For your healing, son,
what shall we give to the Lady?
She asked for one little sheep,
let's give her all of them.

13.
The mother also spoke:
Drive the lambs out of the house as well
and give them to the Lady,
go, oh, son, do not tarry!

14.
So he drove the lambs out of the house,
rushed right away to the place,
where the Lady was tending the sheep,
and it was the beautiful Mary.

15.
Tell me, child, who I am?
You are the Virgin Mary,
who gave birth to Christ,
and cured my muteness.

16.
Take your sheep back home
and tell everyone
what you saw, and what happened,
so that every heart may rejoice.

17.	17.
A dala mu zlatý věnec,	And she gave him a golden wreath,
do ruky svatý růženec,	and the Holy Rosary into his hand,
řka: Uč sebe, otce, máteř,	saying: Teach yourself, your father, and your mother,
tenť vás potěší, to mi věř.	you will find joy in it, believe me.
18.	18.
Zdrávas, Královno růžence,	Hail, Queen of the Rosary,
zdrávas, Matičko Ježíše,	Hail, Mother of Jesus,
od anjela pozdravená,	saluted by the angel,
pros za nás milého Syna.	pray for us to the dear Son.
19.	19.
A kdo mě tak bude ctíti,	And whosoever venerates me,
na každý den se modliti,	praying every day,
bude přebývat s mým Synem,	shall dwell with my Son,
až na věky věkův. Amen.	for ever and ever. Amen.

Memory preserved the tune and partially also the text. Printed texts were a more reliable medium for preserving the entire song text (19 stanzas). The story has a long tradition, and is conceived in a song form: as "Novina pravdivá" ("True news") and later as "Historická píseň" ("Historical song"[8]), which comes from an anonymous printing of 1710, probably from Litomyšl.[9] A comparison of the printings (1710 and 1836) shows two versions and two different contexts of the story circulating in the output of broadside ballad production. Both are linked by the subject matter – the apparition of the Virgin Mary to a dumb shepherd, his miraculous healing, and the gift of the Rosary.

The edited text from Skalice with the incipit "V lúžičku ovčák nějaký" is a younger version of the story, the story of a Marian apparition before a child, without being grounded in any particular place or time. This version can be traced back to 1841 (KOPALOVÁ – HOLUBOVÁ 2008: no. 2873–2877; HOLUBOVÁ 2021: no. 1086 and 1087), when the story was published in a Czech prayer book for women with 19 stanzas of text (PEŠINA 1841: 220–223). The author, Václav Michal Pešina, Knight of Čechorod (1782–1859), came from the elite: he was a Catholic intellectual

8) For more information on historical renditions, see MALURA 2021: 510.
9) *Novina pravdivá* […] *o zázraku Božím,* 1710, MZK STS-0128.631, přív. 38.

and priest, a member of the St. Vitus Chapter. He is believed to have translated the text of the song based on the German prayer book *Gegrüßet seist du, Maria* by Johann Peter Silbert, as stated in the preface to his book (PEŠINA 1841);[10] the same information about the translation is included in various broadside ballad printings published after 1841 (KOPALOVÁ – HOLUBOVÁ 2008: no. 2874).

This version is preceded by an older form of the story – by a broadside ballad, legendary in character, with the same verse size but a larger number of stanzas (there are 42 stanzas as opposed to the 19 stanzas of the younger version). The broadside ballad is introduced by the incipit "Ve Jménu tvém nejsvětějším, můj Pane Kriste Ježíši" ("In your holiest Name, my Lord Jesus Christ").[11] In this version, the miracle is located (near Görlitz in Upper Lusatia), dated (St. Isidore's Day, 7th January 1690 or 7th January 1745),[12] and set in the contemporary context of Lutheranism and Catholicism in Upper Lusatia. The deaf-mute shepherd is the son of Lutheran parents; first, he carries to pasture three sticks (representing the Holy Trinity), then two sticks (representing the cross); he does not curse when in trouble, but repents; in conversation with the Mother of God, he recalls the Eucharist, receives the Rosary, and he and his parents are asked to pray "Zdrávas, Královno růžence" ("Hail, Queen of the Rosary"). The text is conceived from a Catholic perspective and was probably meant to serve the purpose of re-establishing Catholicism.

The two versions of the broadside ballad by an unknown author (or authors), supported by Catholic prayer books, have two itinerant motifs linked with a Romanesque setting that entered the tradition: the apparition of the Virgin Mary to children (shepherds) and the gift of the Rosary.[13] This is consistent with the context and titles of some of the 19th-century broadside ballad printings intended to be sung for the Feast of the Rosary and Our Lady of the Rosary,[14] as well as the use of the melody (see the section *Tune*).

10) A teacher, translator, and layperson, Silbert (1777–1844) came from Alsace, a region of contact between Catholics and Lutherans. He is supposed to have translated this "legend" from German to French in the third edition of Silbert's prayer book from 1837; see http://digital.onb.ac.at/OnbViewer/viewer.faces?doc=ABO_%2BZ203814307), as of Dec 12, 2022 the text was unable to be found.

11) Full citation see footnote no. 9.

12) EÚB E 21/1–30 [19] (HOLUBOVÁ 2021: no. 1106; KOPALOVÁ – HOLUBOVÁ 2008: no. 2963).

13) This motif is traditionally associated with the legend of Saint Dominic (1170–1221; ŠTAJNOCHR 2000: 260). The motif of the apparition of the Virgin Mary to the children in the pasture also appears in legends associated with the creation of pilgrimage sites (e.g. Klokoty near Tabor, Šiluva in Lithuania, and Madonna della Bozzola in Italy), and in modern, ecclesiastically recognised apparitions (La Saletta 1846, Fatima 1917).

14) *Slavnost svatého Růžence a Marie Vítězné*, [1860], MZK VK-0000.140,přív. 32; *Píseň zázračná k Panně Marii Růženecké*, [1825–1875], see *Špalíček*[online], http://www.spalicek.net/apps/index.php?recordId=KP_2909. [Accessed: January

The broadside ballad was spread in regional variants through memory, oral tradition, and by copying; on the Moravian-Slovakian border, it was also sung in a joint monotone voice during a vigil by mourners in the house of the deceased (POPELKA 1995: 371–372). Ethnomusicological sources have recorded the reception of broadside ballad printings in oral performance, as well as the independent evolution of the legendary story in an oral tradition that was no longer dependent of printings: Silesian variants of the song about the blind shepherd from the first half of the 20th century are documented in dialect, and emphasise the role of the child through the use of diminutives; the text is expanded with additional miracles.

Text

The narrative broadside ballad is situated in an unspecified setting of rural countryside (*lúžičky*).[15] The story of the miraculous healing of a deaf-mute boy is structured with the help of topical legendary motifs. The opening characterisation of the boy suggests that he is worthy to witness the apparition of the Virgin Mary and to be the recipient of her miraculous gift. The boy-shepherd comes from a Christian family, and at a young age, *with a very good heart and a pious life*, he embarks on the path of devotion, as evidenced by his desire to pray like others – that is by using his voice. A sign of his faith is the cross made of two sticks which he makes on the pasture and at which he kneels to pray. *The beautiful Lady* appears to him and asks him for a sheep. The boy is reluctant for fear of his parents' wrath, and in responding to the Lady his speech miraculously returns. The Lady directs him to his parents; to his father's question as to who is watching the flock, the boy replies that *the beautiful Virgin, the Beloved of Christ Jesus*. The parents rejoice at their son's cure and in gratitude want to give her their entire flock. The shepherd boy returns to the meeting place and, in conversation with the Lady, affirms that he recognises her to be the Virgin Mary. Mary does not accept the gift, but asks him to bear witness to the miracle, and gives him a golden wreath[16] and a rosary, asking him to teach the prayer to his parents. She ends her speech with formulas referring

27, 2021]. In Western Christianity, this celebration dates to 1547, and was adopted for the universal Church in 1716 (ŠTAJNOCHR 2000: 260).

15) *Lúžiček* is a diminutive of *luh* ("wet meadow").

16) The wreath refers to the wreath of roses, an attribute of Our Lady of the Rosary.

to the conclusion of the prayer of the Rosary (*Hail, Queen of the Rosary*), the prayer by which she wants to be venerated. The couplet, *Hail, Queen of the Rosary, Hail, Mother of Jesus*, is also the incipit of a popular song dealing with the same theme.[17] The song about the miraculously healed shepherd is thus also an interesting testament to Marian veneration.

The simple story line is accentuated by the regular compound rhyme, often grammatical; the enjambement (*řka*) is also used. The flow of the narrative is maintained by the characters' speech, which is in the form of direct, and more rarely indirect speech. They vividly depict, for example, the joy and gratitude of pious parents (*For your healing, son, what shall we give to the Lady? Get the lambs out of the house and give them all to the Lady*). The boy's dialogue with the Virgin Mary is most significant, however; first, it is used to reveal the boy's miraculous healing (*the mute shepherd boy started to speak*), and second, in Mary's speech to the boy – an explanation of the prayer of the rosary – we receive the ideological core of the whole legendary story, giving it a catechising relevance.

The diminutives enhance the emotionality of the narrative, both in relation to the boy and his background (*synáček*/"little son"; *tatíček*/"daddy; *ovčáček*/"little shepherd boy"; *ovčička*/"little sheep"; *nebožátko*/"poor baby") and to the Virgin Mary (*Panenka*/"Virgin"; *Krista Ježíše Milenka*/"Beloved of Christ Jesus"). The epithets (*malý*/"little"; *roztomilý*/"dear") have a similar effect, which may also indicate the inspiration of folk songs. The colloquial speech of the narrator and characters is, however, occasionally galvanised with a more elevated literary style (*žeň, ó synu, bez meškání!*/ "drive them out, o son, do not tarry!"). The final prayer formulae in the Virgin Mary's speech also exhibit a higher register, giving the song a ceremonial character.

A broadside ballad printing probably served as a template for the song. The linguistic aspect of the song corresponds to the Czech language tradition of prestigious literary production established at the turn of the 16th and 17th centuries, as illustrated by the following examples: the absence of the diphthongisation *ý* > *ej* (*malý*; *němý*); the absence of vowel raising *é* > *í* (*dobrého*; *tvé uzdravení*); the absence of the prosthetic *v-* (*ovčák*; *otec*); the original forms of nom. pl. n. in the pronouns and compound declension (*na svá kolena poklekl*); the auxiliary form in the function of the complementiser (*by*); the full form of the 3rd person sg. of the verb to be/*býti* in the present (*jest*); the prevailing infinitive ending *-ti* (*mysleti*; *mluviti*); the enclitic *ž* in the imperative (*Jdiž*);

17) The song was part of hymn books of the Baroque period (ŠKARPOVÁ 2015: 373). We are grateful to Kateřina Smyčková for drawing our attention to it.

and the enclitic *ť* in the second position in the sentence (*bylať*; *tentť*). In these points, the linguistic aspect of the song overlaps with the state of standard Czech in the second half of the 19th century. Other syntactic phenomena correspond to the tradition of the higher style of language during the Baroque period: relatively frequent hypotaxis (*Obrať své ovce zas domu a vydej svědectví tomu, co si viděl, co se stalo, by se srdce radovalo*); word-sequential interpositions (*Za tvé, synu, uzdravení*; *staré mají jehňátka*); archaic phenomena such as the past converb (*vyhnav*); or the accusative form of the preposition *v* having a dynamic meaning (*v zem je vloukl*). Some of these conservative features are conventional or characteristic in the language of ecclesiastical communication (they could be understood as "hagiolectisms"): in addition to the imperative ending with the enclitic *jdiž* or the auxiliary *by* in the function of the complementiser, the Hebrew genitive (*na věky věkův*) or the non-syllabic 2nd person sg. of the present form of the verb *býti* used in invocation (*Zdrávas/Hail*) are all characteristics of ecclesiastical communication. The imperfect awareness of the author (typesetter) of this song regarding the proper forms of the archaic language of ecclesiastical communication is evidenced by the absolutive converb (*Maria* […] *řka*). Only two indicative regional phenomena are found in the printed version: the non-syllabic /l/ of the l-participle, with the epenthetic vowel /e/ (*pásel*), and the absence of the diphthongisation of *ú* > *ou* (*v lúžičku*, i.e. *luh* → *lúžiček*– in standard Czech we could look for a parallel in the diminutive form *loužek*). Both phenomena are found in East Moravian dialects, but their territorial distribution is each different: the area of the old *ú* coincides with almost the entire area of this dialectal region, while the past participle *pásel* can be found in the eastern peripheries of the East Moravian dialect group (ČJA4: 542). However, it cannot be ruled out that it corresponds to the dialectal background of adjacent Skalice, Slovakia, where it was printed. The song from the oral rendition is neither linguistically nor textually fundamentally different from the printed text; however, unlike the printing, the unmarked form *pásal* occurs here instead of the East Moravian dialect form *pásel*. However, even here we find dialectal linguistic features that are close to the dialectal background of Prostějov, where the song was written down. Two phenomena can be seen in the diminutive form *lúžečku*: first, the development of the original long *ú* > *ou* > *ó* > *ú*, which corresponds to the *čuháckÝ* dialect located near Prostějov (ČJA5: 98–99); second, the change of the original hard *y* > *e*, which covers the territory of Prostějov (ČJA5: 117). The phonological development could then be reconstructed as *lúžičku* > *loužyčku* > *lúžečku*. As a result of the dialectal

development of *ú* > *ou* > *ó* > *ú* known from the *čuhácký* dialect, it would still be possible to understand the form of the instrumental singular *manželku*– for this interpretation; however, it would be necessary to assume that in the transcript of the song from the oral rendition, the transcriber forgot to document the vowel length, i.e. that the original form sounded like *manželkú*.

Tune

The tune is characterised by the accompanying function of the text. This is typical of narrative songs, which are accompanied by a stereotypical rhythmic principle of declamation: this is how they differ from Czech broadside ballads with a strong melodic principle, in which the text and the melody are equivalent.

Each musical notation of the shepherd song that was documented based on oral rendition uses a different tune, as allowed by the imprint to be sung to a generic melody and the corresponding four-line symmetrical form. The tunes according to the 18th century imprints *Zpívá se jako Zdrávas, Královno Tuřanská* ("To be sung as Hail Mary, the Queen of Tuřany") or *Barboro, panenko svatá* ("Barbara, Holy Virgin")[18] have not been preserved in the oral tradition. Instead, independent tunes of odd meter (N1, N3, N4, N5) and monotonous melodies of even meter (N2) predominate.

N1 A simple melody in the form of a generic tune that retained a connection with the context of praying the joyful Rosary and, as a reused melody, it was also recorded in several variants for other epic songs (see contrafacta). The melody has no ambition to stand out, the open song form simply complements the story. This corresponds to the isometric tune in odd meter, flowing mostly in second melodic steps against the background of a major key second inversion triad, the relationship of the beginning and final note being –5–1.

Contrafacta and songs with related tunes – according to notations: a song sung during pilgrimages among the tithes of the joyful Rosary "Zdrávas, Královno růžence" ("Hail, Queen of the Rosary") (MALÝ 1992: no. 213). Other contrafacta based on the oral rendition: "Byl jeden mlynář bohatý" ("Once upon a time, there was a rich miller") (EÚB A 880/189, Štarnov, 1955, sung by Jan Doseděl, born in 1904); "Leželť jest Lazar v nemoci" ("Lazarus was laid low by illness") (EÚB A 1271/7, Svratka u Hlinska, 1968, sung by Ludmila Bělíková,

18) For citation, see footnotes no. 9 and 14.

born in 1903); "Byla jedna sirá vdova" ("There was a lonely widow") (HOLAS I: 37–38, no. 35); "Proč kalino v strouze stojíš" ("Viburnum, why do you grow in the gully") (HOLAS II: 60, no. 92).

N2 "V lužické bratské krajině ovčák žil v chudé své rodině" ("In Lusatia, a brotherly region, lived a poor shepherd with his family") (POPELKA 1995: 370).
N3 "V Lužicku ovčak nějaky" ("In Lusatia, there was a shepherd") (EÚB A 504/90, Proskovice, 1937, sung by Alois Lyčka, born cca. 1858).
N4 "Ovčačiček něvidomy vyhnal ovce" ("A blind shepherd boy drove the sheep out") (EÚB A 558/136, Hať, 1950, sung by church singer Aloisie Semlerová, born in 1891).
N5 "Ovčičeček nevidomý vyhnal ovce" (EÚB A 15/14, Štěpánkovice, 1909, sung by a goose girl).

Media[19]

1909 Štěpánkovice (EÚB A 15/14, TN) – 2013 Archlebov;[20] oral rendition and memory
1841, 1864 Praha (PEŠINA 1841: 220–223, T; NĚMEČEK 1864: 162–169); printed prayer book
[1825–1875] anonym – 1860 Jičín[21]; broadside ballad printing (Feast Day of the Rosary)
1710 [Litomyšl] "Ve Jménu tvém nejsvětějším, můj Pane Kriste Ježíši"[22], [1841–1864] Vienna "V Lužicku ovčák nějaký byl s manželkou řádně sňatý"[23] – [1880–1914] Levoča[24]; broadside ballad printing

19) The overview of printed, handwritten, and oral media through which the edited broadside ballad progressed is arranged as follows: first, by medium; second, by date (from the oldest to the youngest document). As information about dates is still being researched, dating is relative.
20) Based on the oral rendition by a lady called Ludmila from Archlebov (born in 1923), who followed the text from her mother's handwritten songbook, written down by V. Frolcová, Archlebov, 2013.
21) Full citation see in footnote no. 14.
22) This is the older version of the broadside ballad quoted in footnote no. 8.
23) *Nábožná pověst (Píseň)* […] *z modlící knížky*, [1841–1864], MZK VK-0000.754,přív. 28.
24) DROPPOVÁ – KREKOVIČOVÁ 2010: 269–270.

Perspectives

This interdisciplinary perspective on a broadside ballad captures the historical and local variants of a song in the same way a snapshot would capture a bird in flight. Such a notion develops a commentary that reveals the broadside ballad's two-hundred-year history in the Czech lands, through which such a ballad would have passed through various contexts, be it the Catholic Church or the rural landscape. What is typical is the parallel coexistence of multiple media over time (broadside ballad printings, prayer books, oral renditions, handwritten song books), regionality (regional reception of the song), and the functions of the song. The catechetical function consisted in the call to cultivate reverence for the Virgin Mary and to the prayer of the Rosary. The prayer and the social functions of the song were carried over into the official Catholic function (the Feast Day of Our Lady of the Rosary) and into the private setting of singing over the deceased, and this function was developed by the tune being adopted and sung by pilgrims.

From the point of view of the broadside ballad as a literary form, the lyrics about the shepherd offer a case study of a narrative text and plot in song form.[25] Texts of the song in their later versions left out details about the time and place of the miracle;[26] through printed media, the mid-nineteenth-century lyrics retained some elements of the older layers of the higher-style language of the Baroque era; through the melodies, the song was transformed into local musical variants. In the phase when the shepherd's song became independent from the printed tradition and entered the oral tradition, variants with shortened conservative texts of printed models were maintained, and new variants of the song were also created in dialect (see Table).

Interdisciplinary research on broadside ballads opens up new perspectives by drawing attention to the multiple media through which the broadside ballad passed: oral, handwritten and printed media. For example, analyses of one case supports the thesis for the parallel existence of multiple discourses, and the influence of regional reception on the processes of the emergence and dissemination of popular culture (see MALURA 2021: 517–518). Through the

25) The prose form of the story is not yet known and is a stimulus for future research. Other broadside ballads (e.g. about Magelona, about the miracle of St. James the Great, or the Death-Bride) underwent a similar transformation from a narrative prose form to the song form.

26) An adaptation of the older version can be seen in, e.g., songs about the plague which abandoned the context of the actual plague in historical time and were turned into a parody (FROLCOVÁ – KOSEK – BOČKOVÁ – HOLUBOVÁ – SLAVICKÝ 2022: 193, 424).

critical study of ethnographic and musicological sources, we aim to gradually refine the methodology and broaden the view of early modern song culture and its legacy in the nineteenth and first half of the twentieth century.

Table. Variant textual motifs of the broadside ballad in the literary and oral tradition

		Variant textual motifs of the broadside ballad		
Date and location of the record	**Medium / Function of the song**	Little shepherd (child)	Miracles / Date and location	Outcome of the text
2013 Archlebov	oral rendition based on a handwritten song book	mute 10- year-old son of a shepherd	vision of the Virgin Mary; the mute boy acquires the ability to speak no year or location	appeal to testify to the miracle and to pray the Rosary
1976 Strání	oral rendition singing at the home of the deceased	blind 10-year-old son of a shepherd	vision of the Virgin Mary; the mute boy acquires the ability to speak no year or location	appeal to testify to the miracle
1950 Hať	oral rendition	blind child, servant	vision of the Virgin Mary; the blind child acquires the ability to see; golden pasture; harvest without sowing no year or location	accumulation of miracles
1909 Štěpánkovice	oral rendition	blind child, servant	vision of the Virgin Mary	the Virgin Mary is

		Variant textual motifs of the broadside ballad		
Date and location of the record	**Medium / Function of the song**	Little shepherd (child)	Miracles / Date and location	Outcome of the text
			no year or location	accompanied to heaven with sheep
1863 Skalica	broadside ballad printing song	mute 10- year-old son of a shepherd	vision of the Virgin Mary; the mute boy acquires the ability to speak No year or location	appeal to testify to the miracle and to pray the Rosary prayer: Hail, the Queen
[1860] Jičín	broadside ballad printing performed at the Feast Day of the Holy Rosary	mute 10- year-old son of a shepherd	vision of the Virgin Mary; the mute boy acquires the ability to speak no year or location	appeal to testify to the miracle and to pray the Rosary prayer: Hail, the Queen
1841 Prague	printed prayer book	mute 10- year-old son of a shepherd	vision of the Virgin Mary; the mute boy acquires the ability to speak in Lusatia, no date	appeal to testify to the miracle and to pray the Rosary prayer: Hail, the Queen
1710 [Litomyšl]	broadside ballad printing	14-year-old deaf and dumb son of Lutheran parents	vision of the Virgin Mary; the deaf and dumb adolescent acquires the ability to speak January 6, 1690, near Görlitz	appeal to testify to the miracle and to pray the Rosary prayer: Hail, the Queen

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Abbreviations

CAS – Czech Academy of Sciences
EÚB – Institute of Ethnology, Academy of Sciences, Czech Republic, Brno
N – notation
TN – text and notation

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