

The Dissertation considers the Catholic song propaganda of the early modern times. Its research is based on Bohemian literate and musical sources. The basic methods of the song-propaganda were actually invented by Protestants. The Catholic reformers were able to react to its influence through their own song-propaganda (for instance Leisentrit and Jesuits) and modernized and developed their own new methods with just a minute delay. The song-propaganda was an outstanding device for indoctrinating common people anyway because of their analphabetism.

The main attention was focused on persuasive methods used in the songpropaganda by Catholic missionaries. These methods can be classified as follows:

The repetitive method was the simplest one based on a simple reproduction of fundamental Christian texts (Lord's Prayer, Credo, Ave), religious dogmas (purgatory, confession, communion) and ideological doctrines (singularity of the Catholic Church) in a musical form. It was mainly applied in the catechesis. The songs inspired by this method were mainly addressed to children and youth.

The exemplary method gives either positive or negative example people should or should not follow. These songs narrated mostly a life of a exemplary saint. They were very popular among children and therefore applied in catechesis. A more intellectual variation of the exemplary method was the symbolical one. It supposed a certain level of knowledge and intelligence of recipients because of its disguised meaning. There were some favorite (mainly) Biblical topics, such as a lost sheep, a prodigal son and Maria Magdalena topic. Protestants listening to those songs were compared to the lost sheep or the prodigal son to make them return to Catholic Church symbolized by Jesus Christ.

The affective method was steadily gaining importance during the early modern times. Affects used in the song-propaganda were Love, Elation, Horror and Hate. During the 17th century, the negativistic affects were replaced by the positive ones. The most important affect was the Divine Love. Interestingly, missionary hymnals of the 17th and the 18th century do not contain any negativistic song about a danger to salvation or a religious polemic. Instead of those songs there had occurred many songs with declaration of the Divine Love.