

Language of broadside ballads from the 17th and 18th centuries

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- As a part of the project – within a linguistics section – we analyze the language of the broadside ballads in all the language plans: phonology, morphology, lexicon, syntax (e.g., transgressives, forms of L-participles, infinitives, variations within a nominal declension, adjectival and pronominal declensions, marked lexical items, etc.).
- In our presentation, we focus only on [selected phenomena in phonology and morphology](#).
- In detail, the analysis is going to be available in a collective monograph on the broadside ballads (in preparation).

Material base for the pilot study

- 31 prints (system numbers) from the 17th century (91 songs)

Place of publishing: Litomyšl, Olomouc, Hradec Králové, Brno, Praha

- 55 prints (system numbers) from the 18th century (62 songs)

Place of publishing: Litomyšl, Olomouc, Kutná Hora, Brno, Praha

Standard view on the language of broadside ballads (so far)

- Mostly – also in scientific publications (both on language and literature) – negative assessment of the language of the broadside ballads (that goes hand in hand with a negative assessment of the language after the battle of Bílá hora – 1620).
- The following terms are used: declassification, decline, lack of refinement of the Czech language.

- knihy „...po stránce gramatické správnosti upadají – přese všechny opravné snahy několika pečlivějších spisovatelů jesuitských – čím dál tím více. Byl to přirozený následek vyloučení jazyka z vyšších škol a z úřadů a přetržení jeho kulturní tradice.“ (M. Weingart 1918, s. 30–31

Books “...decline in terms of grammatical correctness – despite of all the corrective efforts of several accurate Jesuit writers – more and more. It was a natural consequence of exclusion of the language from the higher education and authorities and the breach of its cultural tradition.”

- „Jinak jesuitská literatura, také charakteristický znak této doby, přispívala značně k poklesu českého spisovného jazyka.“ (V. Vondrák, 1926, s. 34)

“Otherwise, Jesuit literature, also a characteristic feature of the period, contributed considerably to the decline of the Czech standard language.”

- „Byla to tvorba konvenční snažící se hovět vkusu a často vkus kazící.“ (Hrabák, ed., 1959, 477)
- “It was a conventional writing that tried to satisfy the common taste and often also corrupting it.”

- *... chtějí jen přispět k dokreslení a zpřesnění některých tradovaných tvrzení o úpadku národního kulturního dění i jazyka, jak vyplynuly z celkové společensko-hospodářské situace své doby, a ukázat, v kterých oblastech a jak se tato deklasovanost jazyka projevuje.“ (V. Michálková 1963, s. 209–210)*

“... they just want to contribute to illustrate and refine some of the traditional claims on the decline of the national cultural development and language, as they emerged from the overall socio-economic situation of the time, and to show, in which areas and how is this declassification manifested.”

- *Kramářské písně jsou většinou psány nespisovným, hovorovým jazykem, často dialektem“.*
(Severočeské muzeum v Liberci sub *Kramářské písně a obrazy*; 15. srpna – 30. září 2012)

Broadside ballads are mostly written in a non-standard, spoken version of the language and often in a dialect.”

Are these claims correct???

Analysis of the language of the broadside ballads in the 17th and 18th centuries

- Negative evaluation of the language is often based on misinterpretation of some phonological changes or based on phenomena found sporadically in the prints, or on phenomena that are used by authors (knowingly) as possible doublets and serve as a means of stylistic dissimilation.
- The aim of our analysis is to identify the errors of the earlier interpretations and to demonstrate that the language of the broadside ballads does not differ significantly from the contemporary texts (e.g., sermons) in terms of phonology and morphology.

Research problems

- Is there any language distinction between the spiritual and secular songs? → very low number of secular songs (and thus a disproportion between the number of spiritual songs and secular songs).
- We focus only on songs for which the place and date of publishing are precisely determined, we have to exclude a large number of secular songs – those that do not include this information.



- We cannot examine the secular songs separately, as opposed the spiritual songs.
- The material basis of our study consists mainly of spiritual songs, to a lesser extent also secular songs.
- We are aware that this may affect the reliability of the results.

The language of the 17th and 18th century – correct Czech???

- Secondary sources often evaluate the language of the 17th and 18th century as **incorrect**.
- It is crucial to realize that this is a period **before** codification of the correct Czech → **hence, it is nonsensical to talk about (in)correct Czech** of the given text, ev. evaluate the texts from the point of view of the present-day codification of Czech.

- In addition, many of the analyzed phonological changes do not appear in the Czech of the Baroque period, but we find them already in the texts from the 16th century, sometimes even earlier (cf. Fidlerová et al. 2013, p.108).



- These are phenomena not exclusive to Baroque Czech.
- Most of them are a part of natural language development.

- Throughout the history of the printed literary production, the language of Biblical translations was considered a model of cultivated language → we can assume that the phenomena adopted in the Biblical translations could not be seen as ‘declining’.

PHONOLOGY

Concerning the phonological system of Baroque Czech, the following phonological changes were seen as manifestations of the 'decline of the Czech language' :

- diphthongization of the original *ú-* > *ou-* in a word onset (type *úmysl* > *oumysl*; *úzkost* > *ouzkost*);
- prothetic *v-* (*vokno*; *vona*; *voni*; *vosel*);
- diphthongization *ý/í* > *ej* (*dobrý* > *dobrej*; *být* > *bejt*; *cítit* > *cejtit*);
- change *é* > *í* (*pěkné dítě* > *pěkný dítě*; *velkému městu* > *velkýmu městu*).

Prothetic v-

- Prothetic v- appears in the Biblical language (e.g. Optát's *Nový zákon 'New Testament'* 1533, *Melantrich Bible* 1570, sporadically also in Blahoslav's translations of the *New Testament* and in *the Bible of St. Wenceslas* (Kyas 1997, p. 152; Vintr 1992, p. 201; Šimečková 2016, p. 30).
- However, a use of the prothetic v- is not recommended in the texts of 'high style' (GramBlah1571, GramJand1704).
- The prothetic v- appears in the Baroque grammars very often (Šimečková 2016, p. 82).

Prothetic v-: the results

- Prothetic v- appears very rarely: in the texts of the 17th century there are 7 examples, in the 18th 5 examples (cf. 17th *vožralá, vožralého, kotel volova*, 18th *voslíček, vobírat*).
- The prothesis is neither found in secular songs – here, a strong expressivity is expected and evident (for example, a secular song from Kutná Hora 1753, *Píseň o rozpustilých a ožralých zámečnicích* ‘Song on frivolous and drunk locksmiths’ VK-0000.147,21, 2v):
(1) *Jak ty ožralce spatřili {...}*
- It is evident that the language of the broadside ballads fully respects the above-mentioned requirement not to use prothetic v- in high-style texts.

Change é > í

- The Baroque grammarians are favorable to the change, they usually mention both options in their descriptions (GramDrach1660, GramRos1672, LimKon1667).
- In the Humanistic Biblical translations, the change is rare (Porák 1983, p. 148; Šimečková 2016, p. 185), sporadic occurrences are documented in the *Bible of St. Wenceslas* (Vintr 1992, p. 200).

Change é > í: the results

- The difference between the 17th and 18th century: in the 17th century, the change is rather sporadic, it is way progressive in the 18th century (quite in line with the general tendency).
- Often, the new vocalic alternant is used in the endings of adjectival and/or pronominal declension, motivated by a rhyme:

(2) *Tu od nich Křik, Naříkání / na mše **svaté** vzpomínání / i na Rodiče **své milý** / že jich poslouchat nechtějí.*

(Litomyšl 1703, VK-0000.316,3, 3r)

(3) *Modlete se vroucně stále, k Maticce **Novopacký**, by vás milostivě přijala pod Plášť materský všecky.* (Kutná

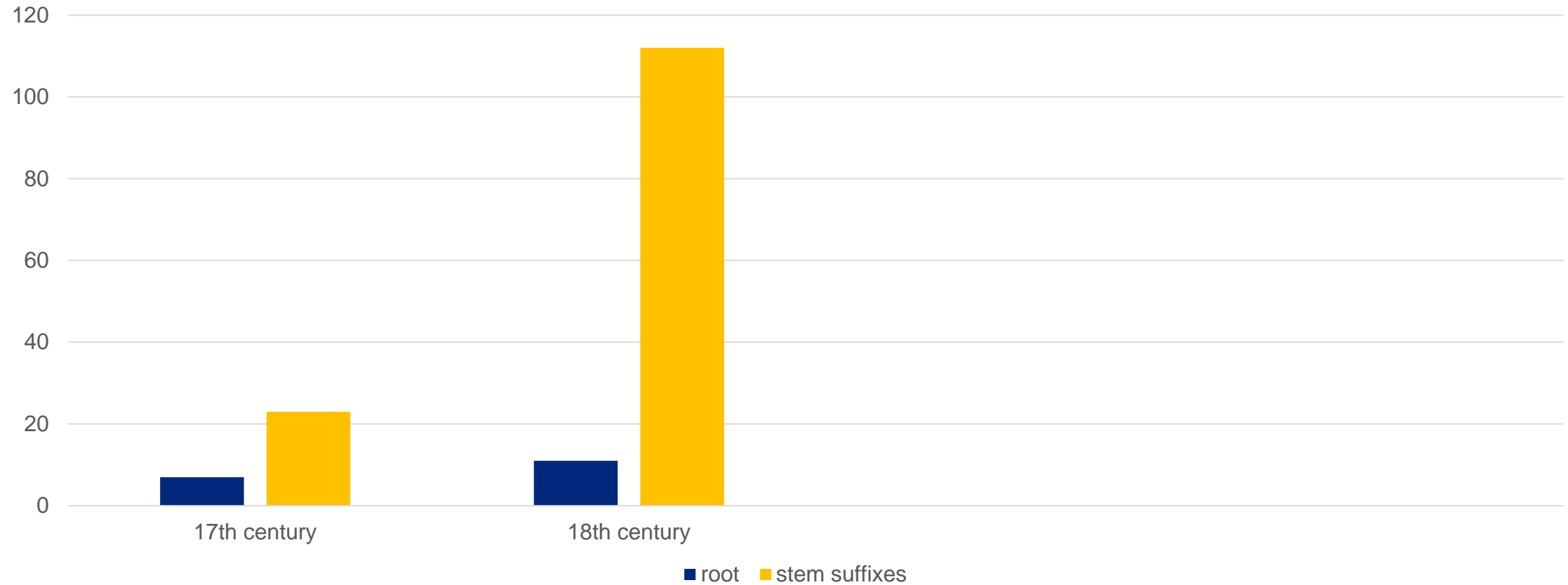
Hora 1793, VK-0000.031,25, 3v)

(4) *Odvrať od nás Mor, Hlad i Války / též nesvornosti **všelijaký*** (Praha 1752, VK-0000.028,16,3r)

(5) *Bok ostrým Kopím prohnáný / všeckno Tělo **obnažený** / tak že od Hlavy do Paty /celého Místa neznati.*

(Brno 1693, VK-0000.542,19, 6v)

Change é > í: the results



Diphthongization *y/í* > *ej*

- There is a positional difference between **diphthongization in a root** as opposed to **stem suffixes**.
- In the root, the diphthongization is possible even in Biblical translations (Optát's *New Testament* 1533, *Melantrich Bible* 1570, *Severýn Bible* 1537 and also in Blahoslav's *New Testament* 1564, 1568, *the Bible of St. Wenceslas*, occasionally in *the Kralice Bible* (Kyas 1997, p. 152, Porák 1983, p. 137, Šimečková 2016, p. 125, Vintř 1992, p. 200).
- Diphthongization in suffixes is typical for 'low style'.
- Some Baroque grammars feature doublets *y/ej* regardless of its position in the word (GramRos1672, ŽáčŠtej1668) .

Diphthongization *ý/í* > *ej*: the results

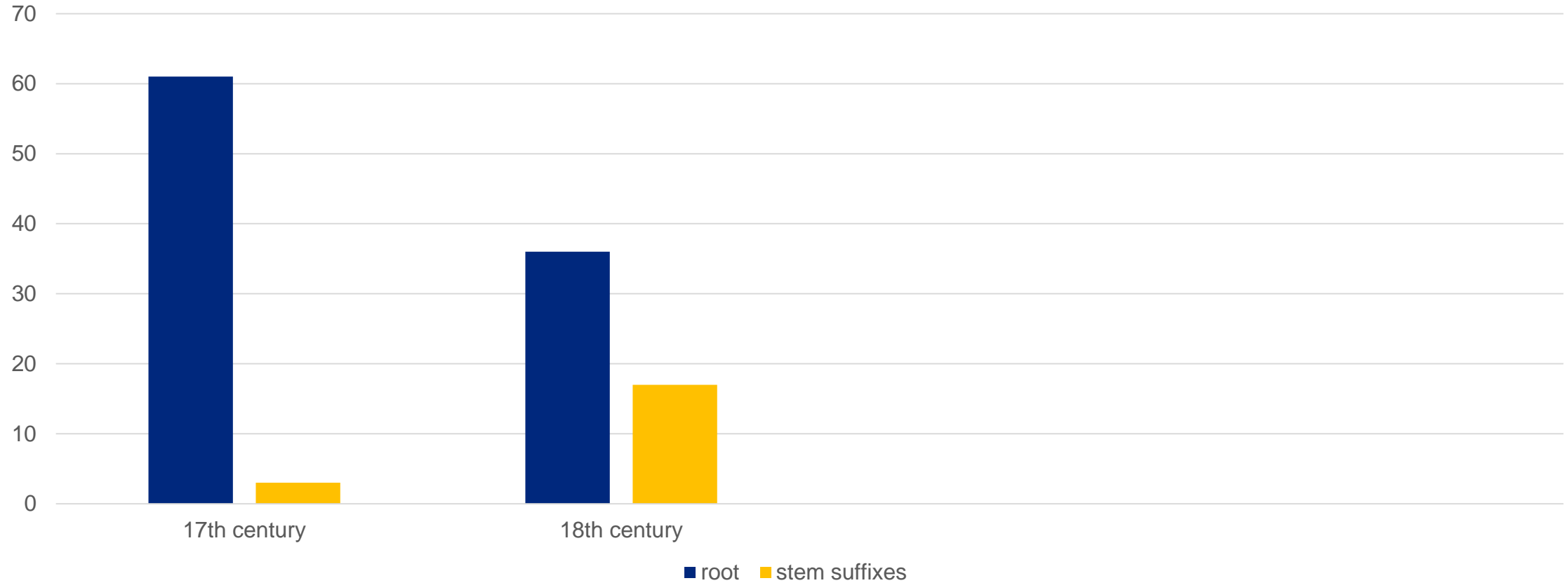
- In accordance with the texts of a high style, diphthongization predominantly appears in the root, especially in the prints of the 17th century (a large part of the documents is the lexical item *pýcha* > *pejcha*):

(6) *Jakoby u vytržení / takto mu pravilo / co jest **Pejcha** ti ukáži / i horoucné peklo.* (Olomouc 1679, VK-0000.025,63, 1r)

- The *ej* alternant appears rather sporadically in the endings (cf. Kutná Hora 1751, VK-0000.448,5, 3v), there are more examples in the 18th century (and more in secular songs?):

(7) *Dejž nám ať naše poslední / Hodinka šťastná je / ukaž se nám být při Smrti / Soudce **milosrdnej** {...}*

Diphthongization $y/i > ej$: the results



Diphthongization *ú-* > *ou-*

- The new diphthong *ou-* in a word onset was adapted to the Biblical translations (Optát's *New Testament* 1533, *Melantrich Bible* 1570, *Severýn Bible* 1537, Blahoslav's translation of the *New Testament* 1564, 1568, *the Bible of St. Wenceslas* (cf. Kvas 1997, p. 152; Vintr 1992, p. 200, Šimečková 2016, p. 85).
- Some authors of the Humanistic and Baroque grammars see the change as positive (GramNud1603, ŽáčŠtej1668, GramRos1672).
- *ou* appears commonly in high-style texts → its presence cannot be a marker of a low-style language.

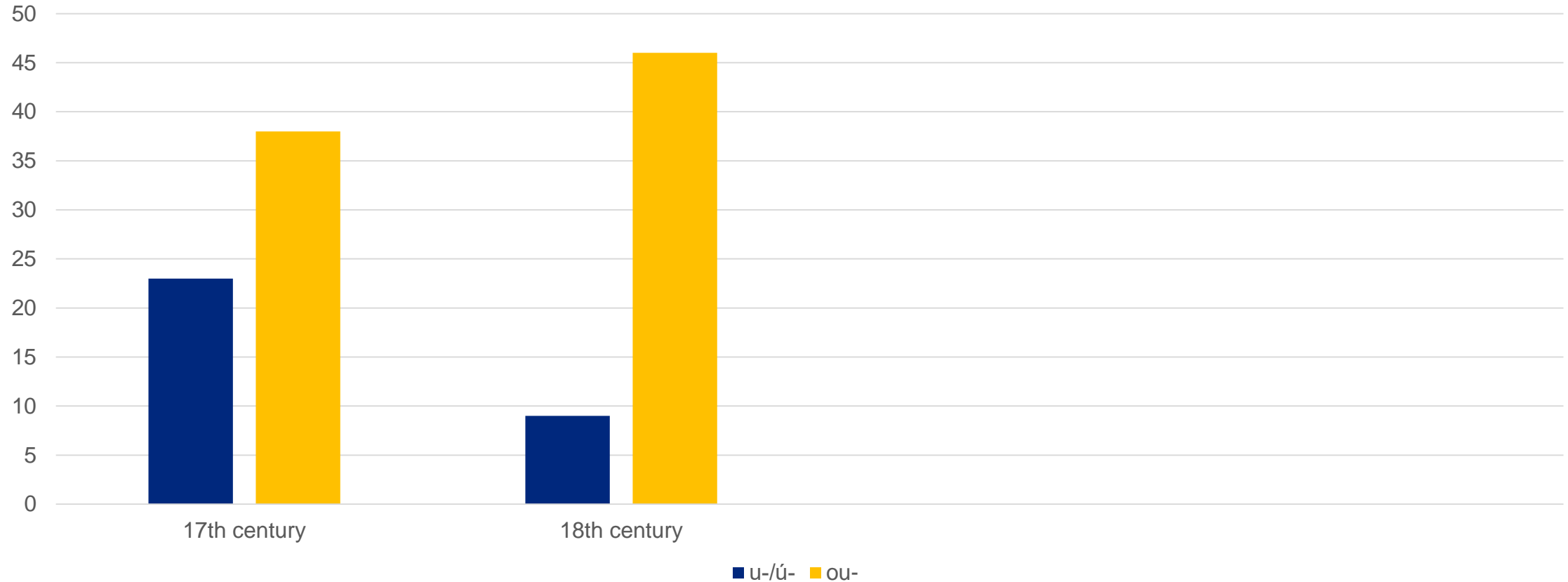
Diphthongization *ú-* > *ou-*: the results

- The distribution *ú-/ou-* is quite in line with the contemporary practice.
- Some lexical items were recorded only with the diphthong *ou* (*ouzkost*, *oud*) – is this a lexicalization process?
- Some lexical items appear predominantly with the version *u/ú-* (*usta*).
- For some lexical items, both options appear (*ouroda* – *uroda*; *oumysl* – *umysl*), sometimes in the same print, cf. Brno 1693, VK-0000.542,19, 10v, 13v:

(8) *Urody* dejte Chmelnice / vydej Ovotce Štěpnice.

(9) Léto *Ourodu* vydává / Slunéčko teplé ohřívá {...}

Diphthongization *ú-* > *ou-*: the results



MORPHOLOGY

- We looked at such phenomena which were subject to certain dynamics during the analyzed period → the older, conservative version appears alongside the new, progressive version.
- Their distribution is very often controlled by style.

➤ DECLENSION

- Progressive versions: dual forms in INST.PL endings: type *s těma dobrýma hochama*

F.PL form replacing the original N.PL ending: type *hezké děvčata*

unification of gender distinction in PL endings: type *ženy dobrý*

→ these changes were not adapted to the correct Czech.

- Conservative versions: GEN.PL.M ending in *-ův*,
'wrong' (in the sense as not original) NOM.PL of *o*-stem and *jo*-stem M ending *-ové*
the old vocatives of the original *o*-stems, etc.

➤ CONJUGATION

- Progressive versions: 1.PL.PRES ending *-m*, cf. *nesem* vs. *neseme*

lack of distinction in the 4th class of verbs (*oni mluvějí*, ev. *oni sází*)

infinitives (the progressive *nosit* vs. the original ending *nositi*, and the type *péct*; vs. *péci*)

Conservative versions: 3.SG.PRES form *jest*

the full form of the AUX *to be* in the praeterite 3.SG/PL (*nesl jest*, *nesli jsou*)

- In terms of progressive/conservative, we can look at **transgressives** (for example, the frequency of the present and past transgressive forms, whether they are congruent (or not) within their nominal phrase);

→ we could add other phenomena for declension and conjugation

The results

- It is evident that the nominal, pronominal and adjectival declension are rather conservative and they keep the forms of the cultivated Czech from the end of the 16th century (NOM.PL.M –*ové*, GEN.PL. –*ův*, old vocatives, the original forms of the nominal / adjectival and pronominal declensions, etc.).
- The progressive forms appear sporadically, often as a means of stylistic dissimilation (dual forms in INST.PL – 19 examples, PL.N – 17 examples).
- We have the same results for the conjugation: the progressive elements (non-congruent transgressives, infinitive ending in *-t*, 1.PL.PRES *-m*, unification of the 4th class of verbs) occur with lower frequencies, and their use is often motivated by a rhyme or by a need to keep a certain number of syllables in a strophe.

Nominal / Pronominal / Adjectival Declension

Non-original forms appear really rarely (and most of the examples are from the 18th century):

- PL.N (just 17 examples in the whole material)

(10) *Bud'te mně přítomní, ty přěsvatý jména* {...} (Brno 1772, STS-0559.394, 3v)

(11) {...} *na Kolena mé* kleknu (Litomyšl 1798, VK-0000.498,33,)

(12) {...} *když uslyšíme ty svaté Slova* (Litomyšl 1798, VK-0000.002, přív.28, 4r)

(13) {...} *by přišla v ty místa / Ráje nebeského* (Litomyšl 1732, VK-0000.474,39, 3v)

The 'correct' forms are predominant:

(14) {...} *a když se k ní dostanu, na kolena svá* padnu (Brno 1799, VK-0000.340,24, 2v)

Dual forms in INST.PL

- Very rarely (19 examples) and mostly in secular songs of the 18th century (12 examples), there is the dual *-ma* ending in the INST.PL (type *s těma dobrýma hochama*):
- This is a progressive form, rather marked in the period context (cf. LimKon1667), it could also be used as a means of stylistic dissimulation, cf. (16), (17):

(15) *Slyšel sem krásný hlas mezi horama* (Litomyšl 1798, VK-0000.170,51, 2r)

(16) {...} *se třemi Sirotkama / nedbal jsem na její Prosbu* (Kutná Hora 1750, VK-0000.386,7, 4r–4v)

(17) *Mezi vzáctnýma Pány* (Kutná Hora 1751, VK-0000.778, přív.63, 3v)

- Most of the texts feature the ‘appropriate’ forms:

(18) *Usty ztrápenými smutně k svému synu mluvíc {...}* (Brno 1749, STS-0450.079, 1v)

(19) *Hněvivě jest promluvil těmi Slovy {...}* (Olomouc 1760, VK-0000.601,20, 3v)

Verbs I: Auxiliary praeterite 3.SG/PL.

- For the prosaic texts of the period, the full forms of the auxiliary praeterite in the 3.SG/PL. are virtually nonexistent.
- They appear with a high frequency in the analyzed prints.
- Their use is largely motivated by the need to keep the number of syllables in a strophe (similarly in Bridel's *Jesličky* – cf. Kosek – Slavický – Škarpová 2012):

(20) *Rodičové jsou plakali / mnohokrát jeho _____ trestali* (8-syllabic verse, Litomyšl 1703, VK-0000.316,3, 1v)

(21) *Ani na té Zlosti / nebylo jest dosti* (6-syllabic verse, Kutná Hora 1756, VK-0000.541,49, 2r)

(22) *Kteráž se jest Letos stala / v pravdě, v skutku _____ vykonala* (8-syllabic verse, Litomyšl 1682, VK-0000.316,2, 1v)

Verbs II: 1.PL.PRES *-m* vs. *-me*

- In the 1.PL.PRES ending, the ending *-m* (cf. *nesem*) is less frequent, the variant *-me* appears with way higher frequency (type *neseme*)
- Their distribution is often controlled by verse requirements (rhyme, number of syllables in a strophe, etc.):

(23) *Modlitbičku ti obětujem / a žádáme skroušeným Srdcem* (Praha 1752, VK-0000.028,16, 2v)

(24) *A s Swatým Petrem přede dnem / já vystoupím z Lodí / než se maličko ohlédnem / Pán po Vodě chodí.* (Litomyšl 1659, VK-0000.543,7, 3r)

Verbs III: Forms of *to be* in 3.SG.PRES: *jest* vs. *je*

- Similarly to the written Baroque texts, the broadside ballads clearly feature the 3.SG.PRES form *jest* (see Kosek 2011), although – apparently – in the spoken Czech, the form *je* was more common:

(25) {...} *at' **jest** odpuštěná nám hříšným vinna* (Litomyšl 1798, VK-0000.170,51, 4r)

(26) *Těž i Trpělivost / **jest** jeho vděčný Host* (Olomouc 1763, VK-0000.100,21, 2r)

(27) *Duše mé jediná Žádost / bez tebe **jest** všudy zle* (Litomyšl 1748, VK-0000.053, přív.80, 1v)

(28) {...} *popatř v jakých Ouzkostech / **jest** mé srdce pohřížené* (Litomyšl 1748, VK-0000.053, přív.80, 3r)

(29) *Všecko Tělo Metlama **jest** hrozně zmrskané {...}* (Kutná Hora 1756, VK-0000.541,49, 1v)

- Quite exceptionally (1 example), the 3.SG.PRES form of the verb *to be* is *je*:

(30) {...} *necht' **je** zima nebo horko, na to dokonce nedbáš* (Brno 1799, VK-0000.340,24, 2r)

Verbs IV: Transgressives

- Difference in the frequency of the present and past transgressive.
- The past transgressive is quite rare (in line with the contemporary practice), moreover, individual examples are far from being crystal clear:

(31) *Slyše to Otec její rád, i hned na její Šíji **pad**, líbal ji, přítoulel mile, a řka {...}* (Olomouc 1686, VK-0000.543,6, 2r) – *L*-participle or past transgressive?)

- The past transgressive is usually congruent within the nominal head.
- The present transgressive, on the other hand, shows both congruent forms and also appears without congruence; there is a difference between the practice of the 17th and 18th centuries: in the 17th century, the transgressives tend to agree with the head nominal, in the 18th century, there are more non-congruent forms, but it is important to add that the transgressives forms in general are less frequent – the results are thus of a less informative value.
- The use of non-agreeing transgressive form is often motivated by the need to keep a certain amount of syllables in a strophe.

- 'Incorrect' (i.e., non-agreeing) forms often appear due to the need to keep a regular 8-syllabic verse:

(32) (M. Sg. – soused jeden) *Manželku ctnou též majíce / s ní se dost pracně živíce / v Letech jenom Padesáti / bydleli jsou manželé ti.* (Litomyšl 1703, VK-0000.316,3, 1v)

(33) (F. Sg.) *Těž i jejich Matka milá / na Zemi bídně ležela / plačíc s velikou Těžkostí / jsouce strápená Bolestí.* (Litomyšl 1682, VK-0000.316,2, 3v)

(34) (M. Sg.) *Přijdouce tam do Světnice / vzal Housličky na Řebice* (Litomyšl 1703, VK-0000.316,3, 2r)

Summary I

- The previously widespread claims of ‘declassed language’ of the broadside ballads are incorrect.
- The language of the analyzed broadside ballads does not show any specific features of a ‘declassed language’; it entirely corresponds with the language of contemporary hymns and sermons.
- Phenomena (in particular from the phonological system) understood as ‘non-correct’, are very well documented in the language of Biblical translations and are also supported by contemporary grammars.
- Elements of low style (both in phonology and morphology) are deliberately used by authors as doublets and very often serve as a means of stylistic dissimulation.

Summary II

- Blending of low and high style elements is quite common in texts of the given period and it could be seen as means to introduce stylistic differences (cf. Fidlerová et al. 2013, p. 108).
- The language of the broadside ballads thus does not differ significantly (generally speaking) from the language of the most prestigious contemporary work – the Bible translations and thus it (similarly) seeks to create a language of a higher style.

However, to confirm the conclusions of the pilot analysis, we need to conduct more detailed research on the language of secular songs.

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Grammar books of the 17th and 18th century I

GramBlah1571 *Gramatika česká Jana Blahoslava*. Jan Blahoslav. Edice rukopisu. Čejka, M. – Šlosar, D. – Nechutová, J. (eds.). Brno 1991, Masarykova univerzita.

GramDol1746 *GRAMMATICA SLAVICO-BOHEMICA, IN QVA, PRAETER ALIA, RATIO ACCVRATAE SCRIPTIONIS & FLEXIONIS, quae in hac Lingua magnis difficultatibus laborat, ex genuinis fundamentis, demonstratur, VT ET DISCRIMEN INTER DIALECTVM BOHEMORVM & CVLTIORVM SLAVORVM IN HVNGARIA infinuatur; CVM APPENDICE, Quae, tum modum multiplicandi vocabula per Motionem, Derivationem Compositionemque; tum quaedam ad elegantiam sermonis spectantia, CVM CATONIS DYSTICHIS, exhibet: QVAE OMNIA, Partim ex aliis Grammaticis accepta, partim propria indutria inuestigata, atque a VIRIS, linguae huius haud imperitis, examinata, omnibus eiusdem Cultoribus ad ufum proponit PAVLLVS DOLESCHALIVS, Szakolcza – Hung, PRAEFATVS EST MATTHIAS BELIVS. POSONII, Typis Royerianis, An. 1746.* Pavel Doležal. Bratislava 1746, Jan Pavel Royer – dědici. K02058. Olomouc, VK, 88.778.

GramDrach1660 *Grammatica Boëmica in V. Libros diuifa, à quodam Patre Societatis JESV Jam pridem in gratiam Tyronum Boëmicae linguae compolita, Et multorum ejuſdem lingua Studioforum faepè manibus deſcripta tritàque, Hoc demum Anno à partu Virginis. 1660. In plurium ufum, & utilitatem Typis excuſa, & vulgata. Cum Licentia Superiorum. OLOMUCII, Apud Vitum Henricum Ettl.* Jan Drachovský. Olomouc 1660, Vít Jindřich Ettl. K02093. Olomouc, VK, 32.277.

GramJand1704 *GRAMMATICA LINGVAE BOËMICAЕ, methodo facili, Per regulas certas ac uniuersales explicata, in Orthographiam, Etymologiam, Syntaxim & Profodiam diuifa; Omnibus, tam Difcentibus ac Exteris, quàm Linguarum Magiftris ac Domeſticis, Hiſtoricis, Oratoribus, etc. perquàm utilis Specialiter infertae ſunt Regulae Orthographicae accuratiſſimae R. P. Konftantij de SOC: JESU. Pragae Typis Adalberti G. Konias. 1704.* Václav Jandyt. Praha 1704, Vojtěch Jiří Koniáš. K03493. Brno, MZK, ST1-0160.115, A.

GramNud1603 *Grammaticae BOHEMICAЕ, AD LEGES NATUralis Methodi Conformatae, & Notis numerisque illuſtratae ac diſtinctae, LIBRI DVO. Autore, M. LAVRENTIO BENEdicto Nudozierino, Scholae Tevto-Brodenſis Rectore. PRAGAE, Ex officina OTHMARIANA. Anno D. clo. Io. CIII.* Vavřinec Benedikt Nudožerský. Praha 1603, Jan Otmar Jakubův Dačický. K01062. Praha, KNM, 26 E 21.

Grammar books of the 17th and 18th century II

GramRos1672 GRAMMATICA LINGVAE BOHEMICAE Quatuor Partibus Orthographiâ, Ethymologiâ, Syntaxi, & Profodiâ confans, In qua, omnia ejus Linguae fundamenta, novo, & facili ad eam discendam modo, per Regulas certas, & univales, explicantur, & omnimodae, Grammaticis accuratis Diffinitionibus, Analogiae deteguntur. Omnibus, tam Docentibus, quàm Discipulis, imò vel plurimum etiam Historicis, Oratoribus, et Concionatoribus, qui copiam, et diverfitatem verborum, ad sententias variandas, et proloquendas, desiderant, perquam utilis. Authore Wenceslao Johanne Rosâ. In fine appolita sunt diverfa Idiomatica Boëmico, non rithmicè, sed metricè, more Graeco, et Latino compolita Carmina. MICRO-PRAGAE, Typis Joannis Arnolti à Dobroslawina. Václav Jan Rosa. Praha 1672, Jan starší Arnolt z Dobroslavína. K14884. Brno, MZK, ST1-0025.010.

LimKon1667 LIMA LINGVAE BOHEMICAE. To geft: BRVS Gazyka Czelkého. Neb SPJS O poprawenj a naotřenj Ržeči Czelké. Wydaný K ljbosti Milownjkůw čiftoty a dokonalofti Czeftiny / Y K vžitku a newyhnutedné potřebě Impresorůw a Pjfařůw Czelkých. Od Ctihodného Kněze Giřjho Konftancya z Towaryftwa Gežjřowa. S powolenjm Wrchnofti Wytiftěný w Praze / w Impresy Akademické / 1667. Jiří Konstanc. Praha 1667, Jezuitská tiskárna. K04307. Olomouc, VK, 32.278.

ŽáčŠtej1668 Výborně dobrý Způfob Yak fe má dobře po Čelku pláti / neb tífknauti. Wytažený z Czelké Biblj / která na několik Djlů rozdělena / a weyklády po kragich položenými wyfwětlena bywřli / mezy Nekatolickými geft v veliké wážnofti. Ale pro kacýřfké bludy od Katoliků ani čjfti / ani chowati fe nemá. Nic méně poněwadž (podlé wřftech zdánj) nad giné Czelké Knihy wlaftněgi / pěkněgi / a pilněgi wytiftěna byla / Způfob gegjho Pjřma nemůže fe než nad mjru chwáliti / a ten tuto fe wykládá / a hoden geft / aby wřfckni řfkolnj Mřftrowé poručili řwým Včedlnjkům gey mji / bedliwě čjfti / a podlé něho pláti fe včiti. S Dowolenjm Wrchnofti / Wytiftěný w Praze / w Impresy Univerřitatis, w Kollegi SOC: JESV bljž Mořtu / Léta 1668. Václav Matěj Štejer. Praha 1668, Jezuitská tiskárna. K15948. Olomouc, VK, 32279.

Thank you for your attention.

The present contribution is part of the project NAKI II *Kramářské písně v brněnských historických fondech* 'Broadside ballads in the Brno historical funds' (DG18P02OVV021).