

# Ethnology and Musicology at the Institute of Ethnology, CAS, v.v.i.

**110 Years**  
*(1905 – 2005)*

Edited by Zdeněk Uhrek & Jana Pospíšilová

PRAHA – BRNO 2015



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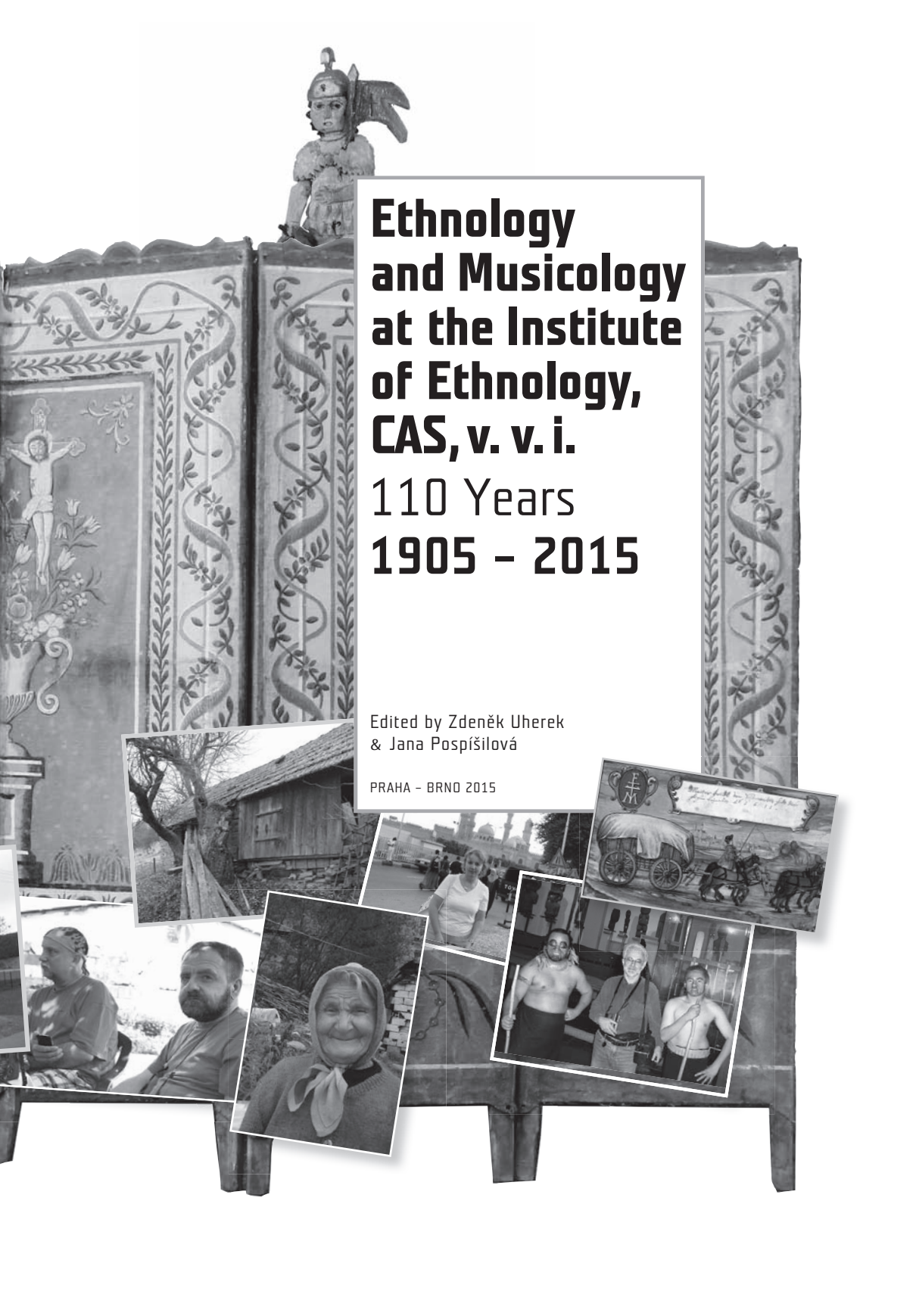


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1905 - 2015**









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& Jana Pospíšilová

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# A Decade at the Institute of Ethnology of the Czech Academy of Sciences, and its Challenges

ZDENĚK UHEREK

We understand the publication which we are making available for our readers to be a tally of the past decade. For the Institute of Ethnology of the CAS, we consider it to be fruitful and successful. The Institute of Ethnology appeared at that time to be a stabilized workplace, whose structure of academic and infrastructure sections was established in the first half of the 1990s. The topics we dealt with at the time resulted in setting up a total of four research sections: the Department of Historical Ethnology, the Department of Ethnic Studies and the Department of Ethnomusicology, which were situated in Prague, as well as the Brno workplace as an independent organizational unit, which thematically promotes literary and musical folklore studies, the ethnography of Moravian villages, the ethnology of the city, and also the study of compatriots and Balkan studies. In 2003, the Department of Musical History became a part of the Institute of Ethnology, which until then had been the independent Institute of Musicology of the CAS. Presently, it is the largest organizational unit of the institute with its headquarters in a separate building in Prague 6. Since that time the institute has focused on two academic disciplines.

Other than the research activities, part of the institute is also the rich collection funds, and three academic libraries for the institute staff as well as for the wider public. Exhibition and concert activities take place here as well. All of the Czech and a number of foreign higher education institutes cooperate with the institute and more or less all of the institutes of the Czech Academy of Sciences which are focused on social science and humanities. The institute issues three academic journals: the journal *Český lid / Etnologický časopis* [Český lid / Ethnological Journal], *Hudební věda* [Musicology] and the journal *Historická demografie* [Historical Demography], which is a unique number of scientific periodicals considering the size of the Institute of Ethnology.



For the past decade, a total of 3,750 bibliographic records have amassed in the ASEP academic bibliography from the Institute of Ethnology, which has approximately 40 employees in its scientific departments. They include a number of results that have substantial value. In cooperation with the Institute of European Ethnology of Masaryk University in Brno, it was possible at the beginning of this period to complete an extensive publication *Lidová kultura, Národopisná encyklopedie Čech, Moravy a Slezska* [Folk Culture. The Ethnographic Encyclopaedia of Bohemia, Moravia and Silesia], which had been lacking for several generations of ethnologists and folklorists (Brouček – Jeřábek eds. 2007) and which opened the path to a synthesis *Lidová kultura* [Folk Culture] published in the *Velké dějiny zemí Koruny české* [The Large History of the Lands of the Bohemian Crown] publication series eight years later (Tyllner ed. 2014). At the end of this ten year period an extensive work *Průvodce po pramenech lidových písní, hudby a tanců v Čechách* [A Guide to the Sources of Folk Songs, Music and Dances in Bohemia] (Tyllner – Traxler – Thořová 2015) was completed and a whole range of other works accompanied by the individual tasks of the Institute of Ethnology were created. At that time, the institute published several ethno-cartographic works (*Etnografický atlas Čech, Moravy a Slezska* [Ethnographic Atlas of Bohemia, Moravia and Silesia]) (Ebelová et al. 2008; Holubová – Bahenský – Woitsch 2009) and ethno-cartographic research was one of the profiling tasks of the institute. In the last decade, the institute has also served as an innovative and reliable partner of the public administration for communication with Czechs abroad and treating the themes of foreign Czechs from the point of view of contemporary social processes (Brouček – Grulich 2014) as well as a historical perspective (Uherek 2011; Pavlásek 2015). The institute also presents itself as a fundamental workplace on questions of minorities and migration issues in the Czech Republic (Uherek – Bělohradská – Pojarová 2010).

A significant domain of the Institute of Ethnology remains that it can be perceived as a workplace which is one of the few in the Czech Republic to issue collections of ethnomusicological and generally folkloristic material. Of the titles published in the last decade, the dominant ones are the *Písň Jana Jeníka z Bratřic* [The Songs by Jan Jeník of Bratřice] by Jiří Traxler (2010), a two-volume critical edition of folk songs from Prague collected by František Homolka (Thořová – Traxler – Vejvoda 2011, 2013), a two-volume critical edition of folk songs from Podhorácko by Marta Toncrová and Silva Smutná (Toncrová – Smutná 2011, 2013), songs from Kopanice by Marta Toncrová and Lucie Uhlíková (Toncrová – Uhlíková 2010), *Plzeňsko v lidové písni* [The Pilsen Region in Folk Song] by Zdeněk Vejvoda (Vejvoda 2011) and others. The institute also contributed to the study of oral history and literary folkloristics (Pospíšilová 2014), where themes which thus far had not been investigated

much were opened, for instance those of children's folklore (Pospíšilová – Uhlíková 2011), or in the area of urban memorial narratives of the German and Jewish populations (Nosková – Čermáková 2013), which is complemented by the now already traditional topic of urban entertainment and free time activities (Altman – Filip 2012; Altman 2015) or the theme of the family and social life of the rural classes (Navrátilová 2012; Tyllner 2012). In the last decade, we have also recorded the creation of important works on the issue of folk religiosity (Holubová – Suchomelová 2014), dance culture (Dunin – Stavělová – Gremlicová – Vejvoda, Z. 2012) and folk fine arts (Kafka 2007).

In accordance with the recommendation of the successful evaluation of the institute, in the last ten years the workplace has also Europeanised more distinctively and a number of works have thematically surpassed the Czech space significantly. An example is European Christmas in traditional folk culture by Eva Večerková and Věra Frolcová (Večerková – Frolcová 2010). The institute has also anthropologized in recent years and also found further new themes, such as suicidology (Brož – Münster 2015) or engaged anthropology (Červinková 2014) as well as research into public space in the city (Uherek – Beranská 2014). With the opening of the wider European and global space, works also began to be created here dealing with more general methodological questions, whether in the area of folkloristics (Tyllner 2010; Uhlíková – Toncrová 2011) or in the area of Central European anthropology and transformation processes (Červinková – Buchowski – Uherek 2015).

Since 2003, a component of the Institute of Ethnology has been the musicological department (Department of Music History), whose place in the structure of the institute has stabilized in the past decade and the results of whose activities correspond well with the other parts of the institute. We include in the significant results of the last ten years particularly the collective work coordinated by Jarmila Procházková, *Vzaty do fonografu* [As Recorded by the Phonograph] (Procházková et al. 2012), which is based on the song recordings recorded by Leoš Janáček and his co-workers. The treasurable sound recordings are deposited at the Brno workplace of the Institute of Ethnology of CAS, and were digitalized, analysed and publicized with broad international cooperation. An interdisciplinary character is also borne by the monumental catalogue *Fratrum misericordiae artis musicae collectiones in Bohemia et Moravia reservatae. Catalogus artis musicae in Bohemia et Moravia cultae. Artis musicae antiquioris catalogorum series* (Freemanová 2013), or the cultural-historical anthology edited by Jitka Bajgarová, *Mosty a propasti* [Bridges and Gorges], which maps the musical life of interwar Czechoslovakia (Bajgarová 2014). An outstanding example of inter-institutional cooperation and model of the possible overlaps in musical history and folkloristics is the work *Friedrich Bridelius, Jesličky, staré nové*

*písničky* [Friedrich Bridelius, Crib. Old New Songs], in which a research fellow of the institute Tomáš Slavický participated (Kosek – Slavický – Škarpová 2012). Tomáš Slavický has already cooperated in ethnological productions several times. Another example is his analysis of broadside prints (Holubová et al. 2008).

The Department of Musical History also has a significant international reception thanks to the results of the study of the Prague musical life at the time of W. A. Mozart and thanks to the research which concerns the work of this musical genius (a significant number of texts on this theme have been published particularly by Milada Jonášová). Another notable scientific act of the Department of Musical History was the elaboration of the sheet music edition of Antonín Dvořák's first opera, "Alfred", from 1870, in the form of accompanying materials (Gabrielová, J. – Kachlík, J. – Kratochvílová, M. – Matějčková, H. 2014) and the publication of the piano vocal score of this opera (Gabrielová, J. – Kratochvílová, M. – Kvěch, O. 2014). A recent significant result of the department is also a monograph about the activities of Count Morzin's musicians (Kapsa 2010), a monograph on Vítězslav Novák (Kordík 2007) and other works (the academic interests and outcomes of research fellows of the musicological department are summarized in a separate chapter of this publication).

Although the Institute of Ethnology conducts non-university research, it also devotes itself to the training of postgraduate students. The workplace has joint accreditation in the study programme of ethnology with the Faculty of Arts and Philosophy of Charles University and the Faculty of Arts of the University of West Bohemia. Besides this, approximately a third of the employees teach at higher education institutes and works are created within the institutional production that are directly intended as textbooks or are conceived similarly to textbooks.

However, much has changed in the last ten years not only at the Institute of Ethnology but also in the area of the theory and methodology of ethnology, anthropology and musicology in general. We should mention at least some important shifts:

1. Although the anthropological world particularly is still centred on American and in Europe British anthropology, this trend continues to weaken. "Anthropology at home" is not a distinct field at this time, but it is becoming a common issue. Field study of distant worlds is only one of the many thematic possibilities and the study of one's own native milieu is accepted with ever greater trust. The number of anthropological traditions is increasing and it is certainly interesting to pose the question of how ethnologists will react to this diversity of approaches.

2. The main method of ethnology, which is ethnography, is still easier to apply “at home” than in distant worlds, but it is by far no longer the domain of only ethnologists or anthropologists. It is ever more also the method of sociologists and scholars from other branches of humanities and social sciences. The methods of the social sciences and humanities are becoming more universal and the qualitative side has a solid position in them. It is therefore useful to pose the question of how this circumstance will influence interdisciplinary cooperation.
3. The large universalistic and impalpable concepts like culture, ethnicity and social class continue to be persistently abandoned and scholars devote themselves to more graspable study of social events, which can be explored through ethnography. A deep, detailed knowledge, which still remains a strong domain of anthropology and ethnology, offers itself for interdisciplinary cooperation with the natural sciences, medical sciences and other disciplines, which can help to answer the questions which the humanities cannot successfully resolve. It is therefore feasible to ask whether ethnologists will react to this challenge.
4. Ethnology remains in many ways today mainly an academic discipline aimed at basic research, but ever greater emphasis is placed on its applicability. If academicians draw upon public finances, the question is logically posed of how they return the allocated monetary resources to the public. In addition to the term application, emphasis is also placed on the concept of engagement of anthropology and ethnology in public affairs and in the concept of popularisation of the discipline. It is no longer only the state that orders applied results but also international corporations, international organizations and individual NGOs. This begs the question if the Institute of Ethnology will cooperate well with them.
5. Besides the analytical works with data, the forms of their preservation, publication and presentation are also changing. The electronic media and publication online could significantly reduce the costs of the publication of the results of academic work and introduce them to the wider public. The editorial activity is accelerated by suitable software. At the same time, the saleability of paper books is complicated and sometimes also increases the losses of publishers. How does the institute come to terms with technical innovations in the area of data sources?

6. Although qualitative research methods are ever more commonly acceptable in basic and in applied research, at the same time pressure on the measurability of their impact is increasing. The worldwide theme of accountability, which concerns work with both “hard” and “soft” data, changes the strategy of the creation and treatment of academic results. The important question of how the community of scholars comes to terms with this reality is certainly on the agenda. The cultural relativism of ethnology and anthropology, emphasis on ethics and very often an almost protective relationship to the investigated groups, often distanced the field from the interests of the majority utilitarian streams in society and hence also the narrowly neo-liberally perceived social utility. Although anthropology proved its usefulness many times as an applied science and took an important position as engaged anthropology, it rather lost ground in the competition with other scientific disciplines. This appeared particularly in Great Britain, where it lost its A level at secondary schools. How will the field react to this situation? Is it a global or only a local issue?

In the Czech milieu, a number of these trends appear with a delay. After 1990, we recorded a great boom of anthropological departments and their expansion has slowed only recently. We can still now encounter, although rarely, the possibility to overvalue capacities of ethnology and anthropology. In any case, it is useful to ask the question how the newly created academic departments enrich one another, how they cooperate and what position the Institute of Ethnology takes among them.

A number of these questions are discussed only partially in this publication. Its aim is not to seek final answers, but rather to indicate how the sub-disciplines of the field of ethnology, anthropology and musicology react to the trends in academic knowledge and how the sub-disciplines have transformed in the Institute of Ethnology of the Czech Academy of Sciences in the last decade under the conditions of a stagnating budget, increasing costs of research activity and increasing pressure on scientific productivity with a measurable number of texts and the acquired points from the information register of research results.



# **Czech Ethnomusicology: Heritage, Possibilities and Perspectives**

LUBOMÍR TYLLNER, DANIELA STAVĚLOVÁ, MATĚJ KRATOCHVÍL

The characterization of ethnomusicology as a field is far from easy and has been the subject of permanent debate since the discipline was established. These discussions, visible in a wide international context, continually revolve around the specific directions that ethnomusicology takes in national contexts and around the unique conditions that each country offers – be it its connection to other fields that preceded the discipline or interconnection to other related fields and, not least, the institutional background and the possibilities that it provides. What matters is not only the epistemological background but often also the ideological context and everything related to it. Thus, there are inevitable differences between, for instance, Irish, German or Anglo-American ethnomusicology. It is, therefore, advisable to conduct a profound analysis of the current status of Czech ethnomusicology, considering the initial impulses that the discipline inherited from other fields, what potential of our own we are able to utilize, what conditions we have and what our vision is. The truth is that the most difficult thing for man to abandon is the heritage of thinking, which cannot be transformed overnight, not even over a year – its transformation requires great effort, will and personal loss. The present text anticipates these issues and deals with the period of transition, the surmounting of a special stage, and the discipline's gradual discovery of its own paths. Our point of departure is a reflection over the term ethnomusicology and, at the same time, a reflection on the discipline's status in the Czech academic landscape – what is the ethnomusicology (and ethnochoreology) that originated in this environment, how we understand this term, what associations it has for us, and how these expectations are fulfilled.

## **Ethnomusicology between archives and fieldwork, village and the internet**

In the past two decades, the discussions over the definition and self-definition of ethnomusicology have been particularly intense, as testified to by the names of publications and conferences with the components of the term

ethnomusicology placed in brackets or supplemented with question marks (Stobart 2008). There are arguments over whether ethnomusicology is a discipline *per se* or, rather, an arena for the meeting of several fields; whether the crucial thing for its definition is the research subject or the research methods. The reason why ethnomusicology is engaged in constant searching of its conscience is its deep-rooted interdisciplinarity, an asset as well as a source of ambiguities. The term ethnomusicology was first used after the Second World War, by Jaap Kunst in the title of his book (Kunst 1950), launching a new era in the continual process of redefining the field. Its scope began to reach beyond music itself to its role in society, as formulated, notably, by Alan P. Merriam (1964) in his three spheres or levels of interest that ethnomusicology has: 1) music as it is played, 2) music-related behaviour, 3) conceptualization and ideas related to music. Since the beginning, ethnomusicology has sought to delimit itself against historical musicology and its emphasis on Western high culture, music recorded in notation, and the personality of the author. By the 1980s, this opposition had been weakened by a trend called new musicology, represented by the likes of Lawrence Kramer and Susan McClary, with a greater emphasis on exploring the context in which music originates and issues which had been neglected until then; this enabled at least part of historical musicology to come closer to ethnomusicological thinking.

Since approximately the same time, ethnomusicology has been going through the process of redefining its subject of interest, integrating into itself, *inter alia*, contemporary pop music and Western music culture in general, including classical music. One of the axes of the discussion over the definition of the field is the question of which of the components of the name matters more, whether *ethno*-, meaning that the field is more related to ethnology and anthropology, or *musicology*, with that discipline being the closest relative. Alternatively, this can be seen as an argument over whether scholars should research music *in* culture or music *as* culture. There is much sense behind what might seem like playing with words. The question is whether we should focus on music as explored within culture, or whether music serves as a means of understanding culture. In other words, is music what we look at or what we look through? The present summary of the discipline's history is no end in itself: the development of ethnomusicology is not a process of the old being replaced with the new and earlier approaches being pushed into oblivion. Rather, it is a snowball process, with earlier topics remaining attractive for some researchers and thus being developed further alongside new topics. Therefore, approaches like comparative analyses of tuning systems or systematization of tune types co-exist with research into the role of music in society. Answers to the above questions as to the essence of ethno-

musicology can differ depending on the institution that the respondent is affiliated with, on whether he/she is a musical scholar or anthropologist, and what history his/her institution has. Although in the Czech Republic, ethnomusicology (or related disciplines) is sometimes taught by departments of ethnology and anthropology, it has so far been much more associated with departments of music.

The research mission of the Department of Ethnomusicology of the Institute of Ethnology had been determined, to a large extent, by the heritage from previous generations; not only what they did but also what they did *not* do and what was now seen as gaps to be filled. The fact is that in the initial stage following the Department's establishment in the 1990s, the principal motivation was the idea that everything that had been neglected had to be done. That included major publishing efforts – mentioned later in this chapter – but also topics and methods. Whereas the focus on folk songs in the Czech Lands and neighbouring regions represents continuity with the previous period, new projects have been devoted to folk songs in the German-speaking regions of the Czech Republic (Tyllner 1995, 2009; Spurný 2000), newly-established forms of dance-musical performances (Stavělová 2008) and topics outside the scope of traditional music, e.g. ethnomusicological research into contemporary classical music (Kratochvíl 2014). The fact that the Department has followed up on the collection project *Folk Songs in Austria* means that much emphasis has been laid on the collection and subsequent research of folk songs, as reflected in the Department's publications, with a large number of collections containing both newly recorded material as well as editions of songs which were recorded in the past but remained untouched in the archives (Thořová 1995, 1997, 2002, 2005, 2009; Traxler 1999, 2010; Thořová – Traxler – Vejvoda 2011, 2013; Tyllner 2012; Thořová – Vejvoda 2013; Vejvoda 2011, 2015).

Apart from research “inspired by what remains to be done”, new topics are being explored which are brought from totally different directions, such as through confrontation with abroad, or the Department's own knowledge of the developing discipline. The interest in songs is complemented by questions related to the other two areas of Merriam's definition of ethnomusicology, that is how people think about music and what behaviour is associated with music. The Department's continuation of the heritage of folk music studies is reflected by its clear focus on traditional music of the Czech Republic and Central Europe. This is not a negative aspect, since research into non-European music cultures has been in the hands of other institutions, including, in recent years, the Institute of Musicology of the Faculty of Arts, Charles University or the same university's Faculty of Humanities. Consequently, topics of the field will be regularly covered from different directions and co-operation among institutions will be necessary; recent examples of new co-operation efforts

include jointly-organized series of lectures. There is a symbolic reason behind the name the Department was given after its re-establishment in 1991: the boundary between folk musicology and ethnomusicology has become so permeable that it has become quite insignificant. Folklore studies in its traditional sense has absorbed the methods and perspectives of ethnomusicology, which, for its part, has widened its horizons to include, in effect, any type of music. In recent years, ethnomusicological research at the Institute of Ethnology has seen slow yet substantial transformation, becoming an ever firmer part of world ethnomusicology, which itself is a constantly changing field re-specifying its own definition.

## **Folkloristic orientation**

Interestingly, the only thing related to folklore studies at the Institute for Ethnography and Folklore Studies of the Czechoslovak Academy of Sciences in the late 1980s was one component of the institute's name. The position of the ethnomusicologist Jaroslav Markl (1931–1985) remained unoccupied after his untimely death; Hannah Laudová (1921–2005) and Dagmar Klímová (1926–2012) were sent to an early retirement, which effectively meant the disappearance of ethnochoreology and verbal folklore studies. Even before that, Jaromír Jech (1918–1992), an expert on verbal folklore and the Institute's director, had been dismissed for political reasons, as had been the folklore scholar Věra Thořová (\*1936). Vladimír Karbusický (1925–2002), a musicologist and cultural anthropologist, formerly a member of the Institute, lived and worked in exile. It is important to note that folklore scholars were very often in opposition to the Communist regime and whole scientific branches were annihilated in retaliation. Therefore, the end of Communism in the autumn of 1989 was also the year zero for ethnomusicology which, in Prague, had become practically invisible or fallen into ruins.<sup>1</sup> The changes that came after

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<sup>1</sup> The field was given very little breathing space in the Brno branch too, with the marginalization of the influential researcher Oldřich Sirovátka (1925–1992) and the relocation of the office into the Institute for Czech and World Literature of the Czechoslovak Academy of Sciences, which was integrated in 1988 into the Academy's newly established Institute of Slavic Studies. Ethnomusicology and folklore studies were only officially pursued at Charles University's Faculty of Arts (Karel Dvořák) and the Faculty of Philosophy and Arts of the Jan Evangelista Purkyně University (today Masaryk University) in Brno (Dušan Holý and Bohuslav Beneš). New trends in ethnomusicological research were set by the Institute of Musicology of the Slovak Academy of Sciences, with Oskár Elschek the principal research personality.

1989 resulted in the establishment of the Department of Ethnomusicology, with ethnochoreology soon becoming an integral part of it. This was made possible by the Institute's then director, Stanislav Brouček; the department – joined by Věra Thořová, who had been rehabilitated – began work in 1991. The department was led by Lubomír Tyllner and following the transformation of the Academy of Sciences, the core team of researchers has been composed of Daniela Stavělová, Jiří Traxler, Matěj Kratochvíl and Zdeněk Vejvoda. The principal question was: what should be the team's scientific orientation when funds remained limited even after the political changes, no grant agencies existed and there was a lack of equipment, especially sound and visual recording devices? At that moment, what seemed the most reliable way was to lean on the *authority of past values* (Max Weber)<sup>2</sup> and continue – to some extent – where the previous generation of researchers had stopped. Continuity in research normally enhances the credibility of new research findings, enables researchers to benefit from past experience and avoid initial groping in the dark and dead-end choices, which is what normally awaits newly established research teams.

The direction given to the Department of Ethnomusicology was partly accidental. During a revision of the collections, a manuscript<sup>3</sup> was found which was the most significant discovery of a source of 19<sup>th</sup> century traditional music.<sup>4</sup> The manuscript, authored by Tomáš Antonín Kunz and entitled *Böhmische Nationalgesänge und Tänze*, contains 436 songs, making it the largest portion of the government-initiated collection project of 1819; unlike the Kolovraty Manuscript and the Rittersberk Collection, this manuscript lists the localities where the songs were notated. Of immense value is the diverse context data found in the manuscript. The edition of the manuscript (Tyllner 1995) contains the facsimile, transcripts of the texts (including German texts and their translations from German dialects to literary German) and an accompanying study with indexes. Moreover, this was the first project where tune incipits were recorded with numerical codes, enabling a more thorough comparison of song melodies and a faster search

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<sup>2</sup> Cf. Miloslav Petrušek – *Společnosti pozdní doby* [Societies of the late era]. Praha: Sociologické nakladatelství, 2006, p. 320.

<sup>3</sup> The revision was initiated by Stanislav Šisler, an archivist; the manuscript was first discovered by Antonín Vlček, a member of the Institute at the time.

<sup>4</sup> For reasons unknown to us, Jaroslav Markl, an expert on the earliest notations of folk songs in Bohemia, either failed to notice the manuscript which, alternatively, may have been unavailable at the time. Cf. Markl 1987.



for variants.<sup>5</sup> Activities following the research on the government-initiated collection project include minor projects devoted to the manuscript written by Jan Jakub Heš of Zbraslav and Jan Hanousek of the Sedlčany region (Vlček 1992); later, an analysis of the manuscript of a German collection from Frýdlant was conducted (Tyllner 1998). Furthermore, the government-initiated collection was explored for dance tunes, with findings presented in a separate monograph (Stavělová 1996). Although the tune notations did not contain descriptions of the dances, a comparison with later records (containing dance descriptions) enabled us to arrive at a potentially faithful picture of the dance accompaniment to most of the 168 dance tunes recorded.<sup>6</sup> Research into the earliest sources of folk music was concluded with a two-volume edition of songs drawn from the private manuscript notations made by Jan Jeník of Bratřice in the early 19<sup>th</sup> century (Traxler 1999, 2010). Jeník of Bratřice did not record tunes; therefore – in a similar fashion to the dance tunes research – only comparisons with sources dating to the same time as the manuscript or later years, together with notations, enabled the publication of separate monographs of the songs, containing their likely musical form. Thus was, in the first years of the Department's existence, created a research orientation called *historical ethnomusicology*; a major recent effort in that line was research of a manuscript containing over 800 dance tunes recorded by Jiří Hartl, a teacher and bandmaster of Stará Paka (Vejvoda 2008).

## Transcripts of audio recordings and digitization

Since the tonometry measurements conducted by Alexander John Ellis (1814–1890) and, later, thanks to Carl Stumpf (1948–1936), ethnomusicology had taken the path of psychophysiology and acoustics. One of the events contributing to this was the discovery of the phonograph, which provided ethnomusicology with a new, technical dimension with an emphasis on musical analysis utilizing live recording onto phonograph cylinders. The person

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<sup>5</sup> The system is explained on page 147 of the edition's second volume. The Czech-German manuscript met with particularly strong response in Germany and Austria. Its publication was made possible by the *Ministry of Culture of the Czech Republic*, *Bayerisches Staatsministerium für Arbeit und Sozialordnung*, and *Sudetendeutsches Musikinstitut in Regensburg*. The edition was co-prepared by Eliška Čáňová and Ralf Heimrath. The two-volume publication was presented to the public in 1996 during a series of presentations in Prague, Regensburg and Munich.

<sup>6</sup> The given number of items recorded includes repeated versions found in sources that drew upon the shared source of the government-initiated collection.

who first worked with the phonograph in the Czech Lands was Otakar Zich (1879–1934), who – in 1909 – made a series of sound recordings featuring a Bohemian bagpiper, František Kopšík (1822–1915), and another recording in the Chodsko region presenting an unspecified village trio (bagpipe, violin, clarinet). In the late 1990s, the favourable investment policy of the Institute of Ethnology and the support from the project entitled *Nositelé tradic* [The bearers of tradition] enabled a sound studio to be constructed in cooperation with the company *Lumira*, allowing high-quality transfer of recordings from early audio media. A project thus successfully completed was – with huge support from the *Phonogrammarchiv of the Austrian Academy of Sciences in Vienna* – the transfer of relatively fine audio recordings of folk instrumental music, followed by their publication as a two-volume edition and a CD entitled *Dudy a dudácká muzika 1909* [Bagpipes and Bagpipe Music 1909] (Tyllner: 2001). Successful digitization of historic recordings involved a number of technical challenges, including, most importantly, the following: 1. carefully transferring the recording from the wax cylinder without reducing any of the sound information, 2. establishing the rate of revolution of the cylinder, 3. modifying the audio recording, 4. transcribing the bagpipe music, 5. analysing the style, 6. placing the material into the culture-historical and social contexts.

When preparing the publication *Příběhy české vědy* [Stories of Czech Science] (Koubská – Pacner – Speváková 2002: 183–190), which appeared to mark the 10<sup>th</sup> anniversary of the Czech Academy of Sciences, the authors, seasoned in writing about science, decided to include in their book – covering the Academy's 22 excellent projects – the *Department of Ethnomusicology's digitization project*, which contained a remarkable technical dimension. The name of the article, *Přímý přenos z první poloviny 19. století* [Live from the First Half of the 19<sup>th</sup> Century], provides a reliable insight into the cultural and historical importance of the digitization of phonograph audio documents. The audio recordings, made by Otakar Zich in 1909, featured a performer aged almost ninety. Given the fact that folk singers and instrumentalists would build their repertoire in their youth and adolescence, we are confronted with a unique audio image of traditional music culture dating well back into the first half of the 19<sup>th</sup> century.

A project meeting with a favourable response from both the media and academia was the digitization of a recording set called *Lidová hudba v Československu 1929–1937. Nahrávky fonografické komise České akademie věd a umění* [Folk Music in Czechoslovakia 1929–1937. Recordings of the Phonography Commission of the Czech Academy of Sciences and Arts] (Kratochvíl 2009). In order to retain a high-quality sound when working with shellac discs, a recording device had to be purchased from a specialized manufacturer in

the USA; furthermore, the researchers had to eliminate the modifications and deformations of sound characteristics that occur when reproducing old recordings in modern if excellent gramophones (“bathroom effect”). This deficiency was eliminated in cooperation with the Vienna-based *Phonogrammarchiv*, using an Elberg correcting preamplifier with eleven variable settings of sound characteristics. The actual transfer and digitization of the recording, the filtering and elimination of sound scratches, normally found on old media, was conducted at the Institute of Ethnology, with technical cooperation from the *Lumira* company; this was followed by an accompanying publication.<sup>7</sup>

## The Bearers of Tradition Project

An audio and film recording served as the basis for four publications that resulted from the project entitled *Nositelé tradic: Pastýřské vytrubování na Podbrdsku* [The Bearers of Tradition: Shepherds’ Trumpet Tunes in the Podbrdsko Region] (Svejkovský 2007), *Masopustní koleda na Doudlebsku* [Carnival Carol in the Doudleby Region] (Kratochvíl – Tyllner 2007), *Anna Kománková – zpěvačka z Javorníka na Horňácku* [Anna Kománková – a Singer from Javorník in the Horňácko Region] (Tureček – Tyllner 2010), *Erich Peukert – poslední německý citerista v Jizerských horách* [Erich Peukert – the Last German Zitherist in the Jizera Mountains] (Tyllner 2009). The first CD and publication are devoted to the production procedures and culture of an agriculture-oriented village, presenting a historical reconstruction of an extinct institution, that of the village shepherd, and a related tradition of the playing and production of the shepherd’s trumpet. The second CD and publication (different from the hundreds now so effortlessly recorded and edited in sterile studios) presents a live audio recording of a carnival carol in the Doudleby region.<sup>8</sup>

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<sup>7</sup> The five CDs comprise the following regions: I. Bohemia, Upper and Lower Lausitz, Carpathian Ruthenia; II. the Haná and Wallachia regions; III. Southern Moravia; IV. Silesia; V. Slovakia. The text explains the until now little-known background of the recording project initiated by the Phonography Commission of the Czech Academy of Sciences and Arts, its first part made by the French company Pathé.

<sup>8</sup> The challenging nature of the recording is given by the fact that everything is in motion, in various types of environments and with a huge number of performers under the influence of alcohol. Only a few scenes were made in relatively static conditions. The recording was produced by Matěj Kratochvíl in cooperation with a sound technician, Jan Valter.

The method of microhistorical research, characterized as “*fondness for small spaces, social groups and small transparent units*” (Dülmen 2002: 44), and the methods of genealogy and context research where “*the primary goal of folk song collectors is no longer the content of songs – which was the case in the 19<sup>th</sup> century – rather, the research interest has been expanded to include the performers themselves, as bearers and creators of this cultural tradition*” and, therefore, “*to include the way in which a person is integrated into his or her society*” (Peg 1986: 59–61), form the core principles of the two latest publications related to the *Nositelé tradic* project, dedicated to two personalities of different ethnicity and background: the singer Anna Kománková and zitherist Erich Peukert. Both these documents (the audio CD as well as the video document with accompanying publications) contain, apart from songs and instrumental play, deeply personal accounts of personalities with complicated life stories. The former of the two, with a heavy gender undertone, is determined by the social status of a woman in an agriculture-oriented village in the Moravian region of Hornácko; the latter is the story of a German from the Sudetenland, whose life was dominated by the zither, then an extremely popular instrument.<sup>9</sup> All the recordings and texts place an emphasis on the circumstances, conditions, environment and political context in which folk songs, folk music and their performers have lived.

## Catalogization, databases, analysis and critical editions

The series of critical editions created at the Department of Ethnomusicology of the Institute of Ethnology, Czech Academy of Sciences over the 25 years of its existence is being provided with comparative references of related song versions contained in published or manuscript collections. This is, among other things, evidence of the songs being sanctioned by the relevant community (which is one of the primary features of *folkness*); moreover, data is collected about the existence and changing forms of songs as they are received and shared by the respective folk community. In order to generate such references, various types of catalogues are used, e.g. the catalogue of normalized (text) incipits or the dance catalogue. A permanent topic, regularly discussed at

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<sup>9</sup> A similar account, musical and verbal, is found on the following CDs and their booklets: Irish pipes – *Uilleann pipes*. Patrick Martin. Lubomír Tyllner, Matěj Kratochvíl, Lukáš Radostný. Institute of Ethnology, Czech Academy of Sciences, Prague 2002; *Kateryna Kolcova – Vyznání. Písňe séfardských a aškenázských Židů* [Kateryna Kolcova – Confession. Songs of Sephardic and Ashkenazi Jews]. Lubomír Tyllner, Institute of Ethnology, Czech Academy of Sciences, Prague.

various scientific events and Europe's research institutes, has been the tunes catalogue of songs and instrumental music. Its rules, where song tunes are converted to numerical codes, were previously formulated, among others, by Lubomír Tyllner (1989); later, using computer databases, the Institute of Ethnology expanded this principle to a whole system of analysing the tunes of Czech folk songs and instrumental music. The technical aspect of the database and the quality of the song catalogue was further developed by Zdeněk Vejvoda, the first researcher to employ computer analysis to generate an ideal (or, rather, dominant) musical form of the dance type called *do kolečka*, a round dance (Vejvoda 2004). Vejvoda's latest project employing computer analysis was a study entitled *Hudební analýza* [Musical Analysis] in the edition *Lidové písně z Prahy ve sbírce Františka Homolky II* [Prague Folk Songs in František Homolka's Collection II] (Thořová – Traxler – Vejvoda 2013: 80–112).<sup>10</sup>

The exact analysis, conducted in the ACCESS database programme where the elements of song structure are converted to numerical data, allows quantify the following structures of songs in particular to be established and quantified: melody (interval), rhythm, form, tone and meter. The system features over fifty aspects, concentrated into the analysis card of each song recorded. The sample of 3,000 songs investigated under the current grant project<sup>11</sup> has been designed to cover the last two centuries and all geographic regions of Bohemia. However, items dating back to the early 19<sup>th</sup> century represent a singing tradition more than a hundred years older; therefore, the research (at least at this stage of the analysis) covers folk music of at least three centuries. The computer-generated data will enable a much more precise definition (without the burden of Romantic ideals) of the similarities and differences, universal and unique features, in short, the most important characteristics of Czech folk music and its individual types. The historical-comparative method, together with the computer analysis and computer-processed data, will enable the researchers, for the first time ever, to establish the style progress, style layers, regional styles, musical dialects, idioms, typological characteristics and unique features of the different style layers and different regions. The analysis of the rudimentary expressions of the Czech nation's musicality is expected to help characterize the musical identity of a nation that, for centuries, has made a significant impact on Europe's culture.

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<sup>10</sup> Another several volumes of the Homolka manuscript, deposited in the Institute's fund of songs, are planned for publication to complete the series.

<sup>11</sup> *Česká lidová hudba. Hudebně-typologická charakteristika* [Czech Folk Music. Musical typology]. The Grant Agency of the Czech Republic, grant reg. No. 15-24418S.



For a long time, analytical studies have been a regular part of edition projects conducted by the members of the Department of Ethnomusicology. The ample experience in working with sources of folk songs, music and dances was utilized by Lubomír Tyllner, Jiří Traxler and Věra Thořová when publishing their commented inventory of sources of traditional music, *Průvodce po pramenech lidových písní, hudby a tanců v Čechách* [The Guide to Bohemian Sources of Folk Songs, Music and Dances] (2015).

Over the years, the Department of Ethnomusicology has participated in large international and national synthetic projects. Cooperation with the Institute's Department of Scientific Information and the Archive of German Folk Songs in Freiburg im Breisgau – together with support from the Volkswagen Foundation – resulted in an international project involving the restoration, ordering and catalogization of songs from German speaking regions (1995–1998).<sup>12</sup> Furthermore, the Department of Ethnomusicology initiated the collective work entitled *Lidová kultura. Národopisná encyklopedie Čech, Moravy a Slezska* [Folk Culture. The Ethnographic Encyclopaedia of Bohemia, Moravia and Silesia].<sup>13</sup> The editing and final stage of the publication process was conducted by the technical editing team: Jiří Traxler – head, Matěj Kratochvíl, Zdeněk Vejvoda, joined by a member of the Institute's Department of Historical Ethnology, Jaroslav Otčenášek. Members of the Departments of Historical Ethnology and Ethnomusicology (František Bahenský, Markéta Holubová, Luboš Kafka, Jaroslav Otčenášek, Lydia Petránová, Daniela Stavělová, Lubomír Tyllner /ed./, Jiří Woitsch), joined by Alexandra Navrátilová of the Brno branch and Eduard Maur, utilized their ample experience and knowledge of ethnography and folklore when completing a synthetic work entitled *Velké dějiny zemí Koruny české – Lidová kultura* [The Large History of the Lands of the Bohemian Crown – Folk Culture], published in a prestigious edition series of the publishing house Paseka (2014).

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<sup>12</sup> International conferences on Czech-German relations in traditional culture, held in preparation of and during the project, took place in Prague on 26–28 May 1993 and 13–15 June 1995.

<sup>13</sup> The proposal was made by Lubomír Tyllner at the meeting of the constitutional council of the Institute for Ethnography and Folklore Studies, Czech Academy of Sciences, held in March 1993. The work was prepared by the Institute for Ethnography and Folklore Studies (chief editor Stanislav Brouček, science secretary Lubomír Tyllner) and the Institute of European Ethnology of the Faculty of Arts, Masaryk University in Brno (chief editor Richard Jeřábek).

## **Ethnochoreology between folklore studies and sociocultural or historical anthropology**

What is specific for Czech ethnomusicology in the recent two decades, when it has been integrated into the Institute of Ethnology, Academy of Sciences, is its co-existence with ethnochoreology. This is hardly surprising given how closely related both disciplines are; indeed, dance research is normally done in close connection to music. As far as its position in Czech academia is concerned, ethnochoreology did not become a fully-fledged discipline with long-term research perspective until the 1990s when it began to be pursued, together with ethnomusicology, at the newly established Institute of Ethnology.<sup>14</sup> It was earlier than that, however, and despite numerous restrictions, that Hannah Laudová managed to establish and maintain regular working contacts in the international research community – in the IFMC, later ICTM,<sup>15</sup> where a Study Group on Ethnochoreology was established in 1962. Not incidentally, the Group's foundation meeting was held in Gottwaldov, Czechoslovakia (now Zlín): most of the founding members came from the former Eastern bloc – Hungary, Poland, the German Democratic Republic, Czechoslovakia, Romania and Bulgaria. Significantly, colleagues in the West made every effort to maintain cooperation, despite the ideological schism between the East and West. The person playing a major role in these efforts was John Blacking, an ethnomusicologist of Queen's University in Belfast who, in the early 1970s, began to prompt Western researchers to join their colleagues in working meetings held behind the Iron Curtain. Beginning in the early 1980s, the Study Group on Ethnochoreology convened symposia every two years, expanding its membership significantly to include researchers from the USA and Asia. Czechoslovak researchers continued their membership in the Group (H. Laudová, Z. Jelínková, E. Kröschlová), making a substantial contribution to the results of the Group's individual components, particularly in structural analysis of dance.<sup>16</sup>

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<sup>14</sup> In previous years, Hannah Laudová had been actively working in this discipline even though she held a different position at the Department; the continuity was broken in the 1970s with Laudová's retirement.

<sup>15</sup> International Folk Music Council, later International Council for Traditional Music.

<sup>16</sup> H. Laudová and E. Kröschlová were involved in creating the syllabus of a proposal featuring the system of analysing dance forms, published in the *Yearbook for Traditional Music* (1974); another significant contribution to the development of the internationally acclaimed method of the structural analysis was the analysis of selected Czech dances, conducted by Kröschlová (Kaepler – Dunin 2007).

While the early 1990s saw a rapid integration of Czech ethnochoreology into international structures, the discipline encountered several obstacles in its development on the domestic scene. However, the opportunity for the discipline to develop in line with the international research context has opened a new chapter of its transformation where the field's heritage is being reassessed, and old topics are being reconsidered and employed in international discourse in line with the latest methodology and theoretical foundations.<sup>17</sup> Internationally, this process is aptly described by two studies: one was co-published by the Romanian ethnochoreologist A. Giurchescu and the Danish ethnomusicologist L. Torp, an expert on dance culture (1991); the other was published by the American anthropologist Adrienne L. Kaeppler (1991). The studies highlight the difference between the European and the American approach to dance research, based on the different influence of political, socio-cultural and epistemological factors. Whereas there has been a strong link, since the 19<sup>th</sup> century, of European research in folk dance to the post-romantic folkloristic exploration of domestic culture, the American approach to human motion resulted from the anthropological study of otherness. European folk dance research has embraced the tendencies to conserve disappearing traditional folk culture, in unchanged form whenever possible, and seeks to record dance forms and the structure of dance types. Its primary methods include collection, recording, analysis and classification of the preserved material, with a view to conducting comparative studies. By contrast, American dance anthropology has, since its very beginning, explored what it is that dance is able to tell us about society as such; to this end, structured human motion is understood as a process rather than a definable form. And while European folklore scholars have gradually expanded their field research methods to include the study of context in which dance is performed, American dance anthropologists have come to realize that human motion needs to be recorded in some way. Thus, since the early 1970s, European research has enriched its procedures of dance form analysis with new questions related to the post-structuralist dimension of dance study: dance is now understood as a socially constructed system of movements, and a new object

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<sup>17</sup> Several international meetings, significant for the growth of Czech ethnochoreology, were held at domestic venues in 1996 and 2010, namely the 19<sup>th</sup> and 26<sup>th</sup> symposia of the ICTM Study Group on Ethnochoreology in Třešť (Buckland – Gore 1998; Dunin – Stavělová – Gremlicová 2012). In 2004–2012, the Department of Ethnomusicology held five meetings of the ICTM Sub-Study Group (19<sup>th</sup> century Couple Dances) in Prague.

of semiotic study. Similarly, American dance anthropologists have developed this approach into a specific form of semasiology; this is a method interested in the semantics of the language of the human body, giving preference to meaning over structure. The point is to understand dance as a culturally-situated and significant practice. What is important here is the intentionality of the movement, which can only be viewed from the perspective of the performer, who manipulates and constructs the relevant system. In other words, the European folkloristic approach to dance research and the American anthropological one have begun to overlap, with differences mostly remaining in the foundation questions; put simplistically, American dance anthropology is not interested in dance *per se*, but rather in a system of movements which is socially constructed with a view to understanding society. European researchers, on the other hand, view a dance product – from an anthropological perspective – in its variability and dependence on the socio-cultural environment. It is hardly possible, nevertheless, to note the differences in both approaches and, particularly, in their findings. The discipline's paradigm, developed over many years and still covered by the umbrella term *ethnochoreology*, has gained clear outlines (though subject to constant development) as an international field in the widest sense of the term.

Nevertheless, this paradigm is not reflected in the same way in all national forms of the discipline. As far as Czech ethnochoreology is concerned, it is to be found half way through the process of convergence of the European folkloristic approach and the American anthropological one. Epistemologically, since the early 1990s, it has been a discipline with a degree of flexibility and defocusing, in transition from researching clearly defined forms and structures to exploring the process of their formation and transformation. The most important task was to deal with historic dance records (Stavělová 1996; Stavělová – Traxler – Vejvoda 2004) and pursue such interpretation of historical sources that would enable contextualization of the music and dance performance (Stavělová 2012, 2014a, 2014b). Researchers are interested in the *dance environment*, defined here as proxemis, a space constructed by socio-cultural, political, ideological and other factors. This is very close to the concept of *seescape*, which also helped define the term *soundscape*, introduced into ethnomusicology by Kay Kaufman Shelemay of Harvard University. What is important here is the permeability of the boundaries of this environment which are transcended when identities are lost and re-discovered or new ones are invented. Study focused on an environment defined in this way is conducted both from a historical perspective (Stavělová 2006; Stavělová – Traxler – Vejvoda 2008), and within anthropological dance research, based on ethnographic data collection (Stavělová 2008).<sup>18</sup>

The factor important for the field's growth in the domestic conditions is further interconnectedness of ethnomusicology and ethnochoreology in research projects. Similarly to the cooperation of both disciplines in researching the dance environment, they are now becoming close partners in studying *revivalism* in the widest sense of the term, be it revitalization and reinvention of traditional folk festivities in contemporary society or studying the 20<sup>th</sup> century folklore movement, with both disciplines sharing an interest in exploring how music and dance is manipulated within ideological and other contexts. The hybridization and merging of music and dance performance, i.e. processes occurring in line with social intentions, can be viewed – by both disciplines – from the perspective of commodification of cultural heritage or topics of urban ethnomusicology. The disciplines' cooperation in exploring current issues has turned out to be very effective in that it provides a plurality in ethnographic research methods; much can be gained from the specific methodological possibilities of both disciplines, which can be combined where appropriate. Furthermore, the disciplines share similar theoretical foundations and an identical perspective of many topics. Until now, the cooperation has been restricted to co-participation in shared topics whereas in the future both disciplines could combine their perspectives when jointly creating their object of research – this should be permanently considered in line with ongoing ethnographic research. Further growth and cooperation of both disciplines is conditional upon how research questions will be asked, what will become the object of enquiry, and how both these disciplines will utilize their specific research possibilities.

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<sup>18</sup> The seminar held in cooperation with the Department of Dance, Academy of Performing Arts in Prague – with students involved in the field research – resulted in three monothematic issues of *Národopisné revue* (2003, 2010, 2013) on anthropological dance research. The last of the three was produced under the ICTM Sub-Study Group for Fieldwork Theory and Method project, organized by Daniela Stavělová. The project explored the traditional custom typical of Vlčnov, called The Ride of the Kings, in the light of new facts resulting from the custom being added to the UNESCO Representative List of Masterpieces of the Oral and Intangible Heritage of Humanity.





*V. Thořová, J. Traxler, Z. Vejvoda in the building of CAS during the presentation of their book Folk Songs from Prague. Photo L. Tyllner, 2011.*



*Field research of the music elements occuring in the Shrovetide koleda in Doudlebsko in the Southern Bohemia. Photo L. Tyllner 2005.*



*Research project Traditional festivity as an intangible cultural heritage. The Ride of the Kings in Vlčnov. Photo D. Stavělová 2014.*



*Research project Traditional Shrovetide in the public sphere of the city. Procession in Břevnov in Prague. Photo D. Stavělová 2015.*





*L. Tyllner with J. Svejkský during a recording session of shepherd trumpet playing from the foot of the Brdy Hills. Photo L. Tyllner 2006.*

# **Ethnic Studies: The Age of Migration Continues**

ZDENĚK UHEREK, STANISLAV BROUČEK

## **The Institute of Ethnology Research into Migration and Life of Immigrant Groups in the Czech Republic**

ZDENĚK UHEREK

### **Periodization of Czech migration policies after 1989**

Between 1989 and the present, Czech society has gone through several periods in terms of migration and migration policy. There was a short period until 1991 which we could call “the euphoria of open borders”. Migrants in that period were often understood as a symbol of openness to the world and in the same way as Czech society discovered the surrounding countries with interest at that time, it also positively perceived the new arrivals. The question of settling relations between citizens of the Czech Republic and the arriving foreigners seemed a secondary issue at the time. This is quite clear especially in asylum policy, for which the data are easily accessible. In 1990, the Czechoslovak Republic adopted the Act on Refugees before the ratification of the Geneva Convention of 1951 and the New York Protocol of 1967 (ratified in 1992) (Act No. 498/1990 Coll.) (Haišman – Trombík 1998) and in June 1990 registered the first applicant for asylum. In the same year, there was a rapid granting of asylum to an extent that the asylum policy in the Czech Republic has never returned to since.<sup>19</sup>

The second period is a period of “fear of immigration”, which replaced the initial enthusiasm of the opening of the national borders. Although migration particularly from the area of the former Soviet Union is frequently

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<sup>19</sup> Still in 1990, 30 asylums were granted; in 1991 there were granted 776 asylums (data source: Český statistický úřad /Czech Statistical Office/).

discussed at that time, the public as well as governmental and parliamentary discussion did not manifest itself in an effort to formulate migration policy and effectively regulate the influx of migrants. Pavel Barša speaks of the period 1990–1996 from this perspective as a “liberal period” as opposed to a “restrictive period” (1997–1999), when he records the effort to regulate the number of foreigners in the Czech Republic (Barša 2005).

I personally note a clear change in the position on the part of the state towards immigration later, at the turn of the 21<sup>st</sup> century, when the growth of migration stops for the first time in connection with the economic crunch and visa obligations are introduced in 2000 for the Russian Federation, Ukraine, Belorussia, and other states of the former Soviet Union. The legislative bodies and government of the Czech Republic reacted through the visa policy and new legal norms (Act No. 326/1999 Coll. on the residence of aliens and Act No. 325/1999 Coll. on asylum) both to the fears of the Czech public of migration from the former Soviet Union and, as Eva Vachulová writes, to the necessity to harmonize the visa policy of the Czech Republic with the visa policy of the EU (Vachulová 2001: 18). The shift in migration policy was implementable in that form also thanks to the economic crisis and the reduction in the demand for a cheap labour force from the countries of the former Soviet Union.<sup>20</sup> On the other hand, however, it may be said that Pavel Barša is right that the first anti-immigration measures appeared already from 1997 to 1999 but particularly in relation to Czech asylum emigration and other types of Roma migration.

The next period, 2001–2007, which is characterized by the repeated growth in migration, is periodized by Pavel Barša into smaller time segments before and after EU accession, and it is discussed as a consolidation and neoliberal period (Barša 2005, Tuček et. al. 2013). This period ending with the beginning of the crisis (2008) is characterized mainly by the effort to formulate a state integration policy, apply “migration engineering” with incentive programmes for qualified migrants, to prefer migrants from countries selected in advance, etc. It is also a period when migration was institutionalized and importations of the workforce were regulated, through which the state attempted to negotiate and deal for instance with Vietnamese middlemen of the workforce for industrial companies (Freidingerová 2014).

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<sup>20</sup> As correctly indicated by Pavel Čižinský and Tereza Kušniráková, Czech migration policy reflects the activity of the opposing interests of some industrial circles represented by the Ministry of Industry and Trade, which is suited by a liberal migration policy, and the security interests, whose assertion is in the competence of the Ministry of the Interior of the Czech Republic (Kušniráková – Čižinský 2011: 503).

At that time, an important milestone was accession to the European Union in 2004 but regardless of this significant step we record a continual rise of the number of foreigners in the Czech Republic already from 2001 (permanently positive migration balance). The highest migration gains were indicated in 2007 (84, 000 people) and 2008 (71, 000 people), of which, however, an ever more significant part, particularly in 2008, did not come based on the demand for workforce but the activity of the migration networks. The period of migration conjunctures, when from the original 78,000 foreigners on the territory of the Czech Republic with long-term and permanent residence in 1993 their number gradually grew to 438,000,<sup>21</sup> ended in 2008. In that year, the Czech Republic had the fourth highest migration balance in all of the EU-27 (Drbohlav 2011). In 2008, the almost constant rise in the number of foreigners on the territory of the Czech Republic ends with the crisis, which means a stagnation in the number of foreigners and also decreasing concern for the issue of migration generally until 2015, when the interest significantly revived.

The changes in migration policy and modifications of migratory flows are reflected not only in the attitudes of the public towards migrants and migratory movements in general, but also in the activities developed in this area by academia and thus also the Department of Ethnic Studies of the Institute of Ethnology of CAS.

## **Research into migration at the Institute of Ethnology of CAS**

It can generally be stated that for the entire period of the research into migration since 1989 a process of gradual convergence of the research methodology of the individual branches of academia has been visible and simultaneously the team of the Institute of Ethnology has sought in this research the typical ethnological approaches.

For the team of Ethnic Studies of the Institute of Ethnology of the CAS, the period after 1989 was that of seeking new methods. The research team had hardly ever had partner institutions in the Czech Republic in the area of migration. Until 1989, mainly internal migration had been followed within the studies of the demographic development in Czechoslovakia; international migration was studied here rather on the general level (Drbohlav 2011). The academicians of the Institute of Ethnology, on the other hand, had a good empirical experiential base with the studies of migration which had taken

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<sup>21</sup> Data source: Český statistický úřad (Czech Statistical Office).



place after World War II, including the study of the integration of foreign Czechs and Slovaks, returnees from 1945–1948. A component of this research was the study of the transformation of identity (ethnicity) in immigrant groups coming to the Czech Republic and Czechs abroad. This theme with immigrant groups was already conceptualized from the 1960s to the 1980s by Iva Heroldová and then Stanislav Brouček and their research teams (Heroldová 1971, 1985, 1987, 1989, Brouček 1988, 1991). Interest in the issue of the qualitative study predetermined that the first research projects after 1989 were focused on transformation of ethnicities.

The first collective field research, other than individual research projects for instance in Banat, Romania and in France, was determined by the fact that negotiations between Czechs in Ukraine affected by the Chernobyl nuclear disaster and the Czech government and subsequently their resettlement in the Czech Republic began to take place in 1990. This significant migration wave at the beginning of the 1990s aroused great media attention and the study of its adjustment to the new conditions was supported on the part of the Office of the Government of the Czech Republic and the Ministry of the Interior of the Czech Republic (Uherek 2004; Uherek – Valášková 2006). The research soon aroused foreign interest as well, initially of Japanese scholars in particular.

Although the team of the Department of Ethnic Studies had good prerequisites for the research of immigration waves, it was necessary to introduce a number of innovations in the area of methodology. The existing experience with historically orientated qualitative research focused on the elements of traditional culture was only partially usable for the needs of the academic community as a whole and for the interest of the public. Public administration in particular requested quantifiable results. Instruments were therefore developed for the study of integration strategies so that results collected by a larger number of people were comparable. Although the answers were entered into previously prepared forms, they were also recorded, the reactions of the resettled people were written down and the researchers did not leave the collection of data to agencies but conducted all of the interaction with those resettled face to face.

Classical ethnographic work was thus combined with quantitative data collection. The amount of field data produced, particularly the research among immigrants coming from the areas of Ukraine, is of such high quality that it can be successfully used to this day. The advantage of the collections from the beginning of the 1990s was the incorporation of a large number of localities and the comparability of the data on the social adjustment of those resettled in various residences, in urban and rural milieus and the possibility to interpret even the quantified data in depth. The disadvantage was the low speed of the

data collection. The professionally relevant outputs are dated to a few years after the resettlement and reach all the way back to the period when migration is dealt with by other research teams (Brouček – Uherek – Valášková 1995; Valášková – Uherek – Brouček 1997; Uherek – Valášková – Brouček 1997).

The period of “fear of migration” we spoke about in previous sub-chapter, rising already in 1992, is typical for the high demand of the public sphere and decision making bodies for the data on migration waves and behaviour of migration groups. The department implements research projects not only in the Czech Republic but also in the Balkans and is beginning to study Roma migrations (Guy – Uherek – Weinerová 2004), the migration of Ukrainians and Vietnamese and focuses also on research in the countries of the origin of the immigrants. It continues also to study the Czech resettled groups from Ukraine and subsequently from Kazakhstan not only in the Czech Republic, but also in the Ukrainian and Kazakh milieus (Uherek – Valášková – Kužel – Dymeš 2003). The number of entities who study migration is rising at the same time. Institutions financed from public finances include mainly the Institute of Sociology of the Czech Academy of Sciences, the Department of Social Geography of the Faculty of Science of Charles University and the Research Institute of Labour and Social Affairs. Besides these institutions it is possible to name from among the other significant institutions, for instance, Gabal Analysis and Consulting, the International Organization for Migration, the Multicultural Center Prague and others. The above institutions mediate problems which immigrants encounter and acquaint the public with the positive and negative effects of migration.

Particularly in the third period dated to the beginning of the 21<sup>st</sup> century, which is characterized by restriction and simultaneously migration engineering, the state formulates an integration policy and forms mechanisms for providing incentives for the arrival of a mainly qualified workforce in the Czech Republic. At that time, a commission for the integration of aliens is established, a whole range of foreigner groups are mapped. Representatives of the team sit on a number of panels of boards where migration issues are dealt with and collect data, on which there is great interest in the Czech Republic and abroad. Thanks to a series of Prague Occasional Papers in Ethnology, published by the Institute of Ethnology, some texts are also available in English.<sup>22</sup>

The extent of the interest in the collection of data on aliens at the beginning of the 21<sup>st</sup> century is also presented by the collective work of research institutes of the CAS, which on more than 600 pages documents the various methods

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<sup>22</sup> See also Uherek 2009.

and data of the social-science and humanities institutes on the issue of foreigners (Uherek et al. 2003). The extensive collection of heterogeneous material demonstrates not only the wealth of the implementable approaches but also the difficulty of summarizing and considering the issue of migration to the Czech Republic as a whole. The topic of successful and unsuccessful integration strategies, which dominated the issue at that time, appears also in other works on immigration to the Czech Republic that were written in parallel or subsequently. In this context, it is necessary to draw attention particularly to two outcomes of the production of the Institute of Ethnology, namely the monographs *Kultura, společnost tradice II* [Culture, Society, Tradition II] (Uherek et al. 2006) and *Cizinecké komunity z antropologické perspektivy* [Foreign Communities from an Anthropological Perspective] (Uherek et al. 2008).

It is clear from the works that the team of Ethnic Studies of the Institute of Ethnology at that time continued to maintain a comparative perspective and to combine quantitative and qualitative viewpoints with an emphasis on long-term interactions of researchers with migrant groups. The publication *Culture, Society, Tradition II* should be considered a generalization of long-term experience. It concludes one stage of the research of compatriot guided migrations from abroad, makes an assessment of the situation of the newly settled border areas and subsequently a comparison of the integration strategies of single migration waves. The second publication, *The Foreign Communities from an Anthropological Perspective* from 2008, focuses more on current problems. It attempts to harmonize the migration works of the team with knowledge from abroad, to react to global migration theories and the results of other teams active in the area of migration in the Czech Republic.

At the same time a leitmotif appears here, which is typical for the academic community of the second part of this third period. It is a warning against the idea of the self-redemption of migration policy and indication of its limits, an alert to the danger of migration incentives, a refutation of the idea that migration can resolve the ageing of the population. Other works also characterizing this period are *Migration, diversity and their management* (Uherek et al. 2011) and *Czechs in Bosnia and Herzegovina* (Uherek 2011). These works demonstrate another dimension of the migration research of the Department of Ethnic Studies and the range of the themes that the team resolves, including the migration of the Romanies to Canada, research into the Vietnamese ethnic group, research into the efficiency of the policy of the integration of asylum seekers and others.

## Theoretical framework and contemporary research

From the perspective of the development of theoretical thinking connected with the issue of migration it is possible to consider two research projects connected with the Institute of Ethnology as significant in the past decade. They fall into the period preceding the economic crisis. The first of them is research into the efficiency of the state integration programme for asylum seekers and the second deals with an investigation into the resettled groups that travelled from the area of the former Soviet Union in the 1990s and at the beginning of the 21<sup>st</sup> century. In both cases, it was follow-up research. The resettled groups from the former Soviet Union were studied continually for the whole of the 1990s and subsequently for ten years. In the case of the asylum seekers, there were two research projects. The first enquiry took place from 2004 to 2005 (Uherek et. al. 2005) and the second from 2011 to 2012 (Uherek – Beranská – Honusková – Jiráková – Šolcová 2012). The result of the subsequent investigation and long-term contact with the migration groups was taking into consideration the nonlinearity of the integration process and differentiated forms of adaptation to the new conditions of single persons and families. The intensity of the communication with the majority society changes during various periods of the life cycle of the individual. Other than the processes of integration, it is also possible to observe the processes of disintegration, even in groups which we believed were quite integrated into society. With some groups, the integration processes stopped or are only situational.<sup>23</sup>

Subsequent research projects confirmed the importance of the local microclimates. They also demonstrated that the concept of integration captures only a part of the reality of immigrants. It is possible to work with the theme of adaptation to a new life situation and milieu much more plastically. In addition, the individual is not always the optimal basic social unit on which

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<sup>23</sup> Examples: Employment, for instance, plays an important role. The actor, a driver, an immigrant, loses his job with an entrepreneur from a majority society company; for several years he works occasionally, he lives in social uncertainty. He subsequently receives an offer from a compatriot, whom he trusts. Although he lives in the Czech Republic, the process of integration into the majority society stops, and the process begins of reintegration into structures similar to which the immigrant lived in the source country.

Social position can also play an important role: The actor, already with great functional literacy for Czech society, went into retirement. He stopped encountering members of the majority society. He remained in his family circle and contact with the outside world was mainly mediated for him by television with Arab TV programmes. In a short time, he lost the ability to communicate in Czech. All of the necessary contacts with the majority are now ensured through his children.

to measure the processes. Work with asylum seekers also showed how differently individual foreigner groups perceive the new milieu and thus how problematic it is to place the same demands on them. The participation of the team of Ethnic Studies in the project of the 6<sup>th</sup> FP of the EU *Sustainable Development in the Diverse World* (Uherek 2010) also contributed to the refinement of the methodological apparatus in this area.

For the period of the last decade, positive cooperation with numerous entities is typical, namely the Research Institute of Labour and Social Affairs, with whom we have implemented several projects focused on migration. We have thematically come to the knowledge that contemporary migration is now less a matter of labour migration but is ever more distinctly connected with family and kinship ties. This fact has led us to the development of joint methods for research into families as a whole and linking of the research strategies in research projects into individuals with research projects into families. Another positive point is that the research into families makes it easier to identify the hidden reasons for migration (a large amount of migration that from the outside seems to be migration, for instance, for the purpose of doing business, in fact has the basic hidden motive of the health issues of one of the family members, education or future employment of the children, etc.).

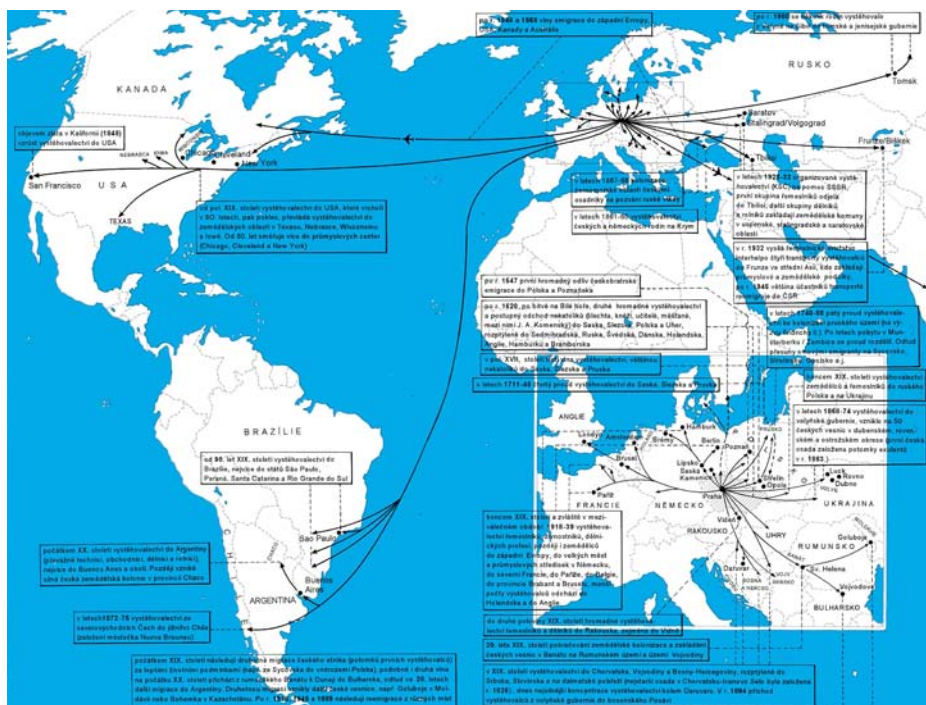
Besides the general indicators of communication with the majority society, we also note the utilization of specific skills of people from abroad, for example the application of their methods of self-treatment or specific reactions to marginal conditions. At IMISCO conference we presented, for instance, how Czechs in Ukraine have adapted their treatment methods to the conditions of radioactive fallout.

For the period of the last decade, increasingly ever more evident coalescence of new migration with the minority structures in the Czech Republic is also typical; migration and minorities are increasingly more closely tied together. This is most distinctly represented by the acceptance of representatives of the Vietnamese community in the Council of the Government for National Minorities in 2013. In research projects in this area, we have also recorded very good ongoing cooperation with the Faculty of Science of Charles University and the Faculty of Law of Charles University, where there have been joint publications and cooperation in grant projects. Cooperation with the UNESCO MOST programme and the Commission of Urban Anthropology of the IUAES is also significant, as the foreigner communities are frequently active within urban structures. Also, their perception by the majority and possibility to be involved in various social events corresponds not only with the activities of the majority, but also for instance of compatriots and tourists, as has been demonstrated in the research in the Prague milieu organized by the NGO Open Society and the Institute of Ethnology (Uherek – Beranská et al. 2014).

## Conclusion

If we compare the works of the team of Ethnic Studies of the Institute of Ethnology with other significant teams in the Czech Republic, we record a strong focus mainly on the participants themselves, and less so on state policies or the majority population. We further record a tendency of ethnographers towards long-term observation of the actors, the linking of the studies of their behaviour in the country of their origins and the target countries and observation of their life trajectories. The application of these strategies results in understanding the immigrant not primarily as a passive subject determined by legislation or economics, but as an active individual applying his/her own personal strategy dependent on his/her age, health state, interests and other circumstances. Increasingly, we perceive the migration movement as multi-layered, not only unilateral, circulatory or integrational but also situational. In field work, we perceive integration only rarely as the aim of an individual but as a means, opening the path to other values. This means can be rejected as non-functioning if it does not help in any way. The small children of Czech parents do not learn Czech in order to become Czech, but to be able to interact with their surroundings and say something about the many beautiful and interesting things that are around them. The same applies to foreigners.





Map of Czech and Slovak emigration waves. Compiled by S. Brouček.



Roma musicians sing religious songs in church. Žehra, Slovakia. Photo Z. Uherek 2015.



*Compatriots. Left and right compatriots from Romania, in the middle compatriot from the USA in searching for her ancestors in Gernik. Gernik, Banat, Romania. Photo Z. Uherek 2006.*



*Data collection in Macedonia. Zdeněk Uherek (in the middle) and Pavel Popelka, the then director of the Jan Ámos Komenský Museum in Uherský Brod (on the right-hand side), with inhabitants of the vilage of Mrežičko, Macedonia. Photo M. Válka 2013.*



# On the Results of Research on the Vietnamese Ethnic Group in the Czech Republic

STANISLAV BROUČEK

Migration from Vietnam to the territory of today's Czech Republic (or the former Czechoslovakia) before 1989 was always organized *as managed migration* based on international Czechoslovak – Vietnamese contracts. Migration from Vietnam underwent three basic phases: the *first phase*: the initial period (1974–1979) was a period of the introduction of the basic mechanisms of managed resettlement into practice, setting the parameters of the controls and verification of the results, *the second phase*: rapid “fulfilment” of the set intentions of migration (1979–1985) is characterised by a gigantic increase in Vietnamese nationals in the Czech Republic, *the third phase*: a gradual decline (1985–1989) manifested in *poor quality* selection of those newcomers from Vietnam and insufficient preparation for them. The essence of these managed migrations was *to send away the inconvenient population surplus from Vietnam*.

In the 1990s, the remnants of the participants of these managed migrations started to do business in Czechoslovakia and after 1993 in the Czech Republic legally, semi-legally and also illegally. This leads to the transformation of managed migration into standard economic immigration.

The Vietnamese ethnic group currently active on the territory of the Czech Republic thus emerged historically from several migration groups. We can label them on three levels regarding the period of their arrival: as the *old residents*, who came within the international managed migrations before 1989, we can further name the *newly arrived immigrants*, who entered the CR from the 1990s as individual resettled persons (either on a business visa, based on the article on reuniting families or illegally, including those who brought capital for doing business from Vietnam). The third migration group comprises the *latest migrations*, which are the agency labourers from 2008–2009, hired as unqualified labourers for factory operations.

We can divide the Vietnamese in the Czech Republic according to the professional orientation and social position of these groups: *vendors* – at outdoor markets or in shops, *operators* of various services: translators,

mediators of activities of all types (in Vietnamese *dịch vụ*), *importers* of goods, *owners and organizers* of outdoor markets, casinos, restaurants, bistros etc., *producers* ( and growers) of foodstuffs, vegetables, various goods, legally and illegally produced, illegal and semi-legal *mediators of migrations* from Vietnam to the Czech Republic, *wealthy investors* in the Czech Republic and in Vietnam, and *employees* in factories.

The backbone of the livelihood activities of the Vietnamese in the Czech Republic comprises mercantile activity. The result of these mercantile activities has been significant capital for the end of 20<sup>th</sup> century, which has caused *stratification of the Vietnamese community* in the Czech Republic. That means that a system of institutionalized social inequalities has been created, which has divided the Vietnamese society in the Czech Republic into three basic classes: 1. *the elite*, who have acquired relatively great wealth followed by a natural need to have power, 2. *the middle class*, who are the ordinary traders, 3. *the underclass* who are those who were trapped outside the network of kinship and friendship assistance of the already anchored immigrants in the Czech Republic. They were recruited mainly from the agency labourers who lost their jobs in factories in the recession period.

At present, when the Central European Vietnamese diaspora is forming (extending into the Czech Republic, Poland, Slovakia, Hungary with cross-border overlaps into Austria and Germany), the importance of the source country (i.e. Vietnam) is increasingly obvious to this diaspora. Mutual communication between Vietnam and the Vietnamese diaspora in Central Europe can be seen in three areas. Firstly, in the area of *motives* (or economic and social causes), which are leading the state of Vietnam to actively *support* its own population that migrated into Central Europe and thus helped out the country in solving the problem of relative overpopulation. Secondly, in the area of the utilization of the abilities of the people of Vietnamese origin in Central Europe to help about the economic strengthening of the country (Vietnam); this is mainly a matter of remittances (the transfer of money back to Vietnam). Thirdly, in the cultural area, in which there are close ties between the Vietnamese society at home in Vietnam and the one in the Czech Republic, or in Central Europe. This manifests itself in many respects in the way of life, ranging from traditional customs to the establishment of Buddhist centres or cells, namely with the help of Buddhist monks arriving from Vietnam and the Vietnamese Embassy in the CR. The issue of Buddhism is one of the new aspects that is entering into this integration and will seemingly enter ever more distinctly.





*Vietnamese after a football match. Horní Blatná, Czech Republic. Photo S. Brouček 1999.*



*Buddhist celebration of their temple foundation. Svatý Kříž, Czech Republic. Photo S. Brouček 2010.*





*Vietnamese  
minority – New  
Year celebration.  
České Budějovice,  
Czech Republic.  
Photo S. Brouček  
2000.*

# Research into Czechs Abroad in the Light of the Relationship of the State to Compatriots

STANISLAV BROUČEK

The study of Czech emigration and the study of the life of communities claiming to be of the Czech ethnic group abroad has always been among the basic research tasks of the Institute of Ethnology since its very beginning within the Academy of Sciences, i.e. beginning in 1953. After 1990, the essential change occurred in research of this theme. It consisted of the fact that Czech academia was given the opportunity to resolve some of the *practical sides* of the phenomenon of foreign Czechs, mainly in connection with the re-emigration of Czech offspring from abroad back to Czechoslovakia and later to the Czech Republic. The employees of the Department of Ethnic Studies of the Institute of Ethnology therefore shared *inter alia* also in the projects of the resettlement of Czech compatriots from the Chernobyl District affected by the nuclear catastrophe or later from Kazakhstan.

The second significant change in research of compatriots occurred after the establishment of the Senate of the Parliament of the Czech Republic and the Permanent Commission for Compatriots Living Abroad (namely in the second half of the 1990s). The cooperation of the Institute of Ethnology of the CAS with Czech legislature and with the executive in this second case resulted in an effort to achieve a revival in the interest in foreign Czechs. The Institute provided the Senate with a professional base and shared in the organization of numerous events. In recent years, this has been in the form of conferences, of which homonymous proceedings have been issued edited by Stanislav Brouček and Tomáš Grulich: in 2009 *Krajané a Česká republika, hledání možností k nové otevřené spolupráci* [Compatriots and the Czech Republic, seeking possibilities of new open cooperation], in 2010 *Česko-slovenské vztahy a krajané* [Czech and Slovak Relations and Compatriots], and in 2011 *Migrace a česká společnost* [Migration and Czech Society].

At the end of September and the beginning of October 2013, another conference took place entitled *Nová emigrace z České republiky po roce 1989: Náhled na problematiku v kontextu vývoje světových migrací, vznik moderních diaspor a transnacionálních společností* [New Emigration from the Czech

Republic after 1989: An overview of the issue in the context of the development of global migrations, the emergence of modern diasporas and transnational societies] (Brouček – Grulich 2014).

The aim of this series of conferences and discussions was to move forward the exchange of opinions between *politicians, public administration, voluntary organizations, foreign Czechs and the professional public including our special-purpose research projects* to the level of real resolutions of specific problems, which the state bodies of the Czech Republic are nowadays faced to. From this conferences, attended by representatives of the Czech responsible ministries (Interior, Foreign Affairs, Industry and Trade, Labour and Social Affairs, Education, Youth and Sports), the Office of the Government of the Czech Republic, the International Organization for Migration and the foreign Czechs, a proposal was put forward to establish an *inter-ministerial body for migration and compatriots at the Office of the Government of the Czech Republic*, because up to that time there was only an authorized representative for compatriots of the Ministry of Foreign Affairs of the Czech Republic and the above mentioned Commission for Compatriots in the Senate.

The reaction to the results of the study of the institute with regard to the question of migration was the commissioning of a project entitled *Analysis of Migration of Czech Citizens after 1989* from the Technology Agency of the Czech Republic. The analysis was focused on: 1. The migration behaviour of Czech citizens after 1989, 2. The importance of teaching the Czech language abroad as a unifying element of the Czech community, 3. The comparison of the state of the emigration policy of the Czech Republic with the policy of comparably large countries (Slovakia, the Netherlands, Denmark and Sweden).

The project became a synoptic recapitulation of the domestic (Czech or Czechoslovak) stances towards emigration and foreign Czechs. It started from the emigration policies of interwar Czechoslovakia, showed the political simplification in the subsequent period (1948–1989) and evaluated the domestic activities in favour of the domestic and compatriot worlds after November 1989. For the historical periods being compared, we can set the main (central) theme for each one:

1. in the interwar period 1918–1938, it is the theme of (economic) *emigration*,
2. the period of 1948–1989, when Czechoslovakia was part of the Muscovite empire and when emigration was a synonym in the situation then for national treason and when around the world Czechoslovak exile centres were created endeavouring to emancipate Czechoslovakia from this empire, it is the theme of *exile*,
3. the period representing the current state after 1990, when the exile either returned to free Czechoslovakia or offered close professional or economic cooperation and so foreign Czechoslovaks or then Czechs prepared for

functioning abroad with lively economic, political and social ties, it is the theme of the existence of the modern Czech *diaspora*. In this regard, Czech society and the CR is at the very beginning in comparison with other countries.

From the geographical and historical perspectives, it is possible to distinguish among foreign Czechs:

- I. The descendants of migrants for religious reasons including their secondary (subsequent) migrations (for instance in Zelów, Poland) or the mass managed resettlement with the strategic aims to settle the border areas of the former Austrian Empire (Banat in today's Romania and Serbia). These also include the descendants of the resettled Bohemians who colonized the fertile land and brought a higher level of technology in agriculture (Volhynia in today's Ukraine) or served the general development of the new state with the arrival of intelligentsia for education, agriculture and industry (Bulgaria). These migrations took place from the 16<sup>th</sup> to the 19<sup>th</sup> centuries.
- II. The descendants of migrants for social reasons. These emigrated mainly to the USA and Vienna (and their departures were labelled as two open arteries of the Czech nation as it was called by the important economist and leading figure of the Old Czech Party Albín Bráf), but also to Western Europe and other countries of the world. These migrations took place in the second half of the 19<sup>th</sup> century and in the first half of the 20<sup>th</sup> century.
- III. Migration, which was a political and also social reaction to the totalitarian system in former Czechoslovakia after the milestone upheavals of 1948 and 1968, Czechoslovak exile centres endeavouring for a return to democracy in their original homeland were active abroad.
- IV. Modern migration leaving for life, professional and language experiences beyond the borders of Czechoslovakia after 1990 mainly to the USA, but also the countries of Western Europe and from the second half of the 1990s to Australia and New Zealand.
- V. Czechs in Slovakia. These undoubtedly belong to the modern Czech diaspora. Although it did not start as emigration, as did the previous cases, today, after the split of Czechoslovakia in 1993, it finds itself beyond the borders of the Czech Republic.

Given the relatively large number of topics that the files of current knowledge on current foreign Czechs provide from the area of the whole world, the material collected so far is becoming a "source" mostly of the oral history of Czech exile and emigration in the second half of the 20<sup>th</sup> century. Its interpretation initially took the route of a biography of individual persons

and an analysis of the situation of the compatriot communities in different locations and countries of the world. The result is an authentic testimony of people of their own experience and how these experiences evaluate their life decisions, made under varying intensities of political and social pressure.

An equally serious point of view on the identity of foreign Czechs in relation to the sources of a subjective nature is the interpretation of the three levels of the transformations of individual attitudes after migration:

- (1) The first level is the acquisition of new personality qualities, which can be connected with a transformation of the norms of behaviour, the acquisition of various skills, education, the mastery of one or more languages and so on.
- (2) The second level is a shift or transformation of the role of a person in a communal environment. A different situation arises, of course, for a Czech who went to Brazil and another for those who settled in Vienna. Yet each of them undergoes a shift that can either be explicitly formulated or can be interpreted from a variety of expressions and attitudes.
- (3) The third distinct level is the changing or developing relationship to the central power, including respect to the laws and the state of civic society in which he/she has settled.





*Māori culture in an engaging performance. Auckland War Memorial Museum, New Zealand. Photo S. Brouček 2006.*



*Anna Janku, the leader of the expatriates in muslim countries. Cairo, Egypt. Photo S. Brouček 2007.*





# Department of Historical Ethnology: Space and Time in the Traditional Culture, Traditional Culture in Time and Space

JIRÍ WOITSCH

The Department of Historical Ethnology (hereinafter DHE) was founded at the end of 1992 and the beginning of 1993 when internal division was consolidated after radical reforms and a reduction of the institute (Tyllner – Suchomelová 2005: 85–87). From the wider perspective, however, not exclusively and not as the only working place of the institute within the Czech Republic,<sup>24</sup> it inherited more than a one-hundred year tradition of classical, cultural-historical and comparatively oriented European ethnology (Horák 1933; Lozoviuk 2008; Altman 2013), although a Department focused in this way had not existed in the former Institute for Ethnography and Folklore Studies before 1989. DHE has been and is particularly focused on research into material culture and everydayness (vernacular architecture, agriculture, handcrafted production, food), art, annual customs, traditional belief, religiosity, and also on the study of folklore. Since the beginning, the DHE has been permanently combining the rich and internationally respected tradition of ethnographic study of traditional folk culture more intensively with the attitudes of European historical ethnology (Brednich 1994; Kaschuba 2003) and related disciplines – mainly historical anthropology and micro-history (Medick 1984; Dressel 1996; van Dülmen 2002). Predominantly, the historical orientation of the Department results in combining the common ethnological methods of data collecting and evaluating (field research, work with respondents, work with artefacts in field and museums) with rigorous work with written (archival) and iconographic sources that are entirely essential for recognition of pre-industrial culture (synoptically Dušek et al. 2014).

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<sup>24</sup> In particular in the field of agrarian ethnography, the study of folk art and vernacular architecture, etc. probably the closest institution to focus of OHE is the Institute of European Ethnology at Masaryk University in Brno. However, vast number of its excellent results is more focused only on the territory of Moravia (Válka 2006).

The DHE also acknowledges the legacy link of preeminent researchers who conducted similar research from the end of the 19<sup>th</sup> century to the recent past – for instance, Čeněk Zíbrt, Karel Chotek, Vilém Pražák, Jaroslav Kramářik, Václav Frolec and last but not least, also Josef Vařeka, founder of the Department in the 1990s and its first head. Simultaneously, the DHE has been trying to offer a modern research design (and also a course) to experts and the general public and to compare its results with similarly focused working places in the Czech Republic or abroad where it is possible, at least in the Central European context, to reach scientific excellence and to successfully react to a continuously growing social order. Namely, as the latest events have shown, in the “academic field of social sciences and humanities” and also amongst the cultural public at the global, European and national level, after a particular period of fascination by constructivist, linguistical, anthropological and other such theories and approaches, some fundamental changes may be observed. In Western Europe such trends have appeared since the second half of the 1990s (Gerlholm 1995). These changes simply meant a partial return to the long-term traditions of European sciences, methodically modernized but *sensu stricto*, rather conservative disciplines (history, sociology, geography). It was possible to notice a certain revival of empiricism and neo-positivism, the use of quantifying methods, clear rehabilitation of seemingly depleted concepts and terms (for example culture, see Chartier 2002), etc. In the case of ethnology, as the development of the SIEF (Hafstein – Margry 2015) clearly shows, we have something to do with the inclination towards the traditional topics and methods of ethnological and folkloristic research including ethnocartography, no matter how much it has been covered by modern topics and approaches, such as digital humanities, environmental studies and sustainable development, protection of material and non-material cultural heritage, and generating knowledge databases. These were (particularly in Central Europe fascinated by American social anthropology in the 1990s) previously considered to be unpromising (Munk – Jensen 2014: 44; Čapo 2015; Köstlin et al. 2002).

The DHE has been trying to build on these trends in the last 10 years. As was indicated, the situation is facilitated by the fact that the Department has never given up on European ethnology. Concurrently, we are well aware of a number of extremely problematic aspects of the former development of ethnology and its deformations in Central Europe. After all, that is the reason why the history of this discipline became a subtopic on which the DHE concentrates, back in 2000. In the last few years, most studies have been conducted by Jiří Woitsch, František Bahenský and Lydia Petránová (Bahenský 2005, 2006; Bahenský – Woitsch 2003; Woitsch 2012c, 2013a, 2013b; Petránová 2000; Novotný et al. 2008). Systematic attention paid to the history of ethnology in Czechoslovakia culminated in 2014 in the preparation of a

successful defence of a grant project called *Between state plan and research freedom. Ethnography and folklore studies in Czechia in the context of development of culture and society in 1945–1989* (Czech Science Foundation), which involves researchers from the DHE and the Brno branch of the Institute as well as specialists from the Institute of Contemporary History and the Masaryk Institute and CAS Archive and which has already shown its first results (Petráň – Petráňová 2015).

Within the context of claiming allegiance to traditions of Central European ethnography, it is necessary to consider how to use, modify and refuse its theoretical and methodological or generally epistemological approaches. Logically, this cannot mean following absolutely antiquated paradigms, and a mere accumulation of more and more “facts” about traditional folk culture does not seem to be a suitable way, although DHE has always preferred unambiguously empirically supported research. Simultaneously, we do not give up on more profound theoretical and methodological consolidation of research, as the DHE is based on two simple but substantial bases: firstly, the traditional folk culture of the Czech lands is perceived as a vivid and functional complex of artefacts, cultural norms, social relationships, habits, manners and behaviour, which was already at the end of 19<sup>th</sup> century found in many aspects in the phase of gradual levelling and expiration and it became de facto a museum artefact. At the beginning of the 21<sup>st</sup> century, it is possible to research only its subtle residua, thus for recognition of folk culture (as opposed to mass culture and the every-day life in present), methods of historical research are crucial. Secondly, the subject of our study may be reflectively specified by two basic characteristics – temporality and spatiality.

For the purposes of this contribution, the first characteristic can be handled relatively easily. The time category is simply and trivially present in the DHE epistemological armamentarium. This is both in terms of chronology, experienced by erstwhile historical participants (partially cognizable representatives of traditional folk culture through written, material and other sources), and in terms of descriptive and explicable tools, meaning the time category used for specifying changing periods or epochs (socio-cultural configurations), which can be described and simultaneously observed as to their changes (time concept in historical sciences summarised by Horský 2014). In other words, cultural-historical approaches are followed, which perceive folk culture as a time changing phenomenon whose individual components develop with different dynamics. Temporality and historicity of culture is recognized, but not understood as a constant static structure, and we bear in mind that capturing it in a certain period carries clear signs of the preceding development.

As long as it concerns spatiality of traditional folk culture, claiming that it was being developed in a specific space is important, although trivial. Only emphasizing the spatial relations, hierarchies etc. and their detailed description and analyses may provide the right solid base to the historically approached study of folk culture. Indeed, apart from general interest in geographic, natural, communicative and other links and effects, there is one more qualitatively higher theoretical-methodological approach, and that is the ethnocartographic method.

## **Ethnocartography in Europe, Bohemia and DHE**

Considerations and factual initiatives to elaborate an ethnographic atlas of the Czech lands have been made throughout the history of Czech and Czechoslovakian ethnology since the very scientific beginning of this field in the 1890s (Brouček 1979) and these have also followed the progress of the DHE recently, although in a wider context of interest in time-spatial relations in the culture. Ethnocartography, recently having experienced remarkable “revival” thanks to the progress of geographic information systems and new interpretative approaches, such as the auto-ethnocartography (Chapin – Threlkeld 2001; Munk – Jensen 2014) has always represented a progressive approach thanks to a comparative and holistic conception, indeed, an international approach and since the 1950s also an approach radically attacking ethnical self-centeredness. Czech ethnocartography (unlike the development in Slovakia) has been confronted with a number of unfavourable circumstances, and therefore the study of spatial relations in the traditional culture in our countries slowed down in the 2<sup>nd</sup> half of the 20<sup>th</sup> century, which the research programme of the current DHE has had to deal with (Vařeka 1991, Vařeka 1996, Vařeka 2007, Woitsch 2012a, Woitsch 2012b).

The beginnings of ethnocartographical research in Europe are linked to so called “language geography” which started evolving particularly in Germany from the end of the 19<sup>th</sup> century and only a little later, a consistent analyses of spatial relations of cultural or social phenomenon became the focus of attention by economists and some cultural anthropologists. An entirely separated chapter is represented by geographic study. The first systematic ethnocartographical research occurred in Germany at the end of 1920s, but the German ethnographical atlas (ADV 1937–1945), also capturing the folk culture of the Germans living in Czechoslovakia, was conceived on the problematic “ethnical principle” which was only overcome by the revised edition of it (ADV. Neue Folge 1958–1985).

The Swedish ethnographical atlas was being prepared in the other key zone of European ethnocartography – Scandinavia – under the supervision of Sigmund

Erixon from 1937 and with its first part (Atlas över Svensk Folkkultur 1957) Scandinavian Ethnology entered territorial and not ethnical principles of atlas work. In 1965, Ständige Internationale Atlaskommission (SIA) was established, which was supposed to prepare an ethnographic atlas of Europe, but the only tangible result was a map of annual traditional fires in Europe (Zender 1980; Rooijackers – Meurkens 2000). In the 1990s, a partial crisis of ethnocartographic research led to megalomaniacal projects being abandoned and the attenuate SIA as the *International European Ethnocartographic Working Group*, later also known as the *International Ethnocartography Network*, was taken under the wings of SIEF, from 2013 named as the *Place lore and Space lore* working group (with a broader focus). Since 2015, J. Woitsch has been the Chairman of this working group with several dozens of members from all around the world. The basic goals and methods of ethnocartographic research remained the same also after 2000 within Europe and they have been extended to the use of the most modern technologies (databases, GIS). A revision and completion of older ethnographic atlases (Germany, Switzerland, Ireland, Scandinavian states, Balkan) is being undertaken and continues with editions of atlases based on formerly done research (Poland, Romania).

Basically, in the Czech lands, a systematic work on a complex ethnographic atlas has never even started for many reasons (organisational, personal, but also ideological). Only the personal involvement of exceptional personalities (Drahomíra Stránská, Václav Frolec, Jaroslav Kramařík, Vladimír Scheufler, and Josef Vařeka) enabled a compilation of subtopics, particularly from material culture, and partly also preparation of a conception of an ethnographic atlas as a whole (Kovačevičová – Frolec – Vařeka 1978). The mentioned initiatives were radically and forcibly suspended in the normalization period. The internal print *The Ethnographic Atlas* came out as a reminder of former efforts, consisting of key treatises written by J. Kramařík (1978) and J. Vařeka (1978). The latter researcher, practically undercover, continued then in rethinking the Czech ethnographic atlas. Contrary to this, in Slovakia, an ethnographic atlas became de facto the main activity of the whole Ethnographic Institute of the Slovak Academy of Sciences. Excellently conducted and coordinated research, in a suitable field and with support from central bodies, was completed in 1990 (EAS 1990).

After fundamental political and social changes in 1989, ethnocartographic work began to evolve also in the Czech lands and in the 1990s, atlas work was concentrated under the methodological leadership of J. Vařeka in the newly established DHE. It is possible to say that only in that period, almost after one hundred years of planning and working on the ethnographic atlas, Czech ethnocartography gained clearer institutional frames. For the DHE it meant that the Department could profile itself towards the spatial characteristics of the study of traditional folk culture.



The ethnographic atlas of Bohemia, Moravia and Silesia is divided into individual thematic parts. After 1990, it was possible to edit volumes focused on the cottage industry in the 2<sup>nd</sup> half of the 19<sup>th</sup> century (Scheuffer 1991), handmade production and trade in 1752–1756 (Martínek 2000), ethnographic regionalization of Bohemia, Moravia and Silesia in the early Modern Times (Jeřábek et al. 2004), the Jewish settlement in Bohemia in the 2<sup>nd</sup> half of the 18<sup>th</sup> century (Ebelová et al. 2007) and cult spheres of pilgrimage Madonnas (Holubová 2009) and moreover, to elaborate many other topics including a ready-to-print volume about traditional architecture, settlements and dwelling. An essential conceptual decision was conscious resignation on the elaboration of a complex atlas in the traditional way, which may be understood as anachronism. The target set by J. Vařeka was and is not to create an atlas similar to the Slovakian or the German one because a chance to realize such a project was irrecoverably lost about 50 years ago, since nowadays it is impossible to observe folk culture in situ. Accordingly, the series title of projects and their outcomes, *The Ethnographic Atlas*, presents only reminiscence on “old school” ethnographic atlases in the 20<sup>th</sup> century.

The dynamic development of European and Czech ethnocartography until the 1990s is noticeably only partly exceeded by interest in spatial characteristics of the society and culture in academic (mainly historic) and social science. After the rise of interest in space within history, sociology and other disciplines in the 1930s (Iggers 2002; Kosseleck 2000), there was a decline of studies oriented this way after the Second World War, and therefore it was “a spatial turn” that introduced changes at the end of the 20<sup>th</sup> century (Soja 1989). From today’s point of view, it meant a scientific revolution as significant as the sometimes unjustifiably underestimated “linguistic turn”. From the 1980s, interest in variously conceptualized space has been increasing and “spatialization” conclusively represents one of the most modern research trends throughout all disciplines of humanities and social sciences – whether it refers to its conceptualisation or diversely conceived research into social, cultural or constructed and experienced space or place (see Günzel 2010). Apparently, in recent ethnology and anthropology the most influential similarly oriented research trend is represented by diversely theoretically substantiated study of the countryside as a specific intersection of the physical (natural) environment, power structure, subjective ideas, history and memory (collectively Cosgrove – Daniels 1988; Hirsch – O’Hanlon 1995; Ingold 2000; Bender 2002; Schama 2007; Mácha 2010). The DHE is trying to integrate ethnocartographic research into these modern contexts and to conceptualize them so that “the old good” results of ethnocartographical study might be suggestively linked to interpretative approaches coming mainly from micro-history and historical anthropology.

## The research activity of the DHE in 2005–2015

The theoretical and methodological and the thematic framework of the DHE is relatively definite although it is constantly changing and not dogmatic. The major focus of activity is interest in temporality (development) and spatiality of traditional culture which materializes in ethnocartographic approaches. Scientific projects and their outcomes (from 2005 to 2015, referring to more than 400 items – monographs, articles, collections, documentaries, conference lectures and posters etc.) which, apart from extraordinarily comprehensive tuition, expert or popularising activities, represent the main bulk of DHE activities, can be divided into two main groups. Firstly, approaches arising within unique individual research projects of individual team members, although some of them were elaborated in cooperation with other institutions. Secondly, collective outcomes prepared within an DHE conjoint research programme in which several team members and co-operators from other departments of the Institute of Ethnology or external workers participate. The result of long-term collective and interdisciplinary cooperation of the DHE with other teams of the Institute of Ethnology represents a monumental editorial and author participation of department workers on the *Ethnographic Encyclopaedia of Bohemia, Moravia and Silesia* (Lidová kultura 2007), for which the DHE elaborated several hundreds of headwords, and also a publication, Tyllner et al. 2014, where department workers in many chapters also presented the results of ethnocartographic study of traditional folk culture. A different example of interdisciplinary cooperation is the participation of J. Woitsch on a text about changes of cultural landscapes published in one of the foremost world geographic journals (Skaloš et al. 2015).

In general, from 2005 to 2015 the Department collective work was carried out in the field of ethnocartographic study of ethnical, or rather religious composition of the population in Bohemia in the Early Modern and Modern Times, traditional religiosity and pilgrimage tradition, and folk architecture supported by the Institute of Ethnology as well as by grant projects – two GA CAS projects: *The Ethnographic Atlas of Bohemia, Moravia and Silesia 7* (2004–2006), *The Ethnographic Atlas of Bohemia, Moravia and Silesia 8* (2007–2009) and a project of the Czech Science Foundation *Ethnographic Atlas of Bohemia, Moravia and Silesia: Vernacular architecture, settlements and dwellings* (2011–2015). This has resulted in the elaboration of many studies in local and foreign magazines and in editing several separate volumes of the ethnographic atlas mentioned above. While researching traditional habits and annual customs, pilgrimage traditions, folk art, folk religiosity and broadsides, a great deal of progress with a significant response has been reached and folkloristic research has also been in progress.

## Study of material culture

Although research into folk material culture has an extraordinary tradition within European ethnology, current approaches to agrarian culture, folk production, architecture, settlements and dwelling are heavily influenced by theories and methods of historical anthropology, environmental history, post-processual archaeology, cultural geography and so on. An expert in the field, J. Vařeka, represented the main researcher in the Department within folk material culture research until 2008. He is the author of several dozens of headwords and co-editor of *Ethnographic Encyclopaedia of Bohemia, Moravia and Silesia* (Lidová kultura 2007) and moreover, at the end of his professional career, he methodically regulated ethnocartographic research and published some important studies and monographs about vernacular architecture (Vařeka 2005; Vařeka – Frolec 2007). After his death the leading role was assumed by J. Woitsch who, in cooperation with F. Bahenský and Martin Dohnal, specializes in continuing ethnocartographic research and its theoretical reflection in the direction of recent German research (Gansohr-Meinell 1993; Simon 2003, Simon 2005), particularly in defining ethnographic regions and analysing the heuristic base (for example Woitsch – Woitschová 2005; Woitsch 2008, 2012a, 2012b). Apart from ethnographic regions, J. Woitsch focuses on trans-disciplinary research of folk production and methods of the exploitation of natural resources and on making the cultural landscape and its changes in time (Woitsch 2007, 2011, 2010a, 2010b, 2009), and all that also within special grant tasks (GA CAS – the project *Forest and Trees in Folk Culture of the Czech Lands in the Early Modern Period – Material Culture*, 2007–2009). While researching folk crafts and technologies, unprecedented international success was reached through publishing a text by J. Woitsch and Z. Cílová (University of Chemical Technology) in a prestigious magazine with an extraordinarily high impact factor (Cílová – Woitsch 2012). Also in the second of the mentioned fields (forest utilisation and making of the cultural landscape) the DHE reached international success during the monitored period and J. Woitsch was asked to represent the Czech Republic in the most important global scientific organisation dealing with the history of forests (IUFRO).

In 2005–2015 ethnocartographical research into vernacular architecture and particularly settlements evolution was significantly strengthened by outcomes which were realized by M. Dohnal within the DHE and which represent par excellence an interdisciplinary link of ethnological research with archaeology and settlement geography (Dohnal 2006, 2009, 2012, 2013; Dohnal – Škabradla 2015).

M. Dohnal uses mentioned disciplines while combining both the heuristic (study of old maps and written sources, non-destructive archaeological research

and ethnographic records of the impact of agriculture and social relations in the form of settlements and fields) and analytical and interpretive approaches (archeological and geographic modeling of landuse, statistical methods). Moreover particularly taking into account the latest findings of the British settlement history and archaeology (Dohnal 2011).

In the monitored period, F. Bahenský's specialisation oscillated between intensive heuristic work on ethnocartographic elaboration of vernacular architecture and synthesis of its historical development within the work *The Comprehensive History of the Czech Crown Countries* (Tyller et al. 2014). Simultaneously, since he is the only expert for these issues in the Czech Republic he was provided space by the DHE, to develop themes connected with ethno-emancipatory efforts, national and regional politics, etc. in the territory of the former USSR which repeatedly reached the phase of monographic elaboration (Bahenský 2010a, 2010b; Bahenský et al. 2010) and were supported by grants (the project of the Czech Science Foundation *National politics in the USSR in 1922–1953*, 2008–2010).

## **Traditional oral folklore**

Within the framework of oral-folkloristic research represented in the field of the DHE mainly by the solitary personality of J. Otčenášek, but also by L. Petrářová's contributions (2009), the Department activity was focused on widely understood ethnonarratology with respect to demographic and migration aspects of issues, particularly, on Czech folk fairytales and humorous stories and further on recent folklore phenomena. At a theoretical level, fairytale research was presented in a monograph by J. Otčenášek (2012a), while this publication also contains a Czech modification of the classic Uther catalogue of fairytales sujets. Moreover, J. Otčenášek added knowledge components about fairytales to a new publication of older work, made by D. Klímová, a classic in her field (Klímová – Otčenášek 2012). Both publications contain also maps resembling the localities of oral folk research and linking folk research with the central ethnocartographic focus of the DHE (see also Tangherlini 2010). When exploring folklore, J. Otčenášek focused on historical issues (Otčenášek 2011b, 2012c) and issues of new media (Otčenášek 2007). His activity was also noticeable while preparing *The Ethnographic Encyclopaedia of Bohemia, Moravia and Silesia* (Lidová kultura 2007) or historically conceived articles about Czech-German relations (Otčenášek 2005, 2006, 2011a) and numerous translations (for example Otčenášek – Kindlerová 2006).

Based on long-term international cooperation and with an emphasis on comparative study of oral folklore in Central and Eastern Europe, J. Otčenášek initiated a new edition of expert lexicons whose aim was to characterize the

recent state of oral folklore research in selected countries of this region. The first volume was made in cooperation with the associate institute of the Bulgarian Academy of Science in Sofia (Otčenášek – Baeva 2013). The science-popularizing project *ETNOFOLK* also had a supremely international conception coordinated by J. Otčenášek and was focused on documentation and popularization of folk culture in Central Eastern Europe (Otčenášek 2012b, 2013; <[www.etnofolk.eu](http://www.etnofolk.eu)>).

## **The study of spiritual culture and customs, traditional religiosity and pilgrimage tradition**

Research of folk religiosity and pilgrimage tradition is dominated within the DHE by Markéta Holubová, who during comparative research of pilgrimage peregrination mainly in 17<sup>th</sup> and 18<sup>th</sup> century up until 21<sup>st</sup> century, emphasises in response to foreign research (Assmann 1979; Julia 2000) application of the ethnocartographic method and apart from many studies (for example Gaži et. al. 2010; Holubová 2012a, 2011a) she also prepared a separate volume of the ethnographic atlas (Holubová 2009a), an interdisciplinary scientific conference resulting in a representative publication (Holubová – Suchomelová 2014), a prestigious almanac (Doležal et al. 2006) and a monograph (Holubová 2015). Moreover, this author systematically and interdisciplinary researches the effects of the Jesuits Order in Bohemia and its influence on traditional forms of religiosity and pilgrimage culture in the Baroque period. In particular, this research is based on a profound prosopographic analysis of evidential sources of the Jesuits Order concerning pilgrimage residencies (e.g. Holubová 2013, 2014, 2009b; Holubová – Fechtnerová 2006). Since 2009 there has been an external cooperation with the Historical Institute of CAS where M. Holubová participates in creating a bio-bibliographic database of monks in the Czech Countries in the Early Modern Period (<http://reholnici.hiu.cas.cz/katalog>).

Not an insignificant part of folk spiritual culture and religiosity stretching to folklore, literature and “high culture” were broadsides. M. Holubová also deals with their cataloguing and interpretation from modern positions (for example through gender studies – see the project GA CAS in 2006–2008 *The Society and a Woman in Broad­sides from the Gender Point of View*) and recently within the complex academic *Strategy 21*. Also here the DHE reached publishing success, both in cataloguing and in interpretation, where the broadsides were integrated into broader socio-cultural and geographical contexts (for example Holubová 2012b, 2011b; Holubová et al. 2008; Kopalová – Holubová 2008).



As far as spiritual culture, family and annual customs and also broader and more modern (micro-historically) everydayness is concerned, the most significant personality is L. Petráňová, who managed the DHE until 2010. Her research in the described period pointed especially to systematic elaboration of significant aspects of folk spiritual culture. With this research, the author de facto exhausted the possibilities of the research into and the interpretation of such aspects in the ethnological and historical perspective. Again, these were projects within a common programme of the DHE and also specialised grants (the project of Czech Science Foundation 2007–2009 *The Wedding as a Traditional Organisation of Family Relationships*). Research concerned not only wedding habits in Bohemia and in the world (Petráňová 2012; Petráňová 2010; Petráňová 2009, Petráňová 2007), but also all spheres of annual customs, culture or traditional food and nutrition, which were elaborated as items of *The Ethnographic Encyclopaedia of Bohemia, Moravia and Silesia* (Lidová kultura 2007) by L. Petráňová and also in *The Comprehensive History of the Czech Crown Land* (Tyllner et al. 2014). The author further observed traditional guild and house symbolics (Petráňová 2008). Entirely unique is her systematic elaboration of micro-history of folk culture in a selected region (Petráň and Petráňová 2011) which might be compared with the most quality works (for example Medick 1997; Schlumbohm 1997) ever presented within the whole of Europe. In the DHE L. Petráňová is also intensively involved in international research into folk material culture, mainly food and nutrition (Oddy – Petráňová 2005).

A partial but very hopeful counterpart to L. Petráňová's approach seems to be research results by Alexandra Šikulová, who approached folk culture research primarily from the position of recent historical demography (Šikulová 2013), which means epistemology sensitive for time-spatial changes of former populations.

## **Folk visual art culture**

Spiritual culture in general, religiosity and pilgrimage culture are tightly linked with the folk visual art sphere and annual customs, studied within the DHE by Luboš Kafka and L. Petráňová. Both researchers focused on using audiovisuals and L. Kafka prepared (topic, a script, direction), partly within the grant project called *The Living Human Treasures – Bearers of Tradition II* – several series of uncompromisingly scientific but simultaneously art ethnographic film documentaries dedicated especially to traditional folk crafts, recent relicts of folk visual art and traditional technology and annual customs issues (Kafka – Petráň 2008, 2010a, 2010b). Preparation of several successful

exhibitions is more one of the popularizing activities, but one which is essential for understanding L. Kafka's theme.

The most systematic attention was paid by L. Kafka to folk under-painting on glass, where he is one of the most reputable European experts (Kafka 2005, 2007) and also to folk sculptures or religious paintings on furniture. Consistently, he developed a study of pilgrimage art as one of the key performances of human religiosity, art and also as a typical result of mobility and spatial relations in traditional culture, which he completed by publishing several excellent monographs and other works (Kafka 2011; Kafka – Petrůň 2009; Kafka et al. 2009). His crucial outputs summarizing the issues of folk visual art can be found in the relevant chapters of a monograph by Tyllner et al. (2014).



*Wardrobe with four religious teachers (St. Gregorius, St. Ambrosius, St. Augustin, St. Hieronymus), Cheb region, dated 1812. Private property. Photo D. Illner.*



Screen (so called „koutro“) for partition of puerpera's bed from the rest of the living room. South Bohemia, 1<sup>st</sup> half of the 19<sup>th</sup> century. Museum in Milevsko. Photo D. Illner.



*Our Lady Auxiliary.* Oil painting on canvas, author: František Hána (1804–1877), Blatnice pod Svatým Antonínkem, South Moravia, Hodonín district, mid 19<sup>th</sup> century. Private property. Photo L. Kafka.





*Field research on traditional charcoal production in piles. Pasul Rotunda, Maramures county, Romania. Photo J. Woitsch 2008.*



*„Forman“ carriage with load pulled by four. Entry in the memorial book from 1612. Prague Municipal Archives, manuscript no. 7962.*





# Research Themes and Activities of the Brno Branch of the Institute of Ethnology, CAS between 2005 and 2015

JANA POSPÍŠILOVÁ ET AL.<sup>25</sup>

The Brno branch's thematic focus is varied but it has the features of a coherent unit with regard to the fact that the Brno branch is a reduced counterpart / pendant of the Prague Institute, including the library and the documentary collection. However, some themes are peculiar solely to the Brno Institute. As to the territory concerned, the branch concentrates on Moravia and Silesia, or better said on Central and South-Eastern Europe with an overlap to the Balkans. The contemporary research focus of the branch is determined by developments in ethnology as a discipline, its profile and possibilities provided by the institutional and grant flow of funds.

The Brno branch scientific work focuses on ethnological, ethno-musicological and historiographic themes and research into the history of ethnology. It searches the everyday life and culture of local, social and ethnic groups in the contemporary urban and rural settings. We research the identity-forming processes on examples of minority groups defined by their region, nationality, language and confession, both in Moravian regions and in Brno in the cases of the Roma community and the German minority, as well as the Czech-speaking inhabitants in South-Eastern Europe (especially in the area of Banat).

The permanent employees' work includes archiving documents from field research and preparation of materials for source and popular-scientific editions of folklore and biographic sources.

Continuing the previous experience from the last years, the Brno team of researchers is used to working together on different projects. Working in a team and in pairs is an integral part of what we do. Since the times of Karel Vetterl (1898–1979), the head of the branch and an important personality of

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<sup>25</sup> Other colleagues – Karel Altman, Věra Frolcová, Jana Nosková, Michal Pavlásek, Marta Toncrová, Lucie Uhlíková – are co-authors of the chapter.

Czech ethno-musicology, i.e. since the mid-20<sup>th</sup> century, the institution has sustained the continuing sense of togetherness showing that together we can do more than everyone individually (Sirovátka 1978).

## **Ethnomusicological Research**

Since the formation of the institution (1905), ethnomusicological research has focused on collecting folklore material, then classifying (cataloguing) and processing and publishing it whereby the latter activity copied the societal need, i.e. higher or lower interest in folklore, to a certain extent. We have published nearly 7 000 songs to date. Priority was given to regional and – to a smaller extent – local editions. The results of the study of particular song genres (harvest songs, yodelling songs, folk spiritual songs and carols) – except love songs and ballads – and long-term systematic research into particular bearers of song traditions were presented in the form of studies. In the field of musical folkloristics, the branch continued to study the place of singing in society and the transformations in the song repertoire structure, to research music taste (also e.g. by means of a sound questionnaire) and the production of new songs and to observe the task and place of music folklore in the life of an individual and a particular community (small groups).

In principle, all the above objectives have been contained in the activity of ethnomusicologists at the Brno academic institution in the course of the last ten years. The results aimed at availability of collected material (Bimková – Císaríková 2008; Toncrová – Uhlíková 2010; Císaríková – Marada 2011; Uhlíková – Pavlicová 2011a; Toncrová – Smutná 2011, 2013, 2015), corresponding research (e.g. structure of melody and text – Frolcová 2012b, variability – Toncrová 2013, song text and dialect – Toncrová – Uhlíková 2011, folk song as a source for the study of cultural stereotypes – Toncrová 2006b; Uhlíková 2006b, 2009b) and recording techniques, and development in edition activity (transformations in recording methods, critique of older written sources – Janáček 2009, and re-recording of old sound records – Procházková et al. 2012 etc.) are supplemented by research work in the field. This focuses on transformations in ability to sing, repertoire and music taste of respondents from different age groups, research into traditional bearers and individuals and collectives from the area of the folklore movement, study of instrumental groupings performing folklore music, and other themes, as it did in the past as well (Toncrová 2009a, 2009b, 2010; Uhlíková 2006a, 2009b; Pavlicová – Uhlíková 2011b, 2013).

At present, the field research carried out by ethnomusicologists focuses on the study of ethno-cultural traditions. The Czech ethnological literature mainly began to use this term more only in the last decade. We also published works whose titles contain this phrase: *Etnokulturní tradice v současné společnosti*

[Ethno-Cultural Traditions in Contemporary Society] (Brno 2007) and *Vývojové proměny etnokulturní tradice* [Developmental Transformations in Ethno-Cultural Tradition] (Brno 2008). Today's ethnology does not primarily research expressions of traditional folk culture, but generally the everyday life of individuals, which also covers many expressions of mass culture; the folklore expressions are studied as a peculiarity of certain communities as well as a kind of social communication.

In the field, we can find continual, interrupted or fully new traditions – their function, however, is identical or very similar and their bearer (of course, taking into account the transformation of society and social context) remains the same.

Regarding the study of transformation in ethno-cultural traditions, we are interested in information about the researched socio-cultural phenomena or the expressions of culture of individuals, local communities and groups of interest which are aimed – to a larger or smaller extent – at maintaining the ethno-cultural traditions and their public presentation (adult or children's folklore ensembles, men and women's choirs, brass, cimbalom and other music bands, local clubs of voluntary fire-fighters, children's and young people's church choirs etc.)

The current research into ethno-cultural traditions, carried out by the Brno academic institution, covers study of men's folklore choirs and transformations in brass music in the ethnographic areas of Slovácko and Walachia, research into song repertoires of the youngest generation (Toncrová 2006a), observation concerning the place of musical folklore in reviving and developing new ethno-cultural traditions (Uhlíková – Pavlicová 2014; Uhlíková 2015), research into the relations between profane and spiritual singing and clarification of spiritual song transmission from printed sources to oral traditions of the Czech lands and their folklorization. This theme was formulated as a draught for interdisciplinary studies (Frolcová 2013a) while Slavonic comparative studies of Western-Slavic folklore are offered in Brno as well (Frolcová 2013b).

Preparation of the editions gave us time to pause and reflect on modern ways of publishing song sources. We indicated this difficulty in one of the Institute's publications – the collective monograph *Hudební a taneční folklor v ediční praxi* [Musical and Dance Folklore in Editorial Practice] (Uhlíková et al. 2011) in which contributions written by colleagues from abroad were also published.<sup>26</sup>

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<sup>26</sup> The publication submits a basic overview of editorial events in the realm of musical and dance folkloristics (written, sound, pictorial, film and digital ones). However, its major mission is to formulate and explain the difficulties connected with editions of folk songs and dances. It summarizes the difficulties resolved in the past, gathers basic information, often scattered, and reflects the current development in the given field.

Placing digitized sources on the Internet has recently become a boom. Institutions like ours are under quite logical pressure from the public that requires the collected material to be published in its digitized form. We have made accessible an online overview of hand-written song collections from the archive of the Brno branch – this overview is divided according to locations (every entry contains a sign, number of songs, date of collecting and collector's name).<sup>27</sup>

The tasks that should be implemented soon in the field of ethnomusicological work in Brno include first of all the digitalization of all written and sound records with music folklore. The safeguarding of the hitherto collected material could be considered an essential problem. The implementation of this task is beyond the financial means of the institution, yet it is among the most important objectives and is at the forefront of the Institute's attention and time.

## Historical Ethnology

The Brno branch also directs its attention to historical ethnology in the Czech and European context. Historical ethnology deals with the present as an element of evolution, using comparative and retrospective research methods. The focus is on cultural tradition and identity as reflected by social and spiritual cultures entering the process of a multi-cultural development. Special attention is paid to social contacts, the relations between profane and religious cultural elements, reflection on the Christian religion, and contribution of folk culture traditions to the rituals of family, Easter and Christmas cycles. This results in case studies and monographs which present regional, national and European dimensions of folk culture and their social and communication features (Večerková – Frolcová 2010; Navrátilová 2012).

Historical ethnology also comprises study of censorship in editorial practice of the 19<sup>th</sup> century (Uhlíková 2012, 2015) and ethnic stereotypes (Altman 2010a), context studies of songs related to the cult of the Virgin Mary and the Cyrillo–Methodian tradition (Frolcová 2014a; Frolcová 2014), study of relicts of paganism in folk culture traditions (Navrátilová 2005), selected issues of gender studies (Navrátilová 2007) and some chapters published in local monographs on Moravian villages and small towns (Altman 2010b).

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<sup>27</sup> Electronic files with collections of hand-written folk songs categorised as to the location of recording. Retrieved from <<http://147.231.205.28/>>.



## Urban Ethnology

Ethnological urban research began in Brno in the 1950s and its first stage was crowned by the publication *Město pod Špilberkem* [A Town below Spilberk] (Sirovátka et al. 1993) that included the basic fields of traditional ethnological study as well as some interesting outreach typical for town environments. In its first stages, urban research focused mainly on the research into the elements of rural culture and phenomena of traditional culture within the town environment, as well as research into closed social groups. Recent works written by Brno ethnologists have followed new trends in the development of urban ethnology whereby the town is not understood as a marked-off spatial unit (“locus”) but as a “focus” of research. “Urbanity”, a new element in the research, is – as a category – formed by perception and experience in town spaces and it finds different expressions in perception, evaluation, behaviour and social organization, and is thus closely related to the town as a physical structure, but not limited to it (Hengartner – Kokot – Wildner 2000: 8–9). In the last ten years, the historical perspective has been dominating the Brno ethnologists’ research into town (interest in town culture in the 19<sup>th</sup> and 20<sup>th</sup> century prevails). The research is focused on inter-ethnic relations, different aspects of every-day life and social culture as well as on generations of children (more in the chapter about research into children’s culture).

Karel Altman has long devoted himself to the cultural-historical approach to the peculiar theme of public houses. He develops his research in monographs (Altman 2008, 2012, 2015) and scientific essays aimed at public houses as places of communication and narration, medieval roots of regular customer tradition, relations of public houses to tourism, and the Czech national movement in Moravia etc. (Altman 2009, 2012b).

Collective memory and cities constitute a specific theme of urban studies developed in the Brno branch. This field does not only include analyses of urban organization, but the analyses are included in the experience of city’s inhabitants whereby especially qualitative research methods are applied. The collective monograph *Paměť města* [The Memory of the Town] (Nosková – Ferencová 2009) was the most important outcome in this field which, however, also includes other outcomes concerning the city of Brno and describing its multi-ethnicity and multi-culturality as well creation of local and national identities, be it in the field of public celebrations (Nosková – Kubíčková 2008a, 2008b), “places of memory” and urban symbols (Nosková 2010a, 2010b, 2013), culture of every-day life of the German minority in the 1920s–1940s (Nosková – Čermáková 2013) or the specific theme of Brno downtown (Nosková 2009).

Research into the town of Brno in the period of socialism, a part of which was undertaken in cooperation with the Centre for Oral History of the Institute of Contemporary History CAS, has processed only a small part of the issue—research focused on the every-day life of Brno dissidents (Nosková 2006b) and public engagement of Brno inhabitants in a corresponding historical period (Nosková 2009c). Other themes concerning the socialistic town are processed in partial studies (Nosková 2006b, 2009a, 2009b, 2009c).

Transformations of the town in the period of post-socialistic development became a research theme of the international inter-disciplinary project *Social and Spatial Consequences of Demographic Change in East Central European Cities. Potentials and Limits of a Transfer of Knowledge from Western Europe and Eastern Germany* (2006–2009). In this project, Brno scientists paid attention to transformations in the Brno “inner city”, neighbour relations between the different types of houses (Mair – Pospíšilová 2011), and an example of the Roma living in a rental house (Brožovičová – Pospíšilová 2015) that points out the connection between gentrification of the inner city, social mobility and life strategy of its inhabitants.

## **Research into Children and Youth, their Culture and Folklore**

This theme has been in the Brno branch since the 1950s (Hrabalová 1959); research carried out within ten years resulted in a common project (Pospíšilová ed. 2003). The theme is still alive (Pospíšilová 2012) and research into children's folklore and culture continues with regard to an inter-disciplinary approach (Pospíšilová – Uhlíková 2011, 2014).

This year, the monograph *Děti v Brně* [Children in Brno] (Pospíšilová – Altman eds. 2015) will be published as a result of collective cooperation. The publication is focused on Czech and German children in the period from the late-19<sup>th</sup> century until the mid-20<sup>th</sup> century. The chapters of the monograph follow the position and role of children in family settings, their upbringing and entertainment. Attention is paid to the history and importance of Czech schools in Brno as well as to the Czech-German relations in the development of the education system. One chapter, supported by autobiographical materials, is devoted to the children of German inhabitants in Brno in the period between the world wars.

Studies grounded in field research, memory literature and archival documents (Altman 2014a) deal with Czech *tramping* movement as a specific phenomenon of young people in the Czech Republic (Czechoslovakia) from the perspective of ethnology.

## History of Ethnology

The research into the history of ethnology in Moravia, especially from the beginning of the interest in folk culture until 1918, is a follow-up to the above research. A selective bibliography concerning this theme (Altman 2005) and two university textbooks, whose time range exceeded the above horizon (Altman 2013, 2014), were published. Studies devoted to pioneers and leading personalities in Moravian and Bohemian ethnography (Altman 2006, 2008) and to the history of folkloristics (Pospíšilová – Toncrová 2008; Šrámková 2008) were other resulting publications.

Encyclopaedia entries published in the book *Lidová kultura. Národopisná encyklopedie Čech, Moravy a Slezska* [Folk Culture. The Ethnographic Encyclopaedia of Bohemia, Moravia and Silesia] (2007<sup>28</sup>) relate to the history of the discipline as well.

Special attention was paid to the history of ethnology in the period of socialism. For example, research into the borderland in the 1950s and 1970s – 1980s was assessed (Nosková 2011a, 2011b) and an example of socialistic competition at an academic institution was prepared as a case study (Nosková – Pospíšilová 2008). Video-interviews with personalities in ethnology (Kosíková – Pospíšilová – Pavlásek) document the ups and downs in the development of the discipline in that period and in the period of post-socialistic transformation. Interviews with Karel Pavlišťík, Alena Jeřábková, Věra Kovářů, Josef Jančář, Olga Hrabalová and Miloš Melzer were processed and authorized.

## The Czechs Abroad

The research into minorities defined as to their nationality, language and confession, especially the Czech-speaking inhabitants in South-Eastern Europe symbolizes the return to the theme “the Czechs abroad” to which the Brno branch research fellows paid attention in the 1990s, and partially also with representatives of the Prague Department of Ethnic Studies (Brouček 1996; Uherek 2011). In this case, actors’ representations of the social world, i.e. the emic perspective, are taken into consideration (Pospíšilová 2010). The idea is to re-evaluate critically the hitherto dominating position of methodological nationalism in the research into the theme of expatriates and migration in the Balkans (Pavlásek 2012, 2013). The research is conducted with stress put

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<sup>28</sup> This encyclopaedia also includes entries by other authors from the Brno branch. These cover mainly a wide spectrum of traditional intangible folk culture.

on the diachronous and the comparative perspective of ethnological research as well as on the contemporary coexistence of ethnic and confessional groups, i.e. the synchronous perspective, whereby the latter one is supported by participant observations. For this reason, the research procedures are influenced and inspired by the technique and theory of social anthropology – emphasis on understanding approach, structural analyses, etc. (Pavlásek 2015). Alongside all the research, audio-visual data are collected to allow a representative treatment of biographical and narrative sources relating to the everyday life and culture of the Czech minority in Serbia, Romania and Croatia in the collections of the Brno branch. These collections also can serve the general public.

## **Editing and Audio-Visual Works**

There are some questions connected with publishing the archive materials. They concern the fact that this is a costly and time-consuming activity and also who would use the corresponding materials and in which way. As it turns out during the preparation of every printed edition, the older written records cannot be made available to the public without a critique of the source, and editorial notes and studies explaining or rather emphasizing to the lay user the different features of folk song, such as disharmony between the song language and the local dialect, very varied language expressions and vocabulary of the singers (words coming from Slovak, Czech, Polish, German or Hungarian in the text, different pronunciation and forms of the same word within one strophe or song), differences in metrics and rhythm of the melody if performed vocally or if performed with an instrumental accompaniment, and individual relation of a bearer to adding repetitions, melody motion and rhythms of particular strophes.

Besides editions of folk songs, the Brno ethnologists have also prepared editions in the few last years which make other important sources from the Brno branch collections available to the professional and the lay public. These editions include folk prose (personal experience narratives) that has been recently published only rarely in the Czech Republic, and written or spoken autobiographical sources. An edition of narrated stories and traditional genres from Southern Walachia (Pospíšilová 2014) makes up the first group; the other group contains an edition of the life story of Anežka Šulová, a collector from North-Western Moravia (Melzer 2014) and an edition comprising interviews conducted with Brno inhabitants of German origin. The last one is aimed at every-day life in Brno between wars and during the Second World War (Nosková – Čermáková 2013).

Biographical sources in the collections of the Institute of Ethnology have different forms: interviews acquired by the biographical method or oral history method, written life memories and biographies (see more about these two methods and sources in Nosková 2006, 2007, 2009e). Collecting and publishing in editions of the above sources will be one of the basic tasks of the Brno branch. These sources are irreplaceable for research into every-day life, for research into experience and interpretations which individuals attach to their own behaviour and that of others within a social structure – thus they show quite a lot of things about culture, which is the basic interest of ethnology.

Publications by the Institute archivist (Zobačová 2005, 2005a, 2008) about Oldřich Sirovátka's research work (1925–1992), about his regional research and his share in the modern development of Slovakian folkloristics are an example of the work with personal collections stored in the institution.

Other song sources are prepared for publication: the third volume of an edition of songs from the ethnographic area of Podhorácko (Tišnovsko), an edition of profane and spiritual songs from Vnorovy (the ethnographic area of Strážnické Dolňácko) and Javorník and gipsy songs recorded by Josef Černík in the ethnographic area of Slovácko just before the First World War. After the edition of the oldest sound recordings of Moravian profane and spiritual singing<sup>29</sup>, another re-recording of older sound recordings from Moravia is planned.

The collection and creation of audio-visual data in the field is connected with shooting **ethnological films**. J. Kosíková and M. Pavlásek took part in several film shows and international film festivals of ethnological documentaries (Belgrade, Göttingen, Academia Film Olomouc) where they introduced edited documentaries about every-day life in contemporary Serbia (Kosíková 2007, 2009), about the lives of Czechs and Germans in Serbian Vojvodina (Pavlásek 2012) and about the “Czech” village of Vojvodovo in Bulgaria (Pavlásek 2013). Other documents deal with the memories and life stories of one exceptional performer and his surviving contemporaries who live to see a hundred years (Kosíková 2010, 2013).

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<sup>29</sup> Edition *Vzaty do fonografu. Slovenské a moravské písně v nahrávkách Hynka Bíma, Leoše Janáčka a Františky Kyselkové z let 1909–1912*. Published in English: *As Recorded by the Phonograph. Slovak and Moravian Songs Recorded by Hynek Bím, Leoš Janáček and Františka Kyselková in 1909–1912*. Brno: Etnologický ústav AV ČR, v. v. i., Praha – pracoviště Brno 2012.

## **Cooperation with the Institute of European Ethnology at Masaryk University**

Within the European project – *The Education for Competitiveness Operational Programme* – implemented by four ethnological institutions under the leadership of the Institute of European Ethnology of Masaryk University, between 2012 and 2014 the research fellows of the Brno branch led some thematically defined field research which the students of ethnology carried out in Moravian regions. This project resulted in five methodological handbooks (Altman 2014; Nosková 2014; Pospíšilová – Uhlíková 2014; Toncrová – Uhlíková 2014; Toncrová, Š. 2014). In cooperation with the university department, several workshops were organized. One of them resulted in proceedings with papers focused on qualitative methods in ethnological research (Pavlásek – Nosková 2013).

During the last decade, lectures by several research fellows from the Brno branch have become both obligatory and elective themes strongly anchored in the study of ethnology at Masaryk University.





*Singer Vladimír Jirčík, Doubravník, Western Moravia. Field research Marta Toncrová. Photo J. Pospíšilová 2012.*



*"Mozeka Kohótek" music band from Boskovice at the event "Tree planting by the blinds at the Blaník Knights' Cave", Rudka u Kunštátu, Western Moravia. Photo J. Pospíšilová 2013.*



*Shrovetide door-to-door procession inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Studnice (Hlinecko Region), Bohemian-Moravian Border, research J. Nosková. Photo K. Císaríková 2002.*



*Village feast. "Tetky" Women's Choir is waiting for the arrival of the village youth. Uherský Ostroh, South-Eastern Moravia. 2012. Photo J. Pospíšilová 2013.*





*Devils from Southern Wallachia – a masked procession around the village of Nedašov, Eastern Moravia, on St. Nikolas Day. Photo J. Pospíšilová 2014.*



*Girls' play. Vsetín, Wallachia. Photo J. Pospíšilová 2014.*



*Homework. Research into Roma living in the town centre. Cejl No. 75, Brno. Photo J. Pospíšilová 2009.*



*Josefa Klepáčková, a member of the Czech community in the village of Veliko Središte in Serbian Banat, Vojvodina, Serbia. Photo M. Pavlásek 2013.*





*"Balkan Route" – refugees walking to Europe, Greek-Macedonian border, Eidomeni-Gevgelija. Photo M. Pavlásek, August 2015.*



*Employees of the Brno Branch of the Institute of Ethnology, CAS: Michal Pavlásek, Marta Toncrová, Karel Altman, Lucie Uhlíková, Jana Nosková, Věra Frolcová, Šárka Toncrová (top row from the left-hand side), Andrea Zobačová, Jana Pospíšilová, Vendula Škrabalová, Alexandra Navrátilová (bottom row from the left-hand side). Institute of Ethnology, CAS 2015.*





# Department of Music History

## A decade retrospective 2005–2014

JARMILA PROCHÁZKOVÁ

The Department of Music History (DMH) continues the existence and activities of the former Institute of Musicology (“Ústav pro hudební vědu”). This originally independent institute, founded in 1962, undertook a complete transformation at the end of the 20<sup>th</sup> century.<sup>30</sup> In the 1990s, most of its members left, and after complete changes in personnel, the institution became a part of the Institute of Ethnology, CAS, in 2003 as the Department of Music History (originally called “Oddělení hudební historie”, from 2007 “Kabinet hudební historie”).

In the new environment and new personnel structure, the head of the DMH, Jarmila Gabrielová, set realistic ambitions and goals. It was obvious that engagement in the wider scope of musicological disciplines and sub-disciplines was unsustainable, and therefore, music history, as the fundamental and most comprehensive discipline, was chosen for the department’s new title. However, from the very beginning, a huge emphasis on questions and tasks beyond the imaginary borders of music history research led to larger-scale interdisciplinary projects. The fusion of the Department with the Institute of Ethnology created suitable conditions for cooperative projects with ethnomusicological departments in Prague and Brno.

During the same period, the DMH began systematic work on music critical editions and publication, especially preparing music of the 17<sup>th</sup> and 18<sup>th</sup> centuries and the New Dvořák Edition, which was initiated by the Editio Bärenreiter Kassel with support of Czech and international experienced editors by the end of the 1990s.

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<sup>30</sup> In the hardest normalisation times (1972–1990), the musicology department was part of the *Institute of Art History of the CAS*.

The above mentioned personnel changes caused a fundamental generation change, and major opportunities opened for young musicology graduates from Prague, Brno and Olomouc universities in the first decade of the 21<sup>st</sup> century. Throughout the past years, these musicologists have distinguished themselves through their specialisations. Some of them are already widely-respected specialists whose work contributes to the discipline's international profile. Their individual work schedules unfold from a policy of institutional tolerance, which was not always the case, especially before 1989, when all individual activities were mostly suppressed for the sake of unified long-term "state tasks". The academic musicological institute in 1960's and 1970's was considered an authoritative and leading institution of the discipline, and was responsible for fulfilling concrete expectations and plans (Poledňák – Kuna 1994).

Current reflections concerning the borders between individuality and teamwork, accompanied by consciousness of long-term and short-term goals, are certainly not just a feature of musicologists. From the 1990's onward, the grant system in the Czech Republic provided independence for more successful scholars; however, at the same time, it harmed the fluency of systematic and long-term planned projects in smaller academic groups. Hand in hand with this process, a competitive atmosphere gradually developed among different academic institutions, leading to a sometimes deficient flow of information and parallel submissions of the same work.

In the DMH, the balance between prestructured and unfolding research is considered one solution to this situation: The Dvořák team continues in thorough research of sources such as the creation of the New Dvořák Edition, which is the collective goal of the whole team; and members of the 17<sup>th</sup> and 18<sup>th</sup> centuries team are focused on their individual specialised topics. In accordance with the Academy's long term policy, the Department's focus is oriented on Czech themes, which contain not only music culture in the Czech lands, including its multinational aspects, but also the reception and expansion of music beyond the borders of the Czech lands. Conferences hold great importance for fostering international connections between academics, and many activities of this kind are organised or cooperated by workers of the DMH. They always sought to follow academic discourse on an international level, and seeks to continue in this tendency.

Musicology is a field with a fine line between theory and practice. The majority of academic musicologists also maintain a very close relationship with performing music, which is especially important for work on preparing music editions, and they are also well informed about the current music scene. They also use their knowledge, objectivity, and cultural overview for the work of popularisation, especially in cooperation with Czech Radio broadcasts.

Since 2009, many activities for the general public such as lectures, chamber concerts and exhibitions take place in the library of the DMH. The library is located in the basement of the main building of DMH at Puškinovo náměstí 9, where it also underwent a thorough reconstruction, financially supported by CAS. The head of the library, responsible for the library and study room service, including the activities for general public, is Jana Vozková. Series of lectures and academic social events are frequently organised. The DMH is also residence of the Czech Musicological Society (Česká společnost pro hudební vědu).

To a certain degree, the current position of musicology among other disciplines in context of the Academy as well as within the whole system of academic sphere shows the general relationship of society to its values, usually connected with “art music”. Even this field provides many tasks for musicologists. Long-term understaffing in the discipline reflects in uncatalogued, unresearched and unexplored collections of sources and personal inheritances, which at first might create an impression of vain hope and unmanageability. However, part of these rather practical and strategical tasks is also to increase alignment with and exploration of modern technique potential, which opens new possibilities for academic evidence, research and evaluation of many music sources.

## 17<sup>th</sup> and 18<sup>th</sup> Century Music

VÁCLAV KAPSA – TOMÁŠ SLAVICKÝ

Specialised research on music and musical life in the 17<sup>th</sup> and 18<sup>th</sup> centuries developed from the very beginning of the foundation of the Institute of Musicology of the Czechoslovakian Academy of Sciences in the 1960's. Individual work as well as teamwork always focused on systematic research of historical sources, and was conceived with regard to reciprocal coordination with other institutions (universities, museums and libraries). In the last decade, the scope was augmented from "Czech" music in the ethnic sense towards its broader meaning of music which originated and was performed in the Czech lands, and which is involved in large-scale communication networks. The emphasis is laid on integration of international and interdisciplinary projects.

The current research team attempts to make provisions for the necessary width of the research field and human resources; therefore, it tends towards a natural division of labour, which enables covering the fullest spectrum of themes, thanks to its members' reciprocally-coordinated specialisation. In recent years, the most important results were gained by Mozart research and research of Italian opera (Milada Jonášová – see below), music ensembles within aristocratic households (Václav Kapsa), music culture and repertoire of religious orders (Michaela Freemanová, and since 2014, Jakub Michl) and by interdisciplinary hymnology (Tomáš Slavický). In the long-term point of view, one of the unifying team priorities is documentation of musical life and composition in 18<sup>th</sup> century Prague. Members of the team aim to respond to challenges in interdisciplinary and international cooperation, especially concerning participation at conferences and publishing projects. At the same time, they are involved in pedagogical and popularisation activities, where they present the results of their research to the general public.

New perspectives for work on traditional topics open with development of information technology and formerly-unprecedented opportunities in international research. The theme of aristocratic Kapellen in the Czech Lands has been researched particularly by Tomislav Volek, whose essential studies about this subject from the 1990's on have been based on much earlier archive research (Volek 1997). Especially thanks to the ongoing international cataloguing of music sources (RISM database), Václav Kapsa was able to follow

up Volek's archive research results with research on related music sources surviving in archive collections abroad (Kapsa 2010, 2012). Putting the heretofore-unnoticed music sources into context, for the 18<sup>th</sup> century music history in the Czech lands, opened a new chapter which until then had not been written (e.g. Kapsa 2009, 2014b).

Another typical feature of 17<sup>th</sup> and 18<sup>th</sup> century music research during the last decade is a focus on the period's musical culture and compositional production in the Czech lands. The banality of this statement is illusive, because the research of many scholars in last decades was oriented towards the phenomenon "Czech music" rather than "music in the Czech lands". While research issues formerly concerned first of all the output of the "Czech musical emigration"<sup>31</sup>, in the last decade music created within the Czech lands was accounted for, regardless of the native language of the composers. Josef Brentner (1689–1742), a native of Dobřany and working in Prague, whose music was widespread all over the world as early as the time of its creation (in addition to central Europe, it was also known in Jesuit missions in South America) became one subject of detailed research. His work has provides excellent material for posing questions about compositional production, creative strategies and methods of distribution, circulation and reception of the repertoire at that time (Kapsa 2014a). However, the issue of Czech composers active abroad was not abandoned. In particular, Michaela Freemanová contributed with her studies about Czech sources on the life and work of Jan Ladislav Dusík and Jan Dismas Zelenka (Freemanová 2012, 2014). Naturally, the tasks as heuristic work on local collections of music, repertoire and music sources do not detract from the focus (Freemanová 2006, 2010a, b, 2012b, 2013a, b, Slavický 2014a).

The research developed most significantly in field of hymnology, which evolved in the musicological institute from time of its foundation. In that time, the works of Jaroslav Bužga, Marie Skalická and especially the internationally-respected publication activity of Jan Kouba particularly contributed to its development. After a pause, this direction of research was renewed, especially thanks to new challenges brought by the generic need for interdisciplinary cooperation. An important impulse was caused by the coalescence of the musicological institute with the Institute of Ethnology (2003) and renewed contacts with ethnomusicological research. The interest of historians of literature and linguists in the revitalisation of interdisciplinary research of

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<sup>31</sup> Studies by Zdeňka Pilková and Jana Vojtěšková represented formerly this direction in research followed now especially by Michaela Freemanová.



baroque song culture played an important role. The first cooperatively-organised interdisciplinary event was a conference dedicated to Fridrich Bridelius (Kutná Hora 2008), followed by publication project *Fridrich Bridelius: Jesličky, staré nové písničky*.<sup>32</sup> The result is its first critical edition, which is a reader, philological and music edition, introducing the source in three dimensions (language, literary and musical), and aside of the critical commentary it involves a commented recording of the whole repertoire (Kosek et al. 2012).

Each of the members also focuses on necessary popularisation and pedagogical activities. The most significant results of this kind originate from long term cooperation with the music studio Radio 3-Vltava, especially with the production of spiritual music programmes (e. g. several seasons of series *Liturgical year*, or series *Spiritual Music*) and with the record company Supraphon (CD series *Music from Eighteenth-Century Prague*). Pedagogical activities involve guidance and opposition of diploma works, as well as external lectures at the musicological institutes (Charles University in Prague, Masaryk university in Brno), but also academical institutes of other fields (e. g. Institute of Czech Literature and Institute of Czech Language, Catholic Theological Faculty, or Paedagogical Faculty of Charles University).

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<sup>32</sup> The concept of the project is introduced and commented in Škarpová – Slavický 2008.

## Research on Mozart

MILADA JONÁŠOVÁ

The author's main focus is research on W. A. Mozart and on 18<sup>th</sup> century Italian opera. In her article "Mozart research is far from finished...", published in the Academic Bulletin (Jonášová 2006a), she treated the current state of publication of The New Mozart critical edition, which also contains sketches, fragments, a watermark catalogue of autographs etc. She represented the Institute of Ethnology ASCR when she organised the international conference "Bohemical Aspects of Mozart's Life and Work". Proceedings (416 pages) from this conference were published by her and Tomislav Volek in 2011, and also contain her article about an important new document, namely Josepha Duschek's will and inheritance documents (Jonášová 2011b).

In her other research, she focuses on early Prague manuscript copies of Mozart's works, which are currently held by different Czech, Austrian, German and Italian historical collections as well as archives in Switzerland, Denmark, Norway, England, USA and other countries. Research of this kind, belonging to the so called "Rezeptionsforschung", is extremely time-demanding due to detailed comparison of extensive music scores (one opera contains around 1200 pages) and research in archives. Her work has proved that particularly manuscript copies from the workshop of Anton Grams, a double-bass player in Prague's Italian opera, who was personally involved in Mozart's premiere opera performances in Prague, had an especially important role in early reception of Mozart's work. This research was supported by the Czech Science Foundation from 2009–2011 (*The Period Copies of Mozart's Works of Bohemian Provenance in Czech, German and Austrian Archives*) and 2012–2016 (*The Significance of Prague's Copyist Workshops as a Center for the Dissemination of Mozart's Operas in Europe*), also supported by Deutscher Akademischer Austauschdienst in 2011.

A number of studies arising from this research have been published in international Mozart proceedings. In her article *Mozarts La finta giardiniera 1796 in Prag und ein unbekanntes Fragment zur italienischen Version der Oper* (Jonášová 2006b), Jonášová can prove that on 10<sup>th</sup> March 1796 in the Prague theatre "U Hybernů", Mozart's opera *La finta giardiniera* was performed as a German singspiel under the name *Die Gärtnerin aus Liebe* as the eighth of Mozart's operas performed in Prague. In the Strahov monastery music collection, M. Jonášová found fragment of a score which contains the original version of

this opera with numbers today lacking in Mozart's autograph. Another Prague manuscript score was discovered by her in the count Haugwitz archive at his mansion in Náměšť nad Oslavou. This version of the opera, with augmented orchestral accompaniment of several arias, was performed in the Theater an der Wien by René Jacobs in 2010 and the recording was published by Harmonia Mundi with Jonášová's commentary.

Two studies are dedicated to Mozart's opera *Idomeneo: Ilias Arie »Zeffiretti lusinghieri«*. *Eine Prager Einfügung im Idomeneo-Autograph* and *Das Orakel aus Mozarts »Idomeneo« in der Münchner Uraufführungsartitur und die frühen Prager Quellen*. It was proved by her research a) that Josepha Duscek had a significant rôle in publishing the first piano score of the opera and in the carving its plates for print in Leipzig in 1796, b) that one of Prague's musicians and friends of Mozart, Jan Křtitel Kuchař, with his knowledge of the composer's versions of the "Oracle", created a last one, which was later inserted into the Munich opera performance score, and happened to become part of the modern critical edition of this opera. In fact, it is written by a Prague musician (Jonášová 2010, 2011a).

Jonášová found the greatest international attention with her discovery of a document that could proof a performance of the Symphony G minor KV 550 in Vienna with the composer present. (For two centuries, scholars remained uncertain as to whether the symphony was played during Mozart's lifetime at all.) The evidence is given in a letter, discovered in Leipzig in the correspondence of the Prague musician Johann Wenzel with the local publisher Ambrosius Kühnel. When discussing the edition of his own piano score of the symphony in July 1802, Wenzel added, how he was told by Mozart that this symphony was performed at Baron van Swieten, but so miserably, that the composer left the room during the performance (Jonášová 2011c). A study on this topic was also published in the Newsletter of the Mozart Society of America (Jonášová 2012a).

Jonášová presented her new findings on an early Italian and Czech version of Mozart's German singspiel *Die Zauberflöte* at a Salzburg congress in October 2014.

The final result of her research project should be a monograph dedicated to Prague as an important centre from which Mozart's work disseminated by way of period manuscript copies.

# The New Dvořák Edition

JAN KACHLÍK

The Department of Music History dedicates systematic and long-term focus to fundamental research on the work of Antonín Dvořák. The results of this research are important for preparing the New Dvořák Edition, involving the entirety of the composer's work, including his own versions, arrangements, fragments and unfinished compositions. The New Dvořák Edition (NDE) is conceived as a scholarly, historically-critical edition; at the same time it is intended to serve for music practice.

This extensive research and editorial project is already the second Dvořák project with large-scale collective results in the modern history of the CAS musicological department. The first project was not focused on Dvořák's composition, but sources referring to his life and work, i.e. correspondence and other written sources. It was initiated in 1980, based on the need to collect written sources, which were spread across the world, and to publish them. The edition, published from 1987 to 2004, contains ten volumes and it is valued as an extraordinary achievement, a fundamental collection of sources with a worthy number of previously-unpublished letters and other documents (Kuna 1987–2004).

The impulse for initiating the recent project focused on publishing Dvořák's compositions came not from the researchers, but from the publisher. The complete edition of Dvořák's work published in Prague from 1955 remained unfinished after work on the edition was interrupted in the 1980's. After a long privatisation process at the end of 1990's, Editio Bärenreiter Kassel overtook former Czech Editio Supraphon (former *Státní hudební vydavatelství*) including its archive and ongoing edition projects; therefore Bärenreiter also needed to face the question of publishing of Dvořák's works. After the international colloquium in Prague, May 1999<sup>33</sup>, it was clear that the unfinished "old" complete edition did not suit the requirements of modern critical editions and thus that it made no sense to continue in the series. Consequently, it was necessary to consider a new complete edition, which would measure up to

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<sup>33</sup> The issue of *Hudební věda* (vol. 37, 2000, no. 1–2: especially pp. 2–14) is dedicated to this theme.

the standards of contemporary music philology and serve as a model of quality to the top editorial projects such as the new complete editions of the works of Johannes Brahms, Robert Schumann and other European composers.

In the following years, these ideas began to take concrete shape and soon after that, the new series of Dvořák's compositions started to be prepared. As early as at the beginning of the first of the volumes it became clear rushing the necessary research was not possible, let alone focusing just on certain steps, or eliminating all the preparation and acceding directly to publication without the necessary support of new research. Together with preparing the editions of selected works and volumes, the NDE project increasingly focused on themes of fundamental research. Although the "work in progress" method was challenging, it brought certain advantages. Thanks to questions rising from ongoing editorial work matured systematic research of disparate issues (see Kachlík 2011a).

Recently, an extensive number of specialised studies have been dedicated to issues with which Dvořák research had never before dealt (see Gabrielová – Kachlík 2007, Kachlík 2009, and others). In terms of importance and dimensions, research focused on Dvořák's first and early prints dominated. In addition to published research results, NDE team started to build a documentary centre of Dvořák sources and internal databases. International colleagues also cooperated on a number of issues. An example of such beneficial cooperation is the organisation of the international symposium on issues of editing Dvořák's works in June 2008 at Akademie der Wissenschaften und der Literatur in Mainz (Schmitt 2008).

Knowledge gained from fundamental research was successfully applied in preparation of the edition. Before 2011, editorial manuscripts for more than ten titles were created within the scope of 1000 music scores and more than 500 text pages. Most of these were sent to print; however, due to disaccord with the publisher, they remained in the correction or editor's manuscript stages. Consequently, the Institute of Ethnology denounced the problematic general contract on publishing the NDE with Bärenreiter Praha in 2014.

In 2012, the NDE team accepted a proposal from the Czech Radio to realize the cooperative project of performing Dvořák's first opera, *Alfred*, for the Year of Czech Music in 2014, and took on the task of preparing the performance materials, including an edition of the original German text of the opera. It was a difficult task, but one which led to further discoveries. The concert performance during the international music festival "Dvořák's Prague" on 17<sup>th</sup> September 2014 became a cultural event of extraordinary significance, as the world premiere with the original German text.<sup>34</sup> A live audio recording was taken from the concert and published on CD (Arco Diva). In the same year in cooperation with the Czech Radio two music editions were published, which



provided access to the work for research and for the general public (Dvořák 2014 a, b).

The NDE team is well aware of demands which are currently made on modern critical editions in the best research institutes. Works by the most important composers are nowadays usually already accessible in the second complete edition, which provides a more authentic picture of composer's work in comparison to the "old" edition. Usually, more than a few decades have passed between the end of the old and the start of the new editions; sometimes as much as a century. The entirety of time between is usually filled with new research which is later crucial for the new edition. In the absence of this interval, Dvořák's case is somewhat different. Despite this somewhat difficult situation, the NDE team builds a good foundation for long term research and edition project. The support provided by Institute of Ethnology for this project is crucial. However, it will be equally important in the current time frame to gain more essential partners in order to realise this ambitious project.

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<sup>34</sup> The only performance of the opera *Alfred* before 2014 happened in Olomouc in 1938, which was sung in the Czech translation. See Kratochvílová 2014.

## Research on Janáček

JARMILA PROCHÁZKOVÁ

In the DMH, long-term attention is given to the legacy of Leoš Janáček. In the last decade, Procházková has paid her attention to this composer. The 1990's heralded a new situation in Janáček research, thanks to discovery a then-unknown collection of his autographs and records of folk songs and dances. Within research of Janáček's autographs, this discovery raised the challenge of re-evaluating Janáček's compositions inspired by folklore, which in this case are directly coherent with newly-discovered antigraphs (Procházková 2011c).

During source research, previously known information was connected with newfound knowledge, and the fundamental focus became the parallel evaluation of the sources based on ethnomusicological parameters.

The result was the expanded critical edition of Janáček's piano arrangements of *National Dances in Moravia* (Janáček 2005), in which many pieces were published for the first time, including compositions never before reflected in the catalogue of composer's work.

In the case of the four-part *Suite op. 3* (Janáček 2011), the two movements, which used to be considered compositions of unclear origin and aim, were identified as directly relating to tunes of particular folk dances.

Together with music editions, a need for a new publication of Janáček's folkloric studies, articles and essays arose (Janáček 2009, eds. J. Procházková, M. Toncrová, J. Vysloužil), which linked up to an ongoing edition of composer's literary and theoretical work. This created a basis to define the complex connection and relations between the ethnomusicological approach and the composer's composition and literary work. For the first time, the critical reedition of the texts revealed the complete identification of the folklore records quoted in Janáček's studies.

The edition of folklore records was begun in 2006 with the publication of the first volume, which involved factual commentaries on the circumstances of their collection and documentation (Procházková 2006). Between the 26<sup>th</sup> to 27<sup>th</sup> September 2007, an international workshop, "The issues of editing music and dance folklore", exploring recent methodological trends in this area, was organised. According to the edition schedule, the second volume focuses on records from Northern Moravia and Silesia, and the third volume records

from Southern Moravia, Slovakia and miscellaneous. Soon afterwards it was revealed that the segment of sound records created by Janáček and his colleagues needed a specific sister-project involving presentation of the surviving phonographic cylinders, whose contents had previously remained unknown. For this purpose, an interdisciplinary method of cooperation with technical fields was chosen. The absence of an adequate specialised institution in the Czech Republic necessitated international expansion of the project, involving colleagues from the Phonogrammarchiv in Vienna. The international character was augmented by active participation of colleagues from the Slovak Academy of Sciences, who undertook evaluation of prevailing Slovak song material (Procházková et al. 2012).

After completing the collection and identification of the sounds, it was possible to evaluate the entire collection of Janáček's records and identify relations between written, visual and audible records. In the edition, a whole range of items has been submitted, involving both Janáček's complete, comprehensible records and descriptions, which had already started their own process of tradition and spontaneous returns to the "second existence of folklore", and also minimalistic or one-word remarks on the border of intelligibility. The essence of recorded phenomena has a variable character and its underdetermination is emphasized by the lack of synchronous comparative material. The data's expected interpretation is therefore provided, along with warnings concerning the comments' varying degrees of probability (Procházková 2011a, Kormaník 2013).

## Further Research of the 19<sup>th</sup> and 20<sup>th</sup> Century Music

JARMILA PROCHÁZKOVÁ – PAVEL KORDÍK

Even though the main focus of the 19<sup>th</sup> and 20<sup>th</sup> century team was dedicated to Antonín Dvořák, at the same time, the fellows of the DMH never omit research on other figures and events of this period.

Jarmila Gabrielová, being one head of the DMH and a Deputy Director of the Institute of Ethnology, was also the head of the Dvořák team until 2013 and remains its most experienced member. In addition, her interests are dedicated to important figures of the 19<sup>th</sup> and 20<sup>th</sup> centuries, especially V. J. Tomášek, J. B. Foerster, J. Suk, B. Martinů, and others. J. Gabrielová participates on the critical edition of Bedřich Smetana's works (Gabrielová 2007b, c, 2009c) and the Complete Critical Edition of the Works of Bohuslav Martinů, as a member of the International Editorial Board and an external collaborator of the Bohuslav Martinů Foundation (Gabrielová 2009a). During her long-term pedagogical activity and leadership of the Institute of Musicology, Charles University in Prague between 2002 and 2012, her interests were dedicated to subsume large-scale themes from music history and figures of European music between 18<sup>th</sup> and 20<sup>th</sup> century, and continue to question the music aesthetics, music theory (music analysis), and methodology of the field.

Markéta Kratochvílová is employed in the Dvořák team, but she also pays the same intensive attention to the life and work of Otakar Ostrčil, as proved by her creation of the thematic catalogue of the composer's works (Kratochvílová – Kroupa 2014). As part of the project *Otakar Ostrčil – Life and Work*, Kratochvílová also works towards other goals, for example a critical edition of Ostrčil's songs on texts of German poets from the very end of the ensuing period (2014–2015).

Jitka Bajgarová asks academic questions in the wide thematic scope of the 19<sup>th</sup> and 20<sup>th</sup> century. Her proceedings *Military Music in the Culture and History of the Czech Lands* (Bajgarová 2007) gained positive responses especially due to its interdisciplinary overlap and the DMH contributed to the research on this unjustly-neglected genre. The conference *Writing the Composer Monograph: Issues and Approaches; In Celebration of Karel Husa's 90<sup>th</sup> Birthday* (Bajgarová 2013) served as a similarly beneficial topic. In the last decade, she has been interested in multinational aspects of music in the Czech lands, particularly to German musicians, and to South Slavic students at Prague music colleges. Her bilingual proceedings *Between Bridges and Ditches* (Bajgarová –

Wehrmeyer 2014) seems to be a culmination of these efforts. It is clear that Bajgarová will soon add more contributions to these topics, which has been long absent from Czech music historiography. Bajgarová also contributed with her entries to the monograph *Musical Theatre in Bohemia. Personalities of the 19<sup>th</sup> century* (Praha: Divadelní ústav 2006).

Pavel Kordík's research focus is based in 20<sup>th</sup> century music, especially Czech music. One of his interests is in the relationships between music and word (lyrics), and between music and human voice. He is also connected with two significant figures of Czech modern music, Miloslav Kabeláč and Vítězslav Novák. Miloslav Kabeláč one of the most important music figures of the Czech composition after 1945. Pavel Kordík is recently responsible for the annual inventory of musicological production in the Czech Republic. This annual is published in the 4<sup>th</sup> issue of the journal *Hudební věda* (Musicology) yearly. Up to now he is in long-term cooperation with bibliographical project *RILM: Répertoire International de Littérature Musicale*, which is the most complex source of musicological publication activities from 1966, and serves for orientation in the Czech as well as international research also relates to this activity. DMH significantly supported Kabeláč research as a publisher of Zdeněk Nouza's monograph *Miloslav Kabeláč: The Creative Profile of the Composer* (2010).

Emeritus professor Ivan Vojtěch is an eminent fellow of the DMH, a long-term member of the International Editorial Board, and publisher of works of Arnold Schönberg (*Arnold Schönberg-Gesamtausgabe*; Vojtěch et al. 2007, 2009). Without any doubt, some of his recent significant works are the Czech translation of Schönberg's treatise *Stil und Gedanke* (*Styl a idea*, 2004), one of the most important documents on the thinking and sensibility of a 20<sup>th</sup> century artist, and also an edition of texts of the musicologist František Hrabal (Vojtěch 2006). For his lifelong musicological research, Ivan Vojtěch was awarded by the Academy of Sciences with the *Medal of František Palacký for Merit in the Historical Sciences* in 2008.





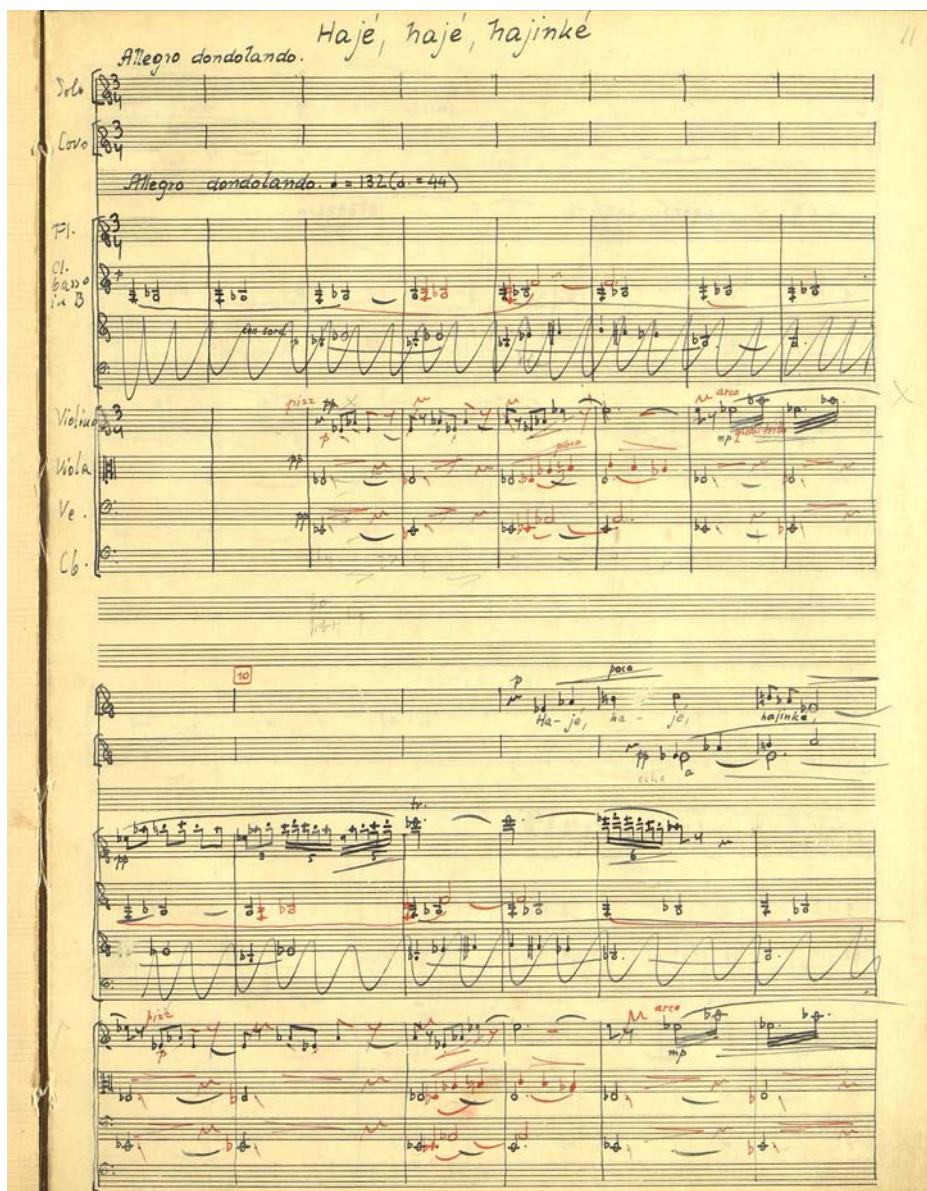
The aria of Sandrina „Noi donne poverine“ in the Strahov fragment of Mozart's opera *La finta giardiniera* (The music collection of the Premonstratensian monastery of Strahov in Prague, Sign. XLVII A 77).



Janáček's manuscript – the dance “pilky” (saws dance) from the village Kozlovice, accompanied by composer's sketches of arrangements (Institut of Ethnology, CAS – branch Brno).







*Example of the autograph of six lullabies on the folk lyrics (alto solo, small female choir and chamber orchestra) by Miloslav Kabeláč. The opening part of the third lullaby Hajé, hajé, hajínké; autograph, page 11 (National Museum – Czech Museum of Music, item ...).*

# Libraries and Documentary Collections of the Institute of Ethnology CAS

BARBORA GERGELOVÁ, VENDULA ŠKRABALOVÁ,  
JANA VOZKOVÁ, ANDREA ZOBAČOVÁ

## Library of the Institute of Ethnology of the CAS – Na Florenci 3, Praha

In the Department of Scientific Information of the Institute of Ethnology in Prague, large book and documentary collections and archival materials are stored making it one of the most important sources for the study of the history of ethnology in the Czech Republic.

A priority in the past ten years has been the maximum accessibility of all the collections using new information technologies. The main objective has been to enable an online search in the book and documentary collections on the website of our institution. So far, we have been most successful in the accessibility of the library of the Institute of Ethnology. Originally, there were two card catalogues for book retrieval: a catalogue of monographs and one of periodicals. Both had been continuously replenished until 2014. As early as in 1998, the library joined the *Linca Project* of the Library of the Czech Academy of Sciences (CAS); the project objective was to create a Union catalogue of libraries of academic institutes. All the acquisitions since 1999 are processed electronically (originally in the Bibis system, although the Aleph system is used now). Due to the staffing (only one employee works in the library), re-cataloguing of old prints progressed very slowly. For this reason, the library entered for the *VISK 5 National Programme of the Retrospective Conversion of the Catalogues of Libraries in the Czech Republic – RETROKON* and received a subsidy for a part of the retro-conversion. The subsidy was successfully applied in the following years and in 2014, the retro-conversion of the entire card catalogue of monographs was finished. It is now accessible from the website of the Institute of Ethnology and also through the Union Catalogue of Libraries of Academic Institutes and the Union Catalogue of the Czech Republic. A total of 21 000 units have been processed. In addition to the ordinary library collection, the Institute of Ethnology library also continuously processes “the historical collection” that contains old prints published until

1850 (400 volumes) and small prints, mainly broadside ballads (3500 units). A collection of old prints have been processed with the support of the Targeted Research and Development Programme of the CAS in the years 2001–2006. The main outcome was a book edition of the Catalogue of Broadside Prints (Kopalová – Holubová 2008) and the restoration and cleaning of the entire collection. In 2012 followed the second part – the Catalogue of Broadside Prints II. Biblical and Christian Iconography (Holubová 2012). During the procession of the broadside print collection the need arose to digitize it and to ensure its permanent preservation. In 2007, the Department of Scientific Information applied for a subsidy within the Ministry of Culture of the Czech Republic *VISK 6 Programme – National Programme for the Digital Presentation of Rare Documents “Memoriae Mundi Series Bohemica”*. This was a unique project in the Czech Republic as individual old prints were not digitized, but more “blocks” of broadside prints containing nearly 200 separated units at one time. This collection was placed in the *MANUSCRIPTORIUM digital library* <[www.manuscriptorium.com](http://www.manuscriptorium.com)> (a project coordinated by the National Library of the Czech Republic).

The book collection currently consists of 34 000 units, 1000 of which are different magazines in 10 000 volumes. The collection is replenished continuously with works from ethnology, folkloristics, social anthropology and other related branches. In the years 2009–2012, the library succeeded in receiving valuable acquisitions from the estates behind important personalities of Czech ethnology e.g. Zdeněk Mišurec, Libuše Volbrachtová, Olga Skalníková, Dagmar Klímová, and Antonín Robek.

## **Library of the Institute of Ethnology, CAS – Brno branch**

The history of the Institute of Ethnology of the CAS dates back to 1905. In 1919 The Institute for Folk Song and in 1953, the Department for Folk Song were established. The collection of the Brno library came into being step by step as early as in this period. Books from the turn of the 19<sup>th</sup> and 20<sup>th</sup> century are among the oldest books in the collection, which corresponds to the time of the formation of the entire Institute. At that time – in the first half of the 20<sup>th</sup> century – two departments worked alongside each other – the Department of Folkloristics and the Department of Ethnography, with both departments having their own library collections. When the Institute moved from Mendlovo Square to Veverí Street in 1992, the ethnographic and the folkloristics collections merged to give the present form of the library.

The library collection of the Brno branch currently has almost 19 000 volumes and 346 different journals (the library currently subscribes to 52 different journals). Books are acquired primarily as gifts and as an exchange



with foreign and domestic partner organizations. A smaller part of the collection is purchased. The library collection is very diverse – it covers disciplines such as European ethnology, ethnography, folkloristics, social and cultural anthropology, literary science etc. The collection also contains rare assemblages, such as complete volumes of *Vlastivěda Moravská*, historical maps, books from the library of the Institut für Volkskunde der Deutschen des östlichen Europa (formerly Johannes-Künzig-Institut für ostdeutsche Volkskunde) in Freiburg im Breisgau, the Czech National Bibliography, valuable and unique foreign documents and books from estates behind prominent personalities of ethnology, in particular Oldřich Sirovátka, Vladimír Úlehla, Karel Vetterl, as well as from smaller estates and personal collections (Lucie Bakešová, Hynek Bim, Jaromír Gelnar, Josef Hofer, Bohuslav Indra, Bohuslav Beneš, Olga Hrabalová or František Petrů). The most valuable library units are kept in the institution's vaults and we can find books with personal dedications from significant personalities or very old and valuable books dating back to the 18<sup>th</sup> century there. In addition to books and periodicals, the library also includes collections of dictionaries, lexicons, offprints, bibliographies, xeroprints, old maps and CD and DVD media.

A priority in recent years has been maximum accessibility of the library collection using information technology. Until 1998, the Brno branch of the library collection was processed using a card catalogue (comprising approximately 13 000 cards). In 1998, the library joined the *Linca project* of the Library of the CAS, whose objective was to create a Union catalogue of libraries of academic institutes. Since 1998, the collection has been processed using electronic systems, first the BIBIS system and now the Aleph system. The simultaneous transmission of records to the Union Catalogue of the Czech Republic is a matter of course. Currently, a conversion of the register of periodicals from card into electronic form is also being prepared.

Vendula Škrabalová, the current librarian of the library of the Institute of Ethnology of the CAS in Brno, is not only in charge of the library and related activities (professional procession of the collections and assemblages, their accessibility and presentation, acquisition, cataloguing, interlibrary loan service, provision of compulsory copies, registration and inventory of small prints, etc.), but she also handles publishing activities of Brno research fellows and their results (ASEP and RIV). In 2014, there was also a subtask to work on the repository of scientific works of the Academy of Sciences for the needs of the institute assessment in 2015.

In 2014, the library signed up to the *VISK 5 Programme – the National Programme of the Retrospective Conversion of the Catalogues of Libraries in the Czech Republic – RETROKON*. The aim is to retro-convert the card catalogue of the library into electronic form and thus make the collection accessible

to the general public, not only through the catalogue of the Academy of Sciences, but also through the Union Catalogue of the Czech Republic. The request was granted at the beginning of the year 2015 and the completion of the work and a complete transcript of the catalogue cards of the Brno branch library are expected in 2017.

In the last two years, the library has taken advantage of the possibility of involving trainees from universities and secondary library schools in running the work. Due to the staffing of the library with only one professional librarian, the help of the trainees is useful in increasingly larger tasks. In 2015, thanks to this kind of help from a high school, the library and journal collections of the Brno branch were able to be reviewed.

The Scientific Library of the Brno branch of the Institute of Ethnology primarily serves researchers. Frequent visitors, however, are also students of the Department of European Ethnology of the Faculty of Arts at Masaryk University, amateur users, researchers and other visitors.

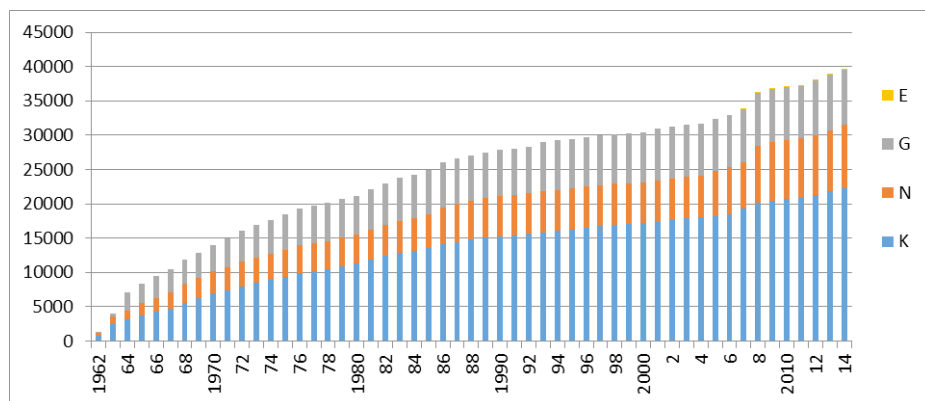
## **Library of the Department of Music History**

The Library of Musicology, which is now a part of the Department of Music History, was established in 1962, at the same time as the Institute of Musicology (Poledňák 1994). During more than fifty years of activity, the library has moved twice (from its original location in the Wallenstein Palace to the Albatros building at Perštýn and lastly to Pushkin Square in Prague – Bubeneč). Many librarians and musicologists have worked in it, and the library has gradually modulated the content and methods of its work. After more than fifty years of existence it works as a public library with a specialized collection and provides, in addition to the regular library service, several associated agendas (Vozková 2007). In 2003, it was – together with the entire academic musicological institution – affiliated to the Institute of Ethnology of the CAS. For most of its existence, the library was headed up by musicologists who had the use of high-school librarians and externs, mostly students.

From the long-term perspective, we can say that the library was run by a relatively permanent, small staff in the first half of its existence. In the following twenty-five years, the management has changed more often and the position of the second librarian, cancelled in 2003, was substituted by contract or short-time workers. This places great demands on coordination and the continuity of larger projects is less sustainable.

From the beginning of its activities, the library has collected books, magazines, and music and sound recordings. Digital media – in particular CD-ROMs – were available to a lesser extent in the library from the early years of the 21<sup>st</sup> century.

## Chart of acquisitions to the library collection



K – books and serial publications, N – sheet music, G – sound carriers, E – electronic documents

(Chart captures only the additions, not depreciations.)

Beside the publications issued after the library came into existence, the library has subsequently added older publications, retrospectively (in particular for music periodicals) back to the 19<sup>th</sup> century.

For the entire period of the library's existence, the acquisition goes on, in addition to purchases, also through donations and in particular through the exchanges with institutions and private individuals. In the case of music periodicals, an exchange for the institutional journal *Hudební věda* [Music Studies] is practised. Thanks to this, even in the period of totalitarian regime, under socialism, the library could be provided with a quantity of high-quality literature that was unavailable elsewhere in Czechoslovakia. After 1989, the possibilities to be in contact with foreign institutions expanded, but on the other hand, some long-time partners cancelled the cooperation. As a result of political events in the 1990s, the library interrupted its contact mainly with the Balkan countries. Donations and exchange became a less reliable way to expand the collection, although this is gradually improving now.

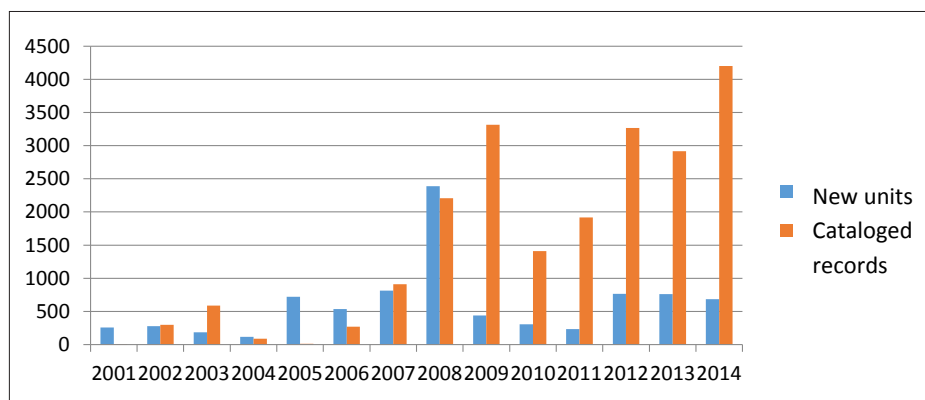
The collection, originally catalogued in the traditional way for the nominal and the subject catalogue, began to be processed electronically in 2002 – first in the *Bibis* programme, later in the *Aleph* programme. Since then, the number of electronically catalogued records has reached approximately 17 000.

The period of the last ten years, on which this text is focused, coincides with the time Jana Vozková, the current librarian, has held her position. In 2006, when she started working in the library, she carried out in particular the revision of the collections, followed by the delimitation of some non-library units, such as tape recordings and standard sound discs from the liquidated sound lab. Mostly these materials were forwarded to the Czech Museum of Music.

In the following year, the Department began to deal with its spatial problems, since the capacity of storage and work rooms was completely inadequate. In the following year, the librarian wrote a project for the reconstruction of the library, which brought in subsidies of 6 million CZK for the Academy of Sciences. Then in the following two years, the librarian coordinated the reconstruction in two periods: in 2008 the reconstruction of the study and the work room of librarians, and in the next year the reconstruction of the storeroom, including its equipment with movable racks (Vozková 2009).

All the civil work was done to disturb the ordinary operation of the library to the lowest possible extent. This included – apart from the borrowing agenda and common acquisitions – in particular processing the publications which remained unprocessed from the past. These unprocessed publications came mainly from several large estates. The estate from musicologist and teatrologist Jaromír Paclt (1927–1994) was transported to the library after his death in the late-1990s. It was moved several times and cannot be used without proper processing. This started with the support of the Czech Music Foundation and the Association for Central European Studies in 2007, although, it has not been (by 2015) fully completed yet (Princ 2012). The second great estate, which has been stored in the library since 2003, was the library of Karel Mlejnek (1930–1999). Its extent and diversity corresponded to the Renaissance personality of this active musician, composer and editor of Czech Radio. Since 2006, the library has been processing another large estate purchased from the family of the musicologist Miroslav Nový (1924–2005). In the following years, smaller estates and donations of tens of units came from several sources (František Mišurec, Mirko Novák, David Freeman, and Václav Smetáček).

### *Chart of acquisitions and catalogued records*



After the biggest debts in the process of cataloguing were paid, the library also started re-cataloguing the older collection in 2010. This project is financially supported by the Ministry of Culture VISK 5 Programme annually – and there is a real prospect that the re-cataloguing of books and periodicals will be finished this year.

After the reconstruction and after having a substantial part of its collection catalogued electronically, the library has opened up more to the professional public. An electronic library catalogue is available through the Uniform Information Gateway (<[www.jib.cz](http://www.jib.cz)>), or through the specialized gateway Musica (<<http://mus.jib.cz>>) as well as on the webpage updated by the library itself (<<http://imus.cz/index.php/cs/knihovna>>).

One of the most important supplementary activities traditionally associated with the library is the completion of records to an Automated System of the Publication Activity of the Employees of the CAS (ASEP).<sup>35</sup> In the second decade of the 21<sup>st</sup> century, this activity – in operation since 1993 – includes annual editing of about several hundred records, continual monitoring, repairs, preparation of records for transfer to the database of the Information Register of R&D results (RIV)<sup>36</sup> and preparation of documents for evaluation.

<sup>35</sup> See <<http://www.lib.cas.cz/asep/>>, or <<http://www.lib.cas.cz/aa/publikace/asep/uef-s>>. The database has been developed since 1993.

<sup>36</sup> Index of information about the results led by The Research, Development and Innovation, <<http://www.vyzkum.cz>>.



Another agenda which was assigned to the library in the last two decades includes the distribution of publications issued by the Department, including care and distribution of the copyright deposit, cash on delivery mail, direct sales in the library, consignments to the exchange partners, sales at conferences and similar events, and updating the relevant parts of the Department's website.

During the reconstruction in the years 2008–2009, a reading room in the form of a multi-functional hall was built as a part of the library, so the amount of the librarian's work increased due to the organisation of the professional and cultural events that take place in the study room of the library.

Since 2012, the library has offered internships for students from the Institute of Musicology of the Faculty of Arts at Charles University in Prague. The internship includes very short-term work experience (52 hrs/student) which unfortunately does not allow the interns to understand more complex themes. Anyhow, this work experience allows the students to get acquainted with the daily work of the branch and to acquire better knowledge about the specialized literature. For the library, this means assistance in resolving simple administration and dispatch tasks; however, this is obtained at the cost of the time invested into training, coordination and checking on the work of the short-term workers.

The Department of Music History library with its collection of over 33 000 library items is one of the central Czech libraries for musicology. It serves the professional public much more than only the staff of the home institution. After half a century of its existence the library finally has suitable space and facilities. The question of staffing remains more problematic – just one single worker and a very diverse agenda will probably be insufficient in the long term.

## **Documentary Collections of the Institute of the Ethnology, CAS – Na Florenci 3, Praha**

The varied collections include photo documentation, sound records, drawings and as-built drawings of folk buildings, manuscripts, important scientists' personal collections, collections of musical and dance folklore, etc.

The **documentary collections** stored in the Department of Scientific Information at 3, Na Florenci contain written materials originating in the activity of the previous institutions – The Czech Committee for Folk Song in Austria (in Czech: Český výbor pro lidovou píseň v Rakousku – founded in 1905), The State Institute for Folk Song (in Czech: Státní ústav pro lidovou píseň – 1919), The Department for Ethnography (Kabinet pro národopis – 1952), The Department for Folk Song (Kabinet pro lidovou píseň – 1953), The Institute for Ethnography and Folkloristics CSAS (Ústav pro etnografii a folkloristiku

ČSAV 1954–1999), The Czech-Slavic Ethnographic Society (Národopisná společnost československá – founded 1891) and other Czech and German ethnographical institutions with their seat in Bohemia. The oldest artefacts in the collections come from the mid-18<sup>th</sup> century. The increasing quantity of researchers' questions and visits illustrates how this source basis is important and historically valuable for ethnology in the Czech Republic. It is the value of the collections that was an impetus to apply for the inscription of the collections on the National Archive Heritage (hereinafter referred to as NAD) list in 2007. The NAD, maintained by the National Archive of the Czech Republic, collects data about archive collections from the entire Czech Republic to make them accessible to the general public through the database <<https://digi.nacr.cz/>>. In 2013, the Department of Scientific Information did a general stocktaking of the NAD, including all the collections of paper documents and photographs.

The collections are continuously processed in accordance with the rules for archive keeping, i.e. there are compilations of inventories, inventory lists, catalogues and registers. Simultaneously, databases are made to catalogue the collections of the Survey by the Czech Academy of Sciences and Arts of documentation of vernacular architecture, the photo-documentary collections and the catalogue of broadside sheets and old prints. The cooperation on the Programme Blanc (BLAN), NT09\_534559, Formalisme esthétique en Europe centrale/FORMESTH 2009-2012, Paris-IV Sorbonne, was a significant event in the realm of presentation and digitalization. This programme allowed Otakar Hostinský's personal collection to be digitized and processed. Xavier Galmiche (Université Paris-IV Sorbonne), a lecturer in Czech studies, took part in the programme on the French side. In cooperation with him, the hitherto unpublished materials from Hostinský's personal collection were selected and presented under the title *A Selection of Documents from Otakar Hostinský's Personal Collection* (in Czech: *Výběr dokumentů z osobního fondu Otakara Hostinského*) 1847–1910 on the homepage of the Institute of Ethnology – <<http://eu.avcr.cz/>>.

Three documentary collections processed recently include valuable and hitherto unknown materials for researchers and the general public. Scientific arrangement and opening of the collections Ethno-Botany I and Ethno-Botany II considerably extended the research basis in ethno-medicine and ethno-botany. The source, hitherto unknown to the public, provides researchers with completely new information. The merit of the collection Ethno-Botany I is that it includes an unusual quantity of recorded data which are classified by its authors, Josef Dostál and Václav Jirásek. It was the closing of Czech universities on November 17<sup>th</sup>, 1939 that gave a direct impetus to making this collection

as neither of the authors was allowed to continue their scientific and educational activities. The collection is divided according to plant genera, each of which was given one folder. The folders contain mainly excerpts from ethnological and botanical books and periodicals. The merit of the collection consists especially in the quality of data intended for the study of alternative medicine, historical ethnography as well as for linguists. It contains information about botanic folk terms no longer used today, of particular plants as well as about their use in the branch of alternative medicine and folk magic. Records and references to folk literature are also found there; these give a picture of flora in the folk culture of Bohemia and Moravia.

The collection *Ethno-Botany II* comes from the fragmentary estates of Josef Oldřich/Oldra Novotný (1885-1964), which have been discovered only recently. This is *de facto* a conception for the Dictionary of Plant Names which is being prepared now. The author worked on this Dictionary for almost the whole of his life. The collection contains mainly *recherché* and valuable materials collected using oral techniques, annotations and bibliographical excerpts from about the mid-20<sup>th</sup> century, but it also includes information data from about the 16<sup>th</sup> century, valuable observations for the ethno-botanical and linguistic studies, and documents explaining the use of plants in practice. The section with folk names of plants and folk tradition about plants is the most valuable one as it contains data collected in the field which has probably already disappeared today. The manuscript was bought by the Czechoslovak Academy of Science upon the recommendation of Vladimír Šmilauer. Unfortunately, it has never been published.

The personal collection of Libuše Volbrachťová, a former research fellow at the Institute of Ethnography and Folkloristics CSAS, must be mentioned as the last example of valuable accessions to the documentary collections in the Department of Scientific Information. In a certain respect, the collection is extraordinary – it is large and very diverse. All the types of documents, including the documents on electronic and audio carriers (recording tapes) have been digitized. With its volume, it is one of the largest archive units in the documentary collections of the Institute of Ethnology. L. Volbrachťová's personal collection gives a wide overview of book production, including the bibliographies from the 1980s and 1990s which relate to the themes of emigration, identity, cultural memory, historiography, oral history and gender studies. The section of L. Volbrachťová's research work that draws on field research is crucial and inspiring. Although a significant part of the results of the author's activities was published in a number of studies, articles and contributions, it is possible to study the collection with a focus on certain specific or, on the contrary, common features of utterances given by the

respondents or autobiographic data. As to the type, the collection features *recherché* and authentic written documentation, transcribed from recording tapes. The representation of foreign expatriates' printed works is inspiring as well, giving room to compare the mentioned expatriates' production with the field research.

The photo-documentary collection in the Department of Scientific Information includes 160 000 inventory units and is one of the most voluminous documentary collections. It is divided into six independent files which are registered separately. At the beginning of the 1990s, the collections were not processed in accordance with their importance and abundance of materials, and they could not be used by scientists. The collections were equipped with original inventory books only which offered just basic data. In attempting to make the rich photo-documentary collections available to a larger extent and using modern methods, the employees of the Department of Scientific Information of the Institute of Ethnology wrote a project on the database procession of collections and the digitalization of photographs. With respect to the volume of the material it was necessary to implement the project in several stages. The first stage comprises the Research into the Registers of the Czechoslovak Ethnographic Society (hereinafter referred to as NSČ) within a grant project of the Czech Science Foundation (hereinafter referred to as GA CAS) titled *The Computer Procession of the Documentary Collections of the Institute of Ethnography and Folkloristics of the CAS*. For this purpose, a specialized company made a database temporarily termed NSCARCH in the Visual Basic 4.0 programme, 16-bit version, using ACCESS 2.0. In the following period (between 2000 and 2009), this original database was updated and adapted to process other photo-documentary collections (Representative Catalogue of NSČ, Survey by the Czech Academy of Sciences and Arts of documentation of vernacular architecture). The project also became a starting platform for more grant tasks implemented by the Department of Scientific Information of the Institute of Ethnology. These included three CD-ROMs: Vernacular Architecture in Bohemia, Moravia and Silesia (2001), Interior of the Rural House and its Transformations in Bohemia, Moravia and Silesia (2006), Traditional Czech Handicraft and Farm Works in Bohemia, Moravia and Silesia (2011). The CD-ROMs were made as GA CAS projects.

The CD-R thematic series presents voluminous photographic collections of the Institute of Ethnology and continues with the long-term conception of the Institute in research into and preservation of traditional tangible and spiritual culture and its transformation in the 20<sup>th</sup> century. The project was implemented on the basis of all photographic collections stored in the Department of Scientific Information. The CD-Rs contain professional

descriptions of particular photographs with localisation, time classification and a reference to the map and list of entries with regional or professional expressions, a bibliography and a summary in English. The whole set is accompanied by a specialized study and a list of recommended literature. The CD-R “Interior of the Rural House” is supplemented by materials comparing the folk interior in Poland and Austria.

*Etnofolk* <[www.etnofolk.eu](http://www.etnofolk.eu)>, made as a part of the Central European project *Preservation and Enhancement of Folk Culture Heritage in Central Europe*, made good use of the thematic diversity in the photo-documentary collections. This project ran between 2011 and 2014 with the participation of the employees of the Department of Scientific Information of the Institute of Ethnology and the Department of Historical Ethnology. The international project implementing the Etnofolk portal was outlined as a rich source of useful information about the folk culture heritage in four Central-European countries (the institutes of the Academy of Science in Slovenia, Hungary and Slovakia are partners in the project). The portal offers thousands of archive and pictorial documents, audio and video records, maps and scientific texts on folk culture. The Database of Knowledge divided into 15 themes (traditional architecture, folk art, music, dance and word) is a centrepiece of the portal; the database contains 121 377 records. The events Section informs about public events relating to folk culture in all partner countries; specialized information about the particular aspects of folk culture can be found in the section Articles and Videos. The portal is published in the partners’ national languages and in English. Etnofolk is continuously replenished by particular project partners and is open to publishing materials about folk culture delivered by individuals or organizations. The portal is intended for researchers, teachers, students, museum employees, tourists and the general public.

The gradual conversion into databases including photo-documentary collections allows for better orientation in the collections and an increase in the service quality for the visitors to the Centre of Scientific Information of the Institute of Ethnology. In the coming period, the work in the Department will focus mainly on the digitalization of photographic and paper collections as well as that of the endangered part of the library in the framework of the research programme Digital Humanities – Strategy AV21. This programme is aimed at making the database and sources of information; it is to interconnect the digitized collections between particular institutes of the Academy of Science of the Czech Republic. The programme’s focus on the applied results opens new opportunities to present our collections in inter-disciplinary settings.



## **Documentary collections of the Institute of Ethnology, CAS – Brno branch**

The branch is in possession of a documentary collection which is based on documentation collected by the Working Committee for the Czech National Song in Moravia and Silesia (founded in 1905). It was Leoš Janáček who was considerably instrumental in founding this Committee. The documentary collections contain unique text, sound and pictorial records, predominantly from Moravia and Silesia. The documentary collection is continuously replenished. From the scientific and cultural point of view, the graphic, audio and audio-visual documents constitute a collection unique in Europe. These materials serve for researchers as well as the wide professional public; they are systematically published in reviewed and readers' editions, as well in cooperation with other entities. The gradual digitalization of the materials enables copies to be made of valuable documents and materials used to present the branch.

### **Personal Collections**

Personal collections and small estates stored under signatures R 1–23 comprise an important part of the Brno branch's documentary collections. The materials left by researchers Dagmar Klímová, Oldřich Sirovátka, Vladimír Ůlehla and Karel Vetterle are among the most important ones. Since 2005, when the branch stored sixteen estates, another six personal collections have been registered. Some of the inventories that have been or are being made of most of the collections also have electronic access.

Notes on the work with some collections: O. Sirovátka (R 9) – inventory, a part of CD-R (2004), was updated and printed for the needs of the branch (December 2014). The personal collection was introduced in the anthology *Od pohádky k fáme* [From a Fairy Tale to a Rumour] (2005); it was also used as a source for a treatise on Sirovátka's regional research (2005) and his share in the modern development of Slovak folkloristics (2008). D. Klímová (R 20) – continuous compilation of the inventory. The inventory was printed for the needs of the branch (162 items; situation as of December 2014). Digitalization of materials acquired by D. Klímová during her research into the Slovakian minority in Hungary (1957, 1959); V. Ůlehla (R 14) – inventorying and partial digitalization of the photographic material taken in connection with shooting of the film *Mizející svět* [Disappearing World]. A. Šulová (R 13) – digitalization of 228 records of folk literature. Z. Jelínková (R 19) – photographs from the ethnographic areas of Hornácko and Brněnsko – partial inventorying and digitalization.

## **Photo-Documentation**

The photographic collection of the Brno branch of the Institute of Ethnology is based on documentation collected by the Working Committee for the Czech National Song in Moravia and Silesia (founded in 1905). It was Leoš Janáček who was considerably instrumental in founding this Committee. These photos are a part of the so-called folkloristic collection that was replenished with other photographs with a similar theme (focus on music, dance and singing); since 1988, the collection has not been replenished. In the 1950s, an ethnographic series was established in which solely photographs from the area of tangible culture were registered; however, after the folkloristics collection stopped being extended, all photographic materials have been registered in this series. The items were recorded in inventory books (which are still used) and in a subject and a location catalogue.

After 2000, new acquisitions started being registered by an electronic database (1643 records; situation as of January 2015); the subject and the location catalogue have not been completed yet. In 2006, the entire filing of the subject catalogue was revised (altogether 19 drawers) and completed with the hitherto not filed cards. The data on the cards are particularized continuously as preparation for computer processing. In 2013, a large revision and new storage of the so-called folkloristic positive images was finished. The new acquisitions as well as the existing materials are continuously digitized (approximately 1 000 photos have been digitized to date; situation as of January 2015). The photos taken by Karel Fojtík during his research into working classes' habitation in Brno and Luhačovické Zálesí were used in publications. Selected digital photos taken at the present are stored at the server of the Institute.

## **Collection of Songs**

The collection of songs at the Brno branch includes nearly 80 thousand hand-written records of songs, recorded during the last 110 years. It also contains a large collection of folk dances. The copies of records from the Gubernial event in 1819 are the oldest ones. The collection of Slovakian folklore (records of legends, fairy tales, riddles, jokes, recollections, children's folklore and other genres) was completed by a new sign that includes digitized records and transcriptions of biographical interviews recorded using the method of oral history in the last ten years. The collection is a result of organized collection and research– random collections and estates bought from collectors.

## **Collection of Sound Records and Films**

The collection of sound records was established in the 1950s. However, the oldest sound recordings of singing are on wax cylinders from the beginning of the 20<sup>th</sup> century, when Leoš Janáček worked at the institution. On the tapes, there are recorded songs and spoken texts. The Institute's collection contains a plethora of valuable sound and film recordings from the 1960s and 1970s when the already deceased performers of traditional folk music, singers, narrators and dancers as well as different every-day and ceremonial occasions were recorded. The records made as results of recent institutional and grant research are continuously collected and processed as well.

The collection of films was videotaped and the originals are stored at the National Film Archive. The collection of films is followed by the collection of videotapes created since the outset of the 1990s. Between 2005 and 2015, a research fellow / ethnologist focused on visual carriers – mini-DV and DVD. Field video-recordings taken by an analogue video-camera in previous years were digitized gradually. Original video-recordings taken by digital video-camera during the field research have been edited to be used for presentation at specialized lectures and as video-documents presented at shows of documentaries.



*Manual production of bricks. Střítež nad Bečvou, Eastern Moravia. Photo J. Vařeka 1952.*



*Documentary photos from the field research by Jarmila Šťastná. Hronov, Eastern Bohemia. Photo J. Brodská 1970.*



Dvě nové písně  
pro  
mládeň a panny.



Tiskem v Těšíně.

*Broadside ballad from the mid-19th century from the collection of the Institute of Ethnology, CAS.*

LITULTOVICE os. CHOLTICE  
OKR. OPAVA SEVEROMORAVSKÝ KRAJ

STAVBY LIDOVÉ  
VĚTRNÝ MLÝN BERANÍ  
INTERIÉR HOŘENÍHO PATRA

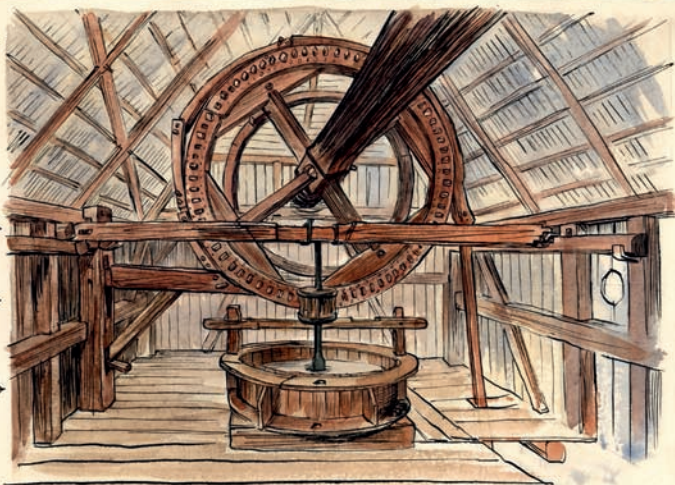
HŘÍDEL KŘÍDEL →

PALEČNÉ KOLO →

PŘÍČNÝ TRÁM  
S LOŽISKEM HOR-  
NÍHO KAMENE →

PŘEVOD NA OSU  
MLÝN. KAMENE →

KRYT MLÝNSKÝCH  
KAMENŮ →

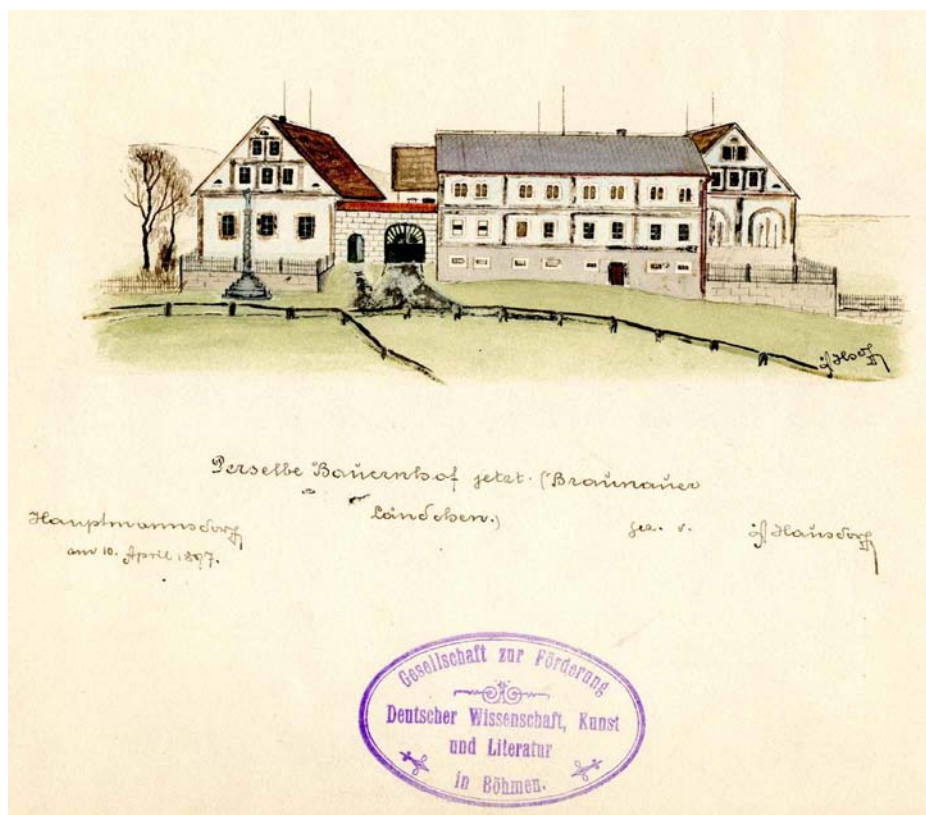


1965  
J. Scheybal

Foto VA 6/5-Z /1965/

23

*The interior of a windmill. Drawing. Choltice/Litultovice, District of Opava, Silesia.  
Photo J. Scheybal 1965.*



A farmhouse in Hejtmánkovice (former Hauptmannsdorf), Nord-eastern Bohemia.  
 Drawing. Collection of the former German areas, 1897.





*Fiddlers from Popov in Southern Wallachia. Jan Kulíšek on the left-hand side, first violinist Jiří Košelka in the middle, František Kulíšek playing the double- -bass. Photo Alois Gregor 1913.*





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# Journals published by the Institute of Ethnology

**ČESKÝ LID / ETNOLOGICKÝ ČASOPIS**  
**[ČESKÝ LID / ETHNOLOGICAL JOURNAL]**  
**(ISSN 0009-0794)**

Journal was founded in 1891. It is a prestigious platform for different methods and themes in ethnology. Between 2005 and 2015, it reflected exactly the condition and paradigmatic evolution of ethnology and related disciplines in the Czech Republic and Europe, both in published studies and in a large review and information section. The journal covered a varied spectrum of specializations beginning with traditional ethnography, literary, music and dance folkloristics, ethnomusicology, historical ethnology, historical anthropology, archaeology and linguistics up to the studies of European ethnology and cultural/social anthropology.

In 2005, Jiří Woitsch, the new editor-in-chief, and Kateřina Sedlická, the editor in charge, took over the journal, the old editorial board was reconstructed and an International Advisory Board was established. Since that time, the journal has paid more attention to theoretical texts and European-wide themes whereby more and more researchers from neighbouring countries have published their contributions in the journal. After 2010, approx. one half of the journal content has been published in major European languages and approx. 1/3 of the authors are foreign contributors.

Český lid was included into several prestigious evaluation and full-text databases. This helped the journal to become internationally anchored and to raise its prestige, global availability and citations. Among others, the journal has been a part of the Scopus database since 2009, the ERIH and ERIH PLUS database since 2007; between 2001 and 2014 the journal was inscribed in the Web of Science database / Journal Citation Reports – Social Science Edition and had its own impact factor. Complete texts from the journal are found on the EBSCO host portals and since 2014 on the JSTOR portal as well. The journal is published four times a year in an edition of 500 copies per issue. Due to the authors' interest to publish their contributions in the journal, the volume has been increased to 512 pages in B5 format. Contributions are accepted in Czech, Slovak and major European languages with English as a preferred language. Scientific studies (Articles) always constitute the major part of the journal's

content; each issue includes reports from scientific conferences, seminars and exhibitions (News) and a review section (Reviews). Discussions and interviews appear occasionally. All studies undergo a strict review proceedings which is anonymous on both sides.

**Jiří Woitsch**

**HISTORICKÁ DEMOGRAFIE**  
**[HISTORICAL DEMOGRAPHY]**  
**(ISSN 0323-0937)**

Journal was founded in 1967; since 2009 it has been published by the Institute of Ethnology. Historical Demography publishes empirical and theoretical studies from historical demography and population studies, literature reviews and bibliographies of Czech historical demography, reports from conferences about development in population history, etc. The journal is aimed at Czech and European lands. After the journal became a part of the Institute of Ethnology portfolio, the themes of this internationally renowned periodical were extended by studies concerning paradigmatic impulses of the ethnological and anthropological study of family and kinship. The journal is published twice a year and it is managed by an international editorial board. Eduard Maur is its editor-in-chief, Ludmila Fialová and Jiří Woitsch are executive editors. Since 2011, the journal has been included into the prestigious Scopus database.

**Jiří Woitsch**

**HUDEBNÍ VĚDA [MUSICOLOGY]**  
**(ISSN 0018-7003)**

The academic quarterly Hudební věda is one of the Czech Republic's foremost musicological journals, with a good international reputation and more than fifty years of publication. The first issue of the journal was published in 1964 by the Institute of Musicology at the Czechoslovakian Academy of Sciences in Prague. Since 1993 it has been published by the Institute of Musicology at the Czech Academy of Sciences, which, as the Department of Music History, became part of the Institute of Ethnology in 2003.



The journal focuses on original studies in musicology by Czech and international scholars, especially the history and presence of music culture in Czech lands, taking international contexts into account. The review section regularly reflects Czech musicological book production, and highlights important international musicological publications in a digest. Czech and international conferences and seminars are regularly listed, and the last issue of every year includes a bibliographical list of musicological publications from the previous year. Ondřej Maňour is an editor-in-chief and Jan Pirner an executive editor of the whole journal, and Václav Kapsa an editor of its review section.

The journal's issues are multilingual. In addition to Czech, frequent languages in *Hudební věda* include Slovak, English, German and French. Each study contains an abstract and a resume in a foreign language. The journal is included in international indexes and databases such as the Central European Journal of Social Sciences and Humanities, European Reference Index for the Humanities, International Index to Music Periodicals, Music Index, RILM Abstracts of Music Literature, SCOPUS, Web of Science. The international and local editorial Board contributes to deepening disciplinary and interdisciplinary relationships and to maintaining the journal's high academic level.

**Jan Pirner**

**Ethnology and Musicology at the Institute of Ethnology, CAS, v. v. i.  
110 Years (1905 – 2015)**

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