

MULTILINGUAL SONGBOOKS IN SLOVAKIA IN THE 19TH CENTURY

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Manuscript songbooks with a multilingual repertoire are a little-researched component of song culture from the territory of Slovakia in the 19th century. They document a tradition of multilingual singing, which survived during this period and which existed alongside singing in the Slovak language and the concept of the Slovak national song. Over the 19th century, the coexistence of several languages and the repertoire structure of these songbooks changed as the functions of singing did in contemporary society, in the given social milieu, and in a person's life.

Keywords: *manuscript sources, multilingual repertoire, song genres, social function, compilers and users*

Rokopisne pesmarice z večjezičnim repertoarjem iz 19. stoletja so malo raziskana sestavina pesemske kulture na ozemlju Slovaške. Dokumentirajo tradicijo večjezičnega petja, ki je preživela v tem obdobju in je obstajala poleg petja v slovaškem jeziku in koncepta slovaške narodne pesmi. V 19. stoletju sta se sožitje več jezikov in repertoarna zgradba teh pesmaric spreminjali tako, kakor so se spreminjale funkcije petja v sodobni družbi, v danem družbenem okolju in v življenju človeka.

Ključne besede: *rokopisni viri, večjezični repertoar, pesemske zvrsti, družbena funkcija, sestavljalci in uporabniki*

19th-century songbooks with a multilingual repertoire are a little-known part of the song culture of Slovakia. When these sources became a subject of study, they were assessed exclusively in the context of the Slovak national emancipation movement, emphasizing their contribution to the corpus of songs in the Slovak language. This is the dominant standpoint in histories of Slovak music (Kresánek, 1957; Lengová, 2003) and Slovak literature (Pišút et al., 1960; Šmatlák, 1988), and even in histories of the documentation and research of the traditional song culture (Dzubáková, 1976; Elscheková, Elschek, 2005: 25–52). Researchers focused above all on Slovak songs, neglecting the other repertoire component of these sources: the songs in other languages. The only exceptions were the bilingual songs, which caught researchers' attention as a specific part of the Slovak repertoire (Droppová, 1994). Regardless of how large the proportion of songs in non-Slovak languages may have been, it is essential to see these sources in their entirety and extant form.

Multilingualism, a generic linguistic term, generally means using two or more languages. The term is used to consider the language situation in a particular geographical territory and social milieu and via a specific type of medium (Cenoz, 2013). It is important to emphasize that the term “multilingualism” encompasses many levels of the penetration of languages and their varieties into singing, which differs from ordinary lingual communication. This article addresses the phenomenon of multilingualism exclusively from the standpoint of the song repertoire. It traces the occurrence of songs in various languages in written sources from Slovakia in the 19th century; still, it does not deal with the mixing

of several languages at the level of the song structure. However, it notes the occurrence of multilingual songs as a specific instance of the multilingual repertoire, in which they constitute a separate group of songs.

SOURCES OF MULTILINGUAL SONG REPERTOIRE

In earlier times, multilingual songbooks and collections were a standard component of literary and musical culture, reflecting the interests and repertoire of the compilers and users and their social milieu. On the other hand, linguistically homogeneous song collections, which integrated the national society through a common language, were given an elevated significance in 19th-century national movements. The concept of national collections of folk songs became an important means to promote the ideas and goals of these movements (Bohlmann, 2004: 92–95). In Slovakia, the collection and publication of Slovak folk songs had particular importance for the genesis of Slovak national literature and music (Šmatlák, 1988: 315–317; Lengová, 2003: 225–227).

The printed song editions that emerged in the 19th century in organized collecting activities contained an exclusively Slovak repertoire. Their primary purpose was to support the Slovak national movement and contribute to the formation of Slovak national and cultural identity. These editions defined the concept of folk song as a “secular,” “national,” and “Slovak” song and made an essential contribution to the popularization of traditional Slovak-language singing among the middle and the higher social classes. Published versions of Slovak “folk” songs were made accessible to a broad public for the first time: in the 1820s and 1830s in the form of their printed lyrics (*Písne světské* [Secular Songs] I–II, 1823, 1827; *Národné zpiewanky* [National Songs] I–II, 1834, 1835) and in the late 19th century in a comprehensive form, including their tunes (*Slovenské spevy* [Slovak Singings] I–III, 1880–1926).

When songs from the repertoire of other ethnic groups also figured in these editions, they only appeared in comparative commentaries on the Slovak repertoire to draw attention to parallels of the given song type or song genre in other, predominantly Slavic cultures, just like in the case of Serbian ceremonial songs for the summer solstice in *Písne světské* (Šafárik [and Kollár], 1827: 147–148). These parallels were meant to highlight the historical and cultural bonds between Slavic ethnic groups and support the idea of Slavic mutuality.

In the 19th century, a multilingual repertoire as a particular corpus of songs in different languages is found exclusively in manuscript sources. On the one hand, there were various songbooks containing predominantly lyrics and only rarely also the melodies; on the other, there were multiple collections with diverse contents in so-called minor literary and folklore genres: songs, proverbs, fables, poems, short prose, dialogues, etc. For a long time, these sources remained outside the main interest of scholarly disciplines, which primarily

focused on studying traditional (folk) culture: ethnology, folkloristics, and ethnomusicology (Urbanová, 2017).¹

However, Slovak literary historiographers did concern themselves with these multilingual manuscript songbooks and collections insofar as they were regarded as sources of secular songs and poetry.² Literary research considered these sources to be a marginal component in the development of literature in Slovakia in earlier periods, from the Middle Ages to the end of the 18th century, also penetrating to the more recent period of the 19th century, during which these songbooks and collections gradually declined. Their essential features included several categories of song creation (folk, semi-folk, art) and several languages in which the repertoire was written down.

I encountered multilingual songbooks while working on the history of the collecting activities and documentation of traditional singing in Slovakia in the 19th century (Urbanová, 2016). These songbooks are deposited in the Literary Archive of the Slovak National Library in Martin (LA SNK), a memory institution of national significance, which enjoys a central position in archiving sources of written culture in Slovakia from the Middle Ages to the present day. They can be found among “Miscellanies,” which contain numerous manuscript sources in songbooks, collections, and anthologies of different origins and content. The Miscellanies collection came into being by a more or less random accumulation of minor musical and literary sources by little-known or anonymous authors, compilers, or collectors. In the past, the significance of these sources appeared to be marginal compared to the extensive song collections of collectors of international, national, or regional importance in the first half of the 20th century, archived in LA SNK separately. Therefore, this Miscellanies collection had been neglected by ethnomusicologists and folklorists for a long time. It turned out, however, that it provides valuable source materials for several unprocessed research topics. It contains multilingual songbooks, a relevant source of information on a little-known component of song culture in Slovakia from a time when the nationally motivated collecting activities focused exclusively on Slovak songs.

The Miscellanies collection contains twenty-two manuscript songbooks dating to the 19th century and having a multilingual repertoire.³ More detailed identification of

¹ The reason was that, in Slovakia, the above-mentioned scholarly disciplines had been defining culture through the criteria of ethnicity, not on a territorial principle which would have made it possible to take account of the various ethnic groups living in a common territory. A second reason was the heterogeneous content of these sources in terms of the song categories: alongside folk songs, they also contained (and sometimes prevalingly) semi-folk and art songs.

² From among Slovak literary historians, for example Ján Viličinský, Jozef Minárik, Jozef Mišianik, Milan Hamada, Gizela Gáfriková.

³ Due to the character of the Miscellanies collection where these sources can be found, it cannot be assessed whether the said corpus is a representative sample in terms of quantity. However, it enabled us to generalize some developmental trends in the occurrence of multilingual songbooks, and we consider it to be significant even from the perspective of the typological diversity of the material.

the contents of most of these songbooks is a task that still needs to be completed. I will therefore present only some initial findings I reached during their ongoing study, supported by earlier pieces of research by literary scholars.

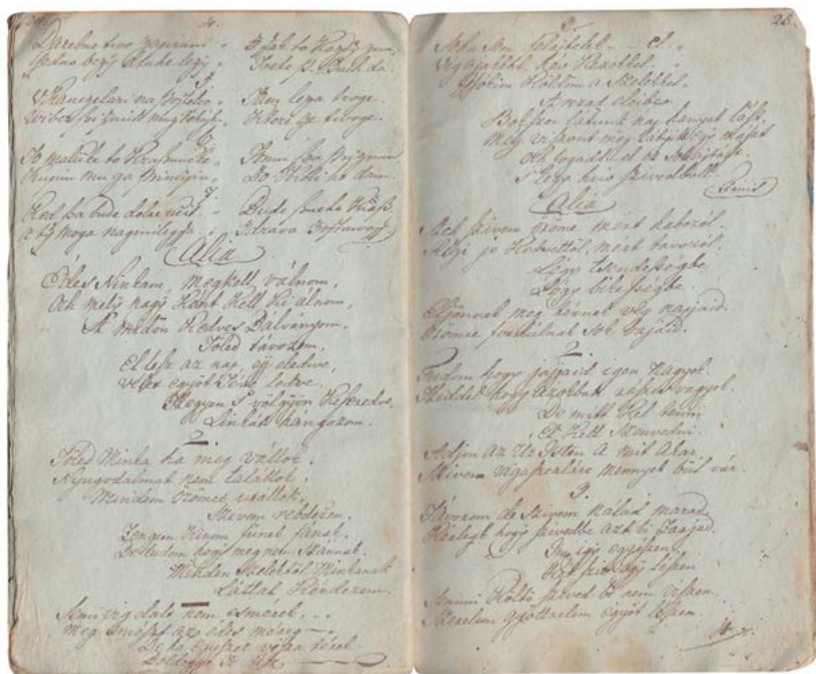
MULTILINGUAL MANUSCRIPT SONGBOOKS IN THE 19TH CENTURY

Multilingual songbooks must be traced against the background of the contemporary social, cultural, and political situation. In the 19th century, the territory of Slovakia was part of historical Hungary, from 1867 of the Austro-Hungarian Monarchy, without administrative and cultural autonomy. By the mid-19th century, the Slovak literary language had been codified (1843), and the collecting movement had achieved its first significant results in the form of published representative editions of Slovak folk songs, mainly their lyrics (Šafárik [and Kollár], 1823, 1827; Kollár, 1834, 1835). Singing in the Slovak language became an important instrument for supporting national emancipation and the formation of Slovak cultural identity. However, the songbooks and collections with a multilingual repertoire point to the contemporary linguistic reality in the Slovak territory. The multilingual situation was contingent on the numerous ethnic groups (Germans, Hungarians, Croats, Roma, Ruthenians), education in German and Hungarian, Latin or Greek, and the various administrative languages (Latin, German, Hungarian) alternating in the course of the 19th century (Marek, 2011).

A certain tenacity characterizes the tradition of multilingual manuscript songbooks in Slovakia in the 19th century. There were changes in the occurrence of the languages and language groups, their number, hierarchy, and extent of representation. From this standpoint, three developmental periods can be differentiated.

The most significant number of sources with a multilingual repertoire is concentrated in the first half of the 19th century (especially from the beginning of the century to the turn of the 1830s and the 1840s). In this period, a mixed type of multilingual songbooks prevailed, which contained various categories of songs (folk, semi-folk, art). Although this was a direct continuation of the tradition of secular songbooks (as opposed to hymnbooks) from earlier periods, the first distinct features also began to appear. The proportion of anonymous songs, including folk songs, increased (Minárik, 1969: 335–351). This phase saw the publication of the first national editions of the lyrics of Slovak folk songs, which began to influence the content of manuscript songbooks at the end of the period.

Most songbooks from the first half of the 19th century had anonymous writers and unknown owners. Alongside Slovak, Latin, Hungarian, and German were the most frequently appearing. Aloiz Dortsák's songbook of 1838 is an exception, as it also includes the tunes of the songs, which makes it interesting as one of the few musical sources of traditional singing from the first half of the 19th century in Slovakia. Besides Slovak songs, it also contains Polish and Latin ones.



Oblectamenta animi (anonymous, 1827), Slovak and Hungarian songs, 24–25 (LA SNK, B III/20).



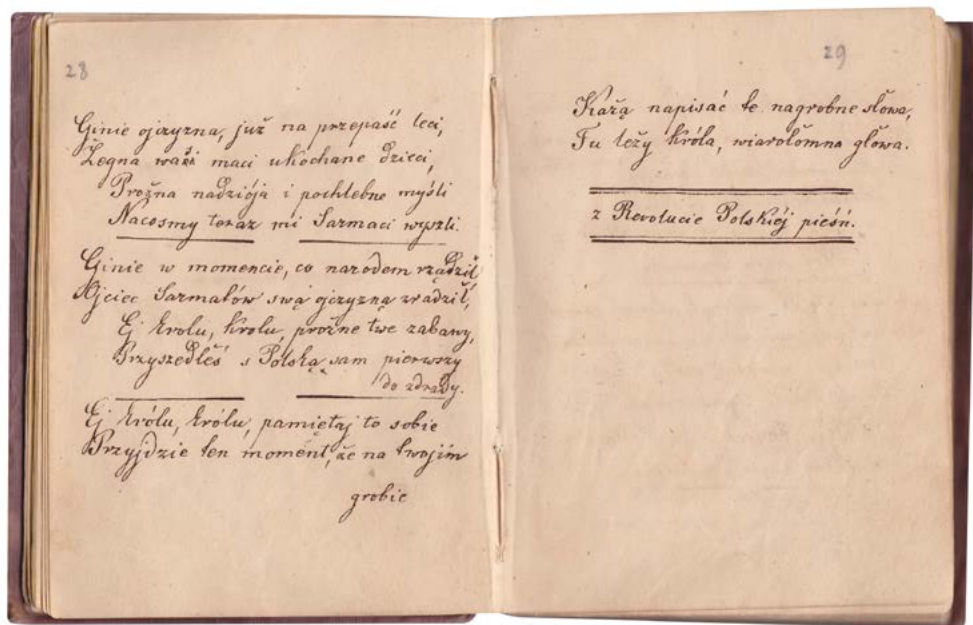
Songbook of Aloiz Dortsák (1838), Polish, Slovak, and Latin songs, Nos. [26], 27–28, 34–35 (LA SNK, B III/22).

In this period, the titles of many of the songbooks with a multilingual repertoire were in Latin, reflecting the social status of their owners. For example, *Cantiones latinae* (1828), by an unknown writer, contains Latin and bilingual Latin-Slovak songs and Slovak folk songs. *Epithaphium Clementi* (1830s), an unknown author's songbook, contains Slovak, Hungarian, and Latin songs. By contrast, *Oblectamenta animi* (1827), by an anonymous writer and owner, contains folk and art songs in Slovak, Hungarian, Serbian, and Roma, with Latin used only in its title. Ján Gregorec's extensive songbook under the title *Cantilenarum diversae collectiones* (1828–1856), extending into a further period, contains songs in Latin, Slovak, German, and Polish.

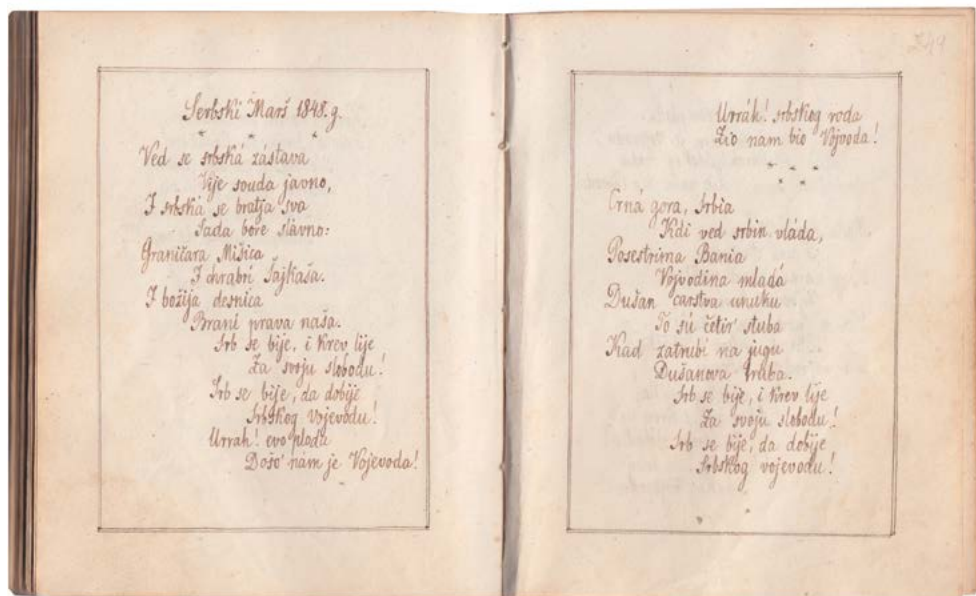
This linguistic accumulation peaked in the mid-19th century (the 1840s and 1850s): the most significant number of sources with as many as four languages alongside one another occurred in this period. Songs in non-Slovak languages, but exclusively Slavic ones, represent a new line. This is confirmed by sources that appeared already in the 1840s. For example, *Pjesne* [Songs] (1843), compiled by female author Karolína Rieznerová, contains songs in Czech, Polish, and Serbian alongside the Slovak ones. Some of the songbooks explicitly emphasize their Slavic orientation in their titles. Janko Matuška's *Pesně slowenské a slowanské* [Slovak and Slavic Songs], which contains only Slovak and Polish art songs and Slovak folk songs (Vilikovský, 1935), is a representative example of this.

On the other hand, the proportion of songs in non-Slovak languages decreased significantly, and the Slovak-language repertoire began to prevail (Minárik, 1969: 429–459). Even the titles of the songbooks indicate this: they point to Slovak song material while including (although to a small extent) songs in other languages, too. For example, besides the Slovak songs, the songbook *Slowenskej písne* [Slovak Songs] (1850), compiled by Július Matthaeides, includes a Polish and a Serbian song, too. Andrej Krasislav Mešša's extensive songbook *Slovenskye národnje spjewanky* [Slovak National Songs] (1850), with about a thousand written records, also features Serbian and Polish songs and a bilingual Roma-Slovak song. Besides Slovak and Czech songs, Ján Leška's *Národnje slovenskije pjesně* [National Slovak Songs] (1850) also contains Serbian and Polish songs in a separate section under the title "Srbské i polské národnje pjesně" [Serbian and Polish National Songs] at the end of the songbook, possibly added later. The contradiction between the title of the songbook and its content may be explained by the growing importance of an ethnically and nationally delineated song repertoire during this period. The Slovak repertoire contains many patriotic, hymnic and revolutionary songs, anthems, folk, and semi-folk ones.

Typologically, *Sbírka písní slovenských rozličného druhu* [Collection of Slovak Songs of Various Kinds] from the second half of the 19th century, compiled by Samuel Štefanovič, also belongs to this group. Alongside Slovak folk and semi-folk songs and composed patriotic songs, this songbook assembles a repertoire in the Polish and German languages. A unique record of the "Marsellaise" in French (Minárik, 1969: 458) suggests that part of the content of this collection relates to the mid-19th-century revolutionary movements.



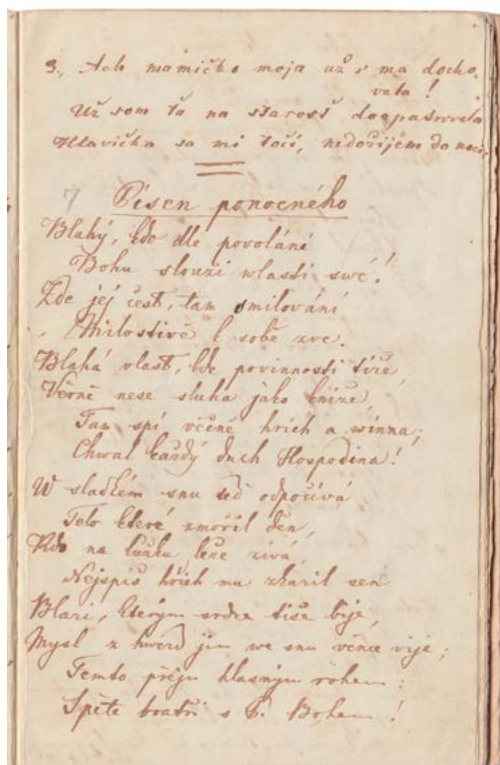
Pesně slowenské a slowanské (Janko Matuška, 1844), Polish revolutionary song “Ginie ojczyzna,” 28–29 (LA SNK, B I/7).



Národnje slovenske pjesne (Ján Pravoslav Leška, 1850), Serbian revolutionary song “Serbski marš,” 248–249 (LA SNK, B I/2).

In the second half of the 19th century (from the early 1860s onwards), multilingual songbooks appeared more rarely, and their contents changed. Multilingualism was typically reduced to two or at least three languages, with four languages occurring only exceptionally. Slavic languages predominated, with a marked decline in non-Slavic languages and Latin. Non-Slavic languages remained in bilingual, rarely in trilingual songbooks (Slovak, Czech, and German repertoire in Daniel Goldperger's *Spevník* [Songbook]), or the occurrence of non-Slavic languages was reduced purely to the level of song structure (bilingual Slovak-Hungarian and Slovak-German songs). A typological reduction of the song repertoire also took place with linguistic reduction. A mixed type of songbooks still prevailed (Minárik, 1969: 430), although it now contained only some categories (principally a combination of folk songs and semi-folk or art songs). The growing number of Slovak records is also linked to the increasing proportion of folk songs in these sources.

Song collection *Slovenské národné piesne* [Slovak National Songs, 1861], compiled by Pavol Križko, may be regarded as a dying echo of mid-19th-century trends. Apart from Slovak folk, semi-folk, and art songs, this songbook also includes a repertoire identified by earlier research as songs in Slovenian and Ukrainian languages (Minárik, 1969: 455). These two languages are generally rare in sources from Slovakia's territory; Slovenian occurrence is especially unique.⁴ An anonymous songbook from the late 19th century contains only Slovak and Polish repertoire. Another anonymous collection of Slovak folk and art songs from the late 19th century includes one bilingual Slovak-Hungarian song text. Jozef Prospech's songbook from the end of the 19th century

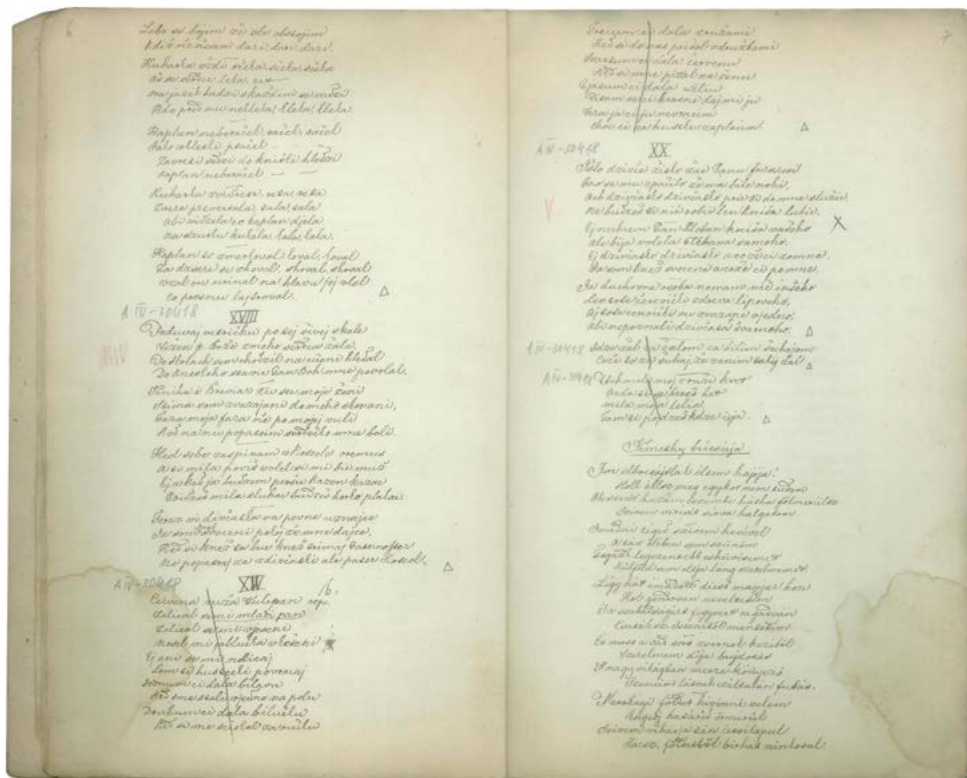


Songbook of Daniel Goldperger (third quarter of the 19th century), Slovak folk song and a Czech night watchmen's song "Píseň ponocného," 5 (LA SNK, B II/10).

⁴ Songs in the Slovenian language appear in multilingual song collections of Slovaks in Lower Hungary, but these are from the early twentieth century. The collection of Slovak, Czech, Croatian, and Slovenian songs compiled by Andrej Samuel Goda from the Aradáč locality in Serbia, Vojvodina (LA SNK, B V/73), is a good example of this. However, songbooks and collections with Slovak repertoire prevailed in the milieu of Slovak enclaves in this period (Lomen, 2021: 34–44).

contains Slovak and Hungarian songs. Its graphic form reveals that some multilingual songbooks from this period also served as a source for gathering material to prepare the Slovak folk song corpus.⁵

Based on the existing research, the multilingual songbooks of the 19th century may be defined as sources of highly heterogeneous content. Their main features include the coexistence of 1. several languages in a wide variety (Slavic and non-Slavic ones), 2. several categories of songs (folk, semi-folk, art), and 3. several song genres and thematic groups of songs.



Songbook of Jozef Pospech (late 19th century), Slovak folk songs and a Hungarian song “Kmethy búcsúja,” 6–7 (LA SNK, B IV/42).

BEARERS OF THE MULTILINGUAL SONG REPERTOIRE IN THE 19th CENTURY

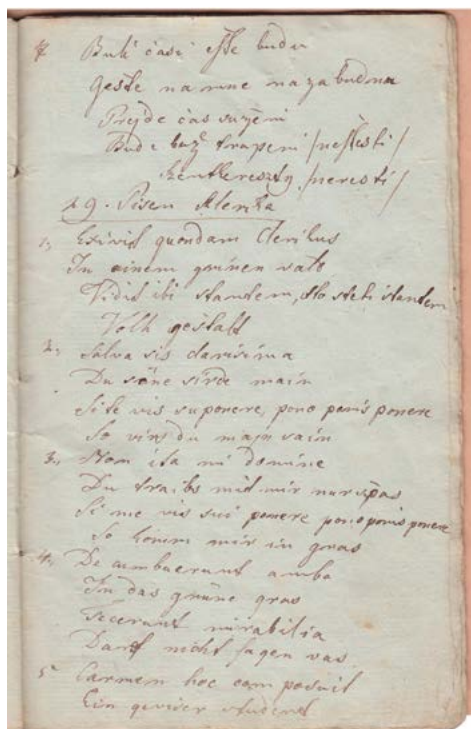
The analyzed corpus is dominated by manuscript songbooks with their core repertoire in the Slovak language, or Slovak with historically conditioned elements from Czech, of the

⁵ The crossed-out Slovak songs in Jozef Prospech’s manuscript songbook (see figure) indicate that they were copied from this source to another collection.

so-called pre-codification period (Krajčovič, Žigo, 2006). The predominance of songs written down in Slovak indicates that the compilers of the songbooks were of Slovak origin. However, Slovak (principally folk) songs were recorded, although to a lesser extent, also by members of other ethnic groups (Minárik, 1969: 348). Among the different languages, there is a standard representation of Hungarian and German as the languages of the populations living in the territory of Slovakia, along with Latin as the universal language of educated Europeans. Lyrics in the Roma language, which might have resulted from a fashionable interest in the exotic, distinct from philologically motivated publications with printed Roma texts (Andrš, 2013), were rarities. Songs in Czech and Polish languages point to both nations' linguistic, cultural, and territorial nearness and their well-developed intercultural contacts in the 19th century. Compared to the earlier periods, a new element began to appear: songs in the Serbian language. They reflect the bilateral Slovak-Serbian relationships in the 19th century when cultural and educational exchanges occurred between these nations. For example, it was common for Serbian students to study in Slovakia, where their presence was documented as early as the 1820s (Hleba, 1985).⁶ Multilingualism often appears in these songbooks as a combination of Slavic and non-Slavic languages, with varying functions, social affinity, and cultural contexts.

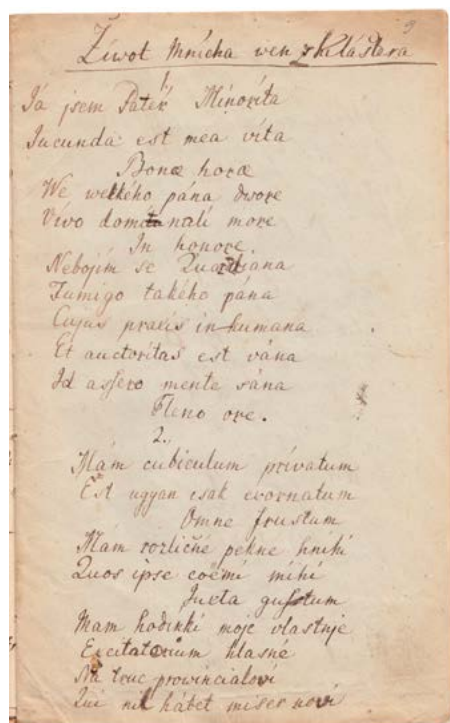
Multilingual songs are a specific instance of a multilingual repertoire – they mix several languages at the level of song structure. The peculiar position of these songs on the borderline made them appear not only in multilingual songbooks but also in collections and printed editions with a nationally delineated repertoire (Kollár, 1835: 174–182).

In the analyzed corpus from the 19th century, there are also bilingual songs that combine languages from distant (unrelated) language groups. The symbiosis of vernacular/national languages with Latin, which had a long literary tradition, appeared most frequently (Minárik, 1969). Similarly, the Slovak language was mixed with non-Slavic languages: Hungarian,



Slovenské písnie (Julius Matthaëides, 1850), Latin-German humorous song “Piseň klerika,” No. 29 (LA SNK, B III/26).

⁶ One of the factors motivating Serbian students to come to Slovakia was the work of the Slavic scholar Pavol Jozef Šafárik (1795–1861), himself a Slovak, in the secondary school in Novi Sad (Serbia) in the 1819–1833 period.



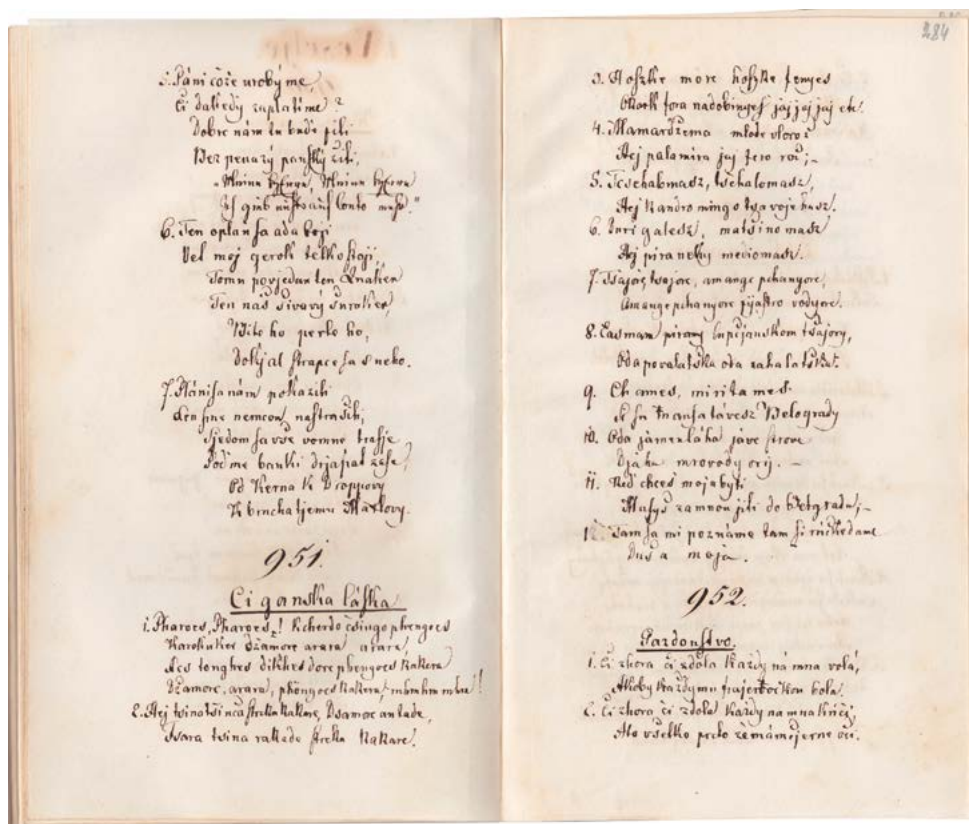
Songbook of Andrej Krno Oružný (c. 1850), Slovak-Latin humorous song “Život mnícha ven z kláštara,” 9 (LA SNK, B III/24).

German, and Roma. Several Slavic languages were combined in a song only in exceptional cases. In terms of the repertoire of the manuscript songbooks, mixing various languages in the song probably fulfilled certain functions in which multilingualism in the song structure was obvious and easily recognizable (e.g., the function of humor). The most frequent form was a combination of two languages within a strophe (alternation of verses in different languages). In some instances, the languages were combined after the strophes or blocks of multiple strophes. A borderline case is a ten-strophe Roma song with two added strophes in Slovak attached to its end.

We only have incomplete information about the compilers, authors, owners, and users of multilingual songbooks. Anonymous authors wrote many sources without personal details or localization. The absence of these details is related to the fact that some of the sources have not survived in a complete form with their title page (or cover). Many authors

or owners of these songbooks felt no need to demonstrate their personalities. In this corpus of twenty-two manuscript songbooks and collections, the name of the compiler, owner, or user is stated in less than half. In the rest of the cases, the personal data formed part of the title of the songbook or figured only at its end – as the owner’s “signature”. Moreover, the vast majority of the sources are written in a single script, which confirms that it was a type of personal songbook linked to a single compiler. Whenever a different kind of script also appears, it points to the further distribution of the contents of the songbook when its owners or users probably changed. The information on personal data suggests that men compiled most of the songbooks. The only exception is the multilingual songbook of Karolína Rieznerová, which is noteworthy even in the broader context of women’s collecting activities (Urbančová, 2021).⁷

⁷ However, recent research has revealed that in this case, too, the songbook was dedicated to a young lady and compiled for her by a man – a student and family friend. The songbook entitled *Pjesně velactenej a slechetnej panni Karolinky Rieznerovej* [Songs of the Highly Esteemed and Noble Miss Karolinka Rieznerová] was written in 1843–1848 and by the Slovak poet Ján Jaromír Matička who worked as a Lutheran pastor after his studies. Karolína Rieznerová came from a well-known Slovak patriotic family of the 19th century.



Slovenskye národnje spjewanky (Andrej Krasislav Mešša, 1850), Roma-Slovak love song “Ciganska láska,” No. 951, 283–284 (LA SNK, B III/27).

The most significant number of anonymous songbooks comes from the first third of the 19th century. Latin songs, alongside those in the vernacular languages, indicate that their writers and users were associated with the educational milieu. They were predominantly students, teachers, musicians, and members of the contemporary intelligentsia. The repertoire they wrote into their songbooks reflected their interests and represented a line of secular singing outside the context of the contemporary official culture, where the prevalence of the religious function of literature and music lingered on from the previous periods (Hamada, 1967: 7–24). In these songbooks, the entertainment function (humorous songs) overlaps with didactic purposes (education through songs) and reflection (especially in love songs).⁸

In the mid-19th century, the anonymous base of writers, owners, and users of these songbooks changed to a personalized background, which enables us to reconstruct its socio-cultural image. Almost all sources from this period bear the names of specific persons, most

⁸ A more detailed analysis of the contents of these songbooks might reveal a common repertoire core, with a certain proportion of students' songs from an older layer.

of whom are identifiable in Slovakia's local, regional or national history. The compilers and owners of multilingual songbooks belonged to the contemporary Slovak patriotic community: they represented the milieu of the nationally minded intelligentsia. Most of them were involved in the Slovak national revival movement. They were active in several fields simultaneously, combining their profession and employment with their literary activities, linguistic erudition, edification, and cultural activities in the interests of the Slovak nation. Among them were Lutheran vicars, writers, translators, journalists, teachers, state officials, and representatives of the technical intelligentsia. The majority compiled their songbooks and song collections in their youth, during their studies, or shortly after graduation. At the same time, this was the period of the European revolutionary movements of 1848–1849, in which the Slovak youth also sympathized with and participated in. The recorded song repertoire also corresponds to that. An important part comprised national, patriotic, revolutionary, and hymnic songs and anthems, including those of other (mainly Slavic) nations.

These songbooks and collections exceed individual interests. They are directed from individual users (indicated by the owner's name) to a narrow circle of addressees (e.g., dedications of the songbooks to family members, friends, etc.). However, they also indicate an orientation toward a broader public to record a repertoire that supports the idea of national emancipation and Slavic mutuality. Some songbooks are essentially collections compiled to document a socially significant repertoire emphasizing national content with international overlaps.

During the second half of the 19th century, such songbooks gradually declined in Slovakia to favor song collections with a nationally delineated repertoire. Many compilers of multilingual songbooks again remained in anonymity. From among songs in other languages, they wrote down mainly the repertoire of territorially close ethnic groups with whom they were in direct social contact.

PERSPECTIVES FOR RESEARCH

Multilingual sources were part of a line of manuscript songbooks and secular song collections which lingered on in the 19th century from earlier periods. They contained lyrics exclusively; the repertoire was written down along with the tunes in the songbooks only in unique cases. Nevertheless, the musical component of part of the repertoire can be reconstructed through references to songs widely known and popular in those times, which figure next to some of the lyrics.

Literary historiography points out that these 19th-century songbooks emerged by copying from older manuscript sources and published editions of Slovak folk songs of the 19th century (Hamada, 1967; Minárik, 1969). This opinion, however, should be verified. Consequently, it remains an open question whether these songbooks' heterogeneity also applies to the sources (or media) from which their repertoire was taken. It cannot be ruled

out that some of them came into being not only by “copying” (from older and contemporary written sources) but also by “recording” (e.g., writing down from the oral tradition). In that case, the line of the songbooks of the older (literary) tradition would not have been replaced simply by a newer type of song collections with records made from an oral tradition; it might have gradually transformed itself into a transitional type of songbook, which contained songs from various sources – written and oral. This is another reason why these songbooks (irrespective of their linguistic base) should also be researched in more detail from the perspective of folkloristics and ethnomusicology.

The further study of 19th-century multilingual songbooks is connected to several research questions:

1. To what extent does the multilingualism of the songbooks reflect the linguistic competencies of their compilers and users?
2. Which historical and typological varieties of languages are found in these songbooks/collections?
3. What is the genre structure of the repertoire in non-Slovak languages compared to the Slovak one?
4. What was the mode of existence of the song repertoire from these songbooks (read, recited, or sung)?
5. Among which contemporary media and in what way was the song repertoire circulated?
6. To what extent do these sources reflect contemporary singing and the active repertoire of their compilers?

Addressing all these questions will require not only interdisciplinary approaches but (in the case of foreign language songs) also interethnic comparison. The most significant benefit of studying these sources lies in broadening the perspective on 19th-century song culture in its diverse categories, types, forms, media, and functions. Multilingual songbooks point to a culture of multilingual singing, which existed alongside a dynamically developing culture of national singing in the 19th century. However, the coexistence of languages and the structure of the repertoire changed along with the functions of singing in contemporary society, the given social milieu, and the lives of individuals. This is documented by the repertoire of personal manuscript songbooks being shaped at the intersection of collective and individual interests, whose mutual share might be determined only by a detailed analysis of the repertoire. Information about the culture of national singing can be found in the contemporary press, which also co-created it (publishing collections of the Slovak song repertoire, newspaper articles, organized calls for collecting songs, etc.). As it stands, manuscript songbooks are a fundamental source of multilingual singing, which will have to be supported and extended by information from secondary sources.

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VEČJEZIČNE PESMARICE NA SLOVAŠKEM V 19. STOLETIJU

Večjezični pesemski repertoar 19. stoletja, ki ga najdemo izključno v rokopisnih virih, je malo poznan del pesemske kulture na Slovaškem. Ko so ti viri postali predmet preučevanja, so bili ocenjeni izključno v kontekstu slovaškega narodnobuditeljskega gibanja, s poudarkom na njihovem prispevku k dokumentiranju petja v slovaškem jeziku. V prispevku je obravnavan pojav večjezičnosti s stališča pesemskega repertoarja in njegove strukture, vključno z dvojezičnimi pesmimi kot posebnim primerom tega repertoarja. Korpus 22 rokopisnih pesmaric in zbirk je bil analiziran kot enkratni vir, kar kaže na zanimanje ne le za slovaške, marveč tudi za madžarske, nemške, češke, poljske, srbske, slovenske, romske in latinske pesmi, tudi dvojezične (latinsko-slovaške, latinsko-madžarske, latinsko-nemške, slovaško-madžarske, slovaško-nemške, romsko-slovaške). Ena od značilnosti teh pesmaric je njihova heterogenost: poleg sožitja več jezikov in jezikovnih skupin (domači/narodni jeziki proti latinščini, slovanski proti neslovanskim jezikom) je opaziti tudi sobivanje raznovrstnih pesemskih kategorij (ljudskih, poljudskih, umetnih pesmi). Večina večjezičnih pesmaric vsebuje samo besedila. Tradicijo večjezičnih rokopisnih pesmaric na ozemlju Slovaške v 19. stoletju odlikuje določena trdnost, prišlo pa je do sprememb v pojavljanju jezikov in jezikovnih skupin, njihovem številu, hierarhiji in obsegu zastopanosti, pa tudi v motivaciji in socialnem ozadju sestavljalcev in uporabnikov pesmarice. Na koncu so opredeljena nekatera osrednja raziskovalna vprašanja, povezana z nadaljnjim preučevanjem večjezičnih pesmaric.

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This work was supported by the VEGA Scientific Grant Agency, grant No. 2/0100/22.