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The Role of Personality in the Transmission of Cultural Forms

An Example of the Bearer of Regional Traditions in Central Moravia (the Ethnographic Area of Haná)

The ethnographic area of Haná in Central Moravia (Czech Republic) has been among distinctive ethnographic regions since the 16th century. Even though traditional regional forms had gradually disappeared as a consequence of the modernization of village life, these returned alongside new functions in terms of national consciousness from the late 19th century. It was the intelligentsia, mainly teachers, priests, physicians and artists, who contributed to the spread of these forms. The personalities' activities did not stop even in the 20th century. The teacher Marie Pachtová (born 1932) is an example of one such person (in study by Miroslav Válka). She not only led a children's folklore ensemble, moderated programmes aimed at presentation of folklore, and worked as a lector, but she also tries to involve older folk traditions of Haná in the present cultural calendar of the town where she lives. Among other things, she was instrumental in the preservation of the production of Easter eggs from Haná which are decorated with stuck-on straw. She paid similar attention to the ceremonial pastries. With the focus of this example, it is possible to prove the transformations of regional culture's expression into the contemporary social life as well as the mechanism of the creation of a new tradition.

Key words: intangible cultural heritage, Czech Republic, Haná region, Marie Pachtová.

Улога личности у преношењу културних форми Пример носиоца регионалних традиција у централној Моравској (етнографска област Хана)

Етнографска регија Хана у централној Моравској (Чешка Република) је међу најкарактеристичнијим етнографским регијама још од 16. века. Иако су традиционалне регионалне форме временом нестајале као последица модернизације сеоског живота, вратиле су се у новим улогама, у вези са националном свешћу са краја 19. века. Интелигенција – већином учитељи, свештеници, лекари и уметници – је била та која је допринела ширењу ових форми. Активност појединаца није престала чак ни у 20. веку. Учитељица Мари Пахтова (рођ. 1932) један је такав пример (у студији Мирослава Валке). Она није само водила дечији фолклорни ансамбл, уређивала програме за презентацију фолклора и радила као лектор, већ покушава и да укључи

старије фолклорне традиције Хане у културни календар града у којем живи. Између осталог, имала је кључну улогу у очувању производње ускршњих јаја их Хане, украшених сламом. Сличну пажњу посветила је празничном пециву. Посматрајући овај пример, може се доказати трансформација регионалног културног израза у савремени друштвени живот као механизам стварања нове традиције.

Кључне речи: нематеријално културно наслеђе, Чешка Република, регија Хана, Мари Пахтова.

The globalization trends, which became an ongoing problem worldwide at the end of the last century, elicited the reaction of the United Nations Educational, Scientific and Cultural Organization (UNESCO) that issued a recommendation to support and safeguard national (native) cultural traditions which originate in domestic (local) sources and which witness an unusually diverse culture of humanity.¹ Especially the inscription of chosen elements on the List of the Intangible Cultural Heritage of Humanity awakened an unusual interest in that part of the cultural legacy, and the documentation of those elements became part of applied ethnology to which it granted a new social mission (Janeček 2015). However, we must be aware of the fact that the ongoing care for intangible cultural heritage is not very exceptional, as that care awakened a long-term interest, which, however, was defined in another ideological way and worked with another terminology. For this reason, the focus of our contribution will be on the aforementioned rigmarole in the development of the interest in intangible cultural heritage with concentration on the Czech Republic (Czech lands), where we will follow the phenomena from a wider social perspective as well as the perspective of one personality, a bearer of the mentioned cultural traditions.

1. National Culture and its Formation

In Central Europe, the interest in intangible cultural heritage (the period terminology speaks about national culture) is mostly based on traditional folk culture, i.e. cultural traditions of the pre-industrial village, where the roots of domestic culture, defined based on the ethnic principle, were searched for. In the historical Czech lands, which were part of the Habsburg Monarchy in the 19th century, as well as in the neighbouring Central-European and other Slavic countries, such struggles to define own specific culture related to the period of National Revival (Thiessová 2007). The Czechoslavic Ethnographic Exhibition, which was held in Prague in 1895, can be understood as the culmination of the mentioned process in the Czech cultural space. The ethnographic movement related to the Exhibition demonstrated its cultural and social potential and resulted in political requirements towards the government in Vienna (Brouček 1996). The Czechoslavic Ethnographic Exhibition and the corresponding preparations also produced a cultural phenomenon called

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folklorism later – the second existence of folklore whose substance was to perform folk expressions on stage, outside the place of their origin, with new social functions and dramaturgical principles for stage and theatre. Through this, those phenomena were revived and involved in national culture.

Folk traditions were used – with a different intensity – for political and social purposes throughout the 20th century, even though they were interpreted in different political and ideological ways. After the year 1948, in the socialistic Czechoslovakia the further development of progressive folk traditions became part of the centrally controlled cultural policy of the state. The mass character of folklore movement, the organization of competition shows from regional to national ones, the performances at regional festivals as well as the International Folklore Festival in the South-Moravian town of Strážnice allowed folk ensembles and village groups – in addition to their wide presentation in cultural life of their home place – to present themselves on wide domestic social platform and – on a selective basis – even abroad. The massive support for folklore movement and the frequent presentation of folklore in mass media were even criticized, whereby the critics wrote about the burden of folklore and its political misuse (Mináč 1958). The Ministries of Culture of the former Czechoslovakia also subsidised with state funds the folk art production which was based on the tradition of homemade production and crafts and folk art. The Centre for Folk Art Production, a state institution founded pursuant to the law from 1957, researched into the above-mentioned field, published the periodical *Umění a řemesla* [Art and Crafts], organized the production of artefacts and ensured the promotion and commercial sale thereof in a network of shops called *Krásná jizba* [Beautiful Rural Room] (Křížová, Pavlicová and Válka 2015). A similar development was running in the other Central-European countries which belonged to the Eastern (Soviet) Bloc, even though with several specific features.

After the fall of the Iron Curtain at the end of the 1980s and the dissolution of political blocs dividing Europe, the social situation in post-socialistic countries changed significantly. In the Czech Republic, the aforementioned folklore activities were transferred to voluntary associations financed with own funds, or subsidized by the Ministry of Culture of the Czech Republic, Regional and Minority Culture Department, in a selective way and based on grant proceedings, or limitedly subsidized by local self-governments. The Centre for Folk Art Production was dissolved without a successor, and the producers, if they wished to continue their work, became artisans with all the risks and negative impacts of the competitive market. This post-social period of transformations includes the above-mentioned UNESCO rescue projects to which the Czech Republic as a member of this international cultural organization had to respond (Válka 2011, 154-160).

2. The Idea of Intangible Cultural Heritage

First, the Czech government and the Ministry of Culture of the Czech Republic replied to the UNESCO *Recommendation on the Safeguarding of Traditional Folk Culture and Folklore* from 1989. In response to it, the Institute of Folk Culture in Strážnice as a scientific and research institution controlled by the Ministry of

Culture of the Czech Republic, prepared the series “Folk Handicrafts and Folk Art Production in the Czech Republic”, a video-documentation of surviving crafts. Since 1997, the team of authors led by Josef Jančář and then by Martin Šimša has recorded several tens of video-cassettes demonstrating more than one hundred hand-made techniques from diverse parts of the Czech Republic. The techniques had to comply with the criteria for art and craftsmanship, i.e. they processed natural materials using predominantly skilled handiwork (Jančář 2004). The subsequent UNESCO *Living Human Treasures* system got the form of the *Bearer of Folk Craft Tradition* award in the Czech Republic. Since 2001, the Ministry of Culture based on the recommendation of a specialized commission, whose members come from the Ministry of Culture, the Czech Academy of Sciences, the National Heritage Institute and open-air museums, as well as from producers’ professional associations and business partners, has been bestowing the award regularly every year (Šimša 2004).

The National Institute of Folk Culture in Strážnice has also been charged to prepare the text and picture documentation for the nomination commission. On a special website, it is possible to find the methodological instructions about the form and range of the nomination suggestion.² The emphasis is laid especially on the knowledge of manual technique, the production must be carried on and the key requirement requires the technological knowledge and experience to be passed down to the successors, either within families, or at workshops, courses or youth circles. The award is supported by the *Bearer of Folk Craft Tradition* trademark which has been registered at the Industrial Property Office of the Czech Republic and which is bestowed to the bearers in the form of a licence contract. The trademark should make the sale of products easier and promote the awarded producer. The Ministry of Culture of the Czech Republic and the Strážnice National Institute of Folk Culture promote the producers at regular exhibitions held on the occasion of the European Heritage Days; the producers should have an easier access to cultural and commercial events connected with the sale of traditional folk art products and the demonstration of manual techniques. Since 2001, the Minister of Culture has awarded sixty-two titles *Bearer of Folk Craft Tradition* in all branches of traditional crafts and art handmade production (Šimša 2007, 2009).³ The self-governing regions of the Czech Republic make their own regional lists of the bearers of folk craft traditions and the best bearers should be included on the national list.

Another implemented project is the series of video-documentaries *Folk Dances from Bohemia, Moravia and Silesia*, whose aim is to record regional types and styles of folk dances in particular historical lands of the Czech Republic, as they are surviving at their last bearers or in the environment of folk ensembles. The series with ten volumes, whose four vide-cassettes deal with Bohemia (western, southern, eastern and central Bohemia), and the rest deals with Moravia and Silesia (the ethnographic areas of Horácko, Brněnsko, Haná, Malá Haná and Záhoví, Slovácko, Walachia, Lachia and Silesia), was made between 1994 and 1997 under the

² [http://www.lidovaremesla.cz/\[retr.. 23. 2. 2017\]](http://www.lidovaremesla.cz/[retr.. 23. 2. 2017]).

³ [http://www.lidovaremesla.cz/?page=nositele/roky\[retr.. 23. 2. 2017\]](http://www.lidovaremesla.cz/?page=nositele/roky[retr.. 23. 2. 2017]).

leadership of Zdenka Jelínková and Hannah Laudová, leading Czech ethnochoreographers, and in cooperation with several regional experts in folk dances.⁴

The research fellows at the National Institute of Folk Culture in Strážnice worked-out another Czech project within the above-mentioned UNESCO declaration to safeguard cultural heritage – it is the *Conception of the Enhanced Care for Traditional Folk Culture* approved by the Czech government in 2003 (Conception 2003). The complex material tries to solve the issue of traditional folk culture within a wide historical, institutional and interdisciplinary context and with the application of modern technologies. The team of authors, which consists of the representatives from the Strážnice Institute and academic and museum sphere, has prepared a methodological material which has become a basis for questionnaire surveys performed by authorized workplaces in particular regions of the Czech Republic. The creation of the web portal www.lidovakultura.cz has brought a platform to present results of the first surveys which were aimed at the identification of the phenomena of traditional culture at present (Blahůšek 2006). In the final stage, the identification of the phenomena of traditional folk culture should make it possible to support the selected phenomena with the goal to safeguard them as part of national cultural heritage in the broadest sense of the word.

The *Masterpieces of the Oral and Intangible Heritage of Humanity*, inscribed after an external examination on the UNESCO list in 2001, can be mentioned as an example of the broadly understood cultural heritage at global level. The List has become a strong impulse for the implementation of the above-mentioned UNESCO Recommendation; as resulting from its structure, individual particular countries have approached its completing with different intensity and force; some were reserved, some activist because they perceived the List as an indicator of their cultural specificity and a witness to the cultural richness and potential of their own country and its inhabitants. It is, of course, a question to which extent different political pressures and lobbying have an impact here. If we return to the Czech Republic, the list was completed with a certain time delay (Blahůšek 2003). The first Czech intangible cultural element inscribed on the List in 2005 was Slovácko “verbuňk” – a male dance of jumping nature and an integral part of traditional dance culture in South-East Moravia. The dance was included based on the submitted documentation and after external examination proceedings (Krist, Pavlišťík, Matuszková 2005). The safeguarding and forming of verbuňk after the Second World War was influenced – in addition to natural social occasions (kermes) – by folklore movement, local and regional folklore festivals and organized show of artistic leisure-time activities. Even the annual competition shows at the International Folklore Festival in Strážnice played a role in the revitalization of verbuňk in the 1990s. Besides the film and written documentation of the dance and its regional varieties, which were submitted to the UNESCO commission, events to support and safeguard it were planned. In 2010, the List of the *Masterpieces of the Oral and Intangible Heritage of Humanity* was extended by the inscription of the Shrovetide Door-to-Door Processions in the Hlinecko Area (Eastern Bohemia) which has kept

⁴ <http://www.nul.cz/Informace.aspx?sid=202>[retr.. 23. 2. 2017].

its time-proven form with a plenty of specific masks, music accompaniment and fixed dramaturgy. The hitherto last independent element from the Czech Republic inscribed on the UNESCO List is a ceremony originally held at Shrovetide – the horsed procession of young men, most often called “the ride of the kings”, which has become a synonym for the South-Moravian village of Vlčnov (District of Uherské Hradiště), even though such door-to-door horsed processions were spread in many varieties throughout Bohemia as late as in the 19th century (Zibrt 1910). The tradition was inscribed on the List of the *Masterpieces of the Oral and Intangible Heritage of Humanity* in 2011. Based on the common nomination of the Czech Republic and other countries, falconry and traditional puppetry – as a narrower Czech-Slovak nomination – were included in the List in 2016.

The above activities related to the safeguarding of intangible cultural heritage are, of course, currently carried out in other European countries as well. In 2007, the conception of the care for folk culture was approved by the Slovak government (Kysel 2007). The first Slovak intangible cultural element inscribed on the UNESCO List in 2005 was “fujara”, a folk musical instrument linked to Carpathian shepherd’s culture. Poland organized the exhibition *Skarby europejskiej kultury tradycyjnej* (Treasures of European Traditional Culture) at the Museum of Ethnography in Wrocław in connection with the discussions about the conceptions to support the project. The 2016 exhibition explained the projects for the safeguarding of intangible cultural heritage in particular European countries and presented their cultural elements inscribed on the UNESCO List. The exhibition also showed proportions between individual European countries, as we mentioned above. Slovenia, where we can get information about selected phenomena in professional press (Kunej 2015) and many publications (Bogataj 2005), takes great care of the heritage of traditional intangible culture. Two cultural Slovenian elements have been inscribed on the list of world cultural heritage – the Carniolan sausage and the Metlika Easter dance plays (Bela Krajina); both of them are witness to an extraordinary wide range of the phenomena of intangible cultural heritage which comply with the criteria to be inscribed on the UNESCO List. Journal of Ethnology (Radojčić and Lukić Krstanović 2015) informed the Czech readers about the situation and its solution in Serbia. As the discussions show, the mentioned activities to safeguard the intangible cultural heritage of the world have a positive influence on the maintenance of selected cultural phenomena included in the List of Intangible Cultural Heritage on one side; on the other side, such activities bring about the conservation of the existing condition, which is a result of an often complicated development, and do not enable further natural development of the element. They build certain limits for their bearers and they avoid innovations that bring further social development of solidarity, which carries the above cultural artefacts.

Besides the above professionalized and institutionalized care for selected phenomena of intangible traditional culture, there is a wide space for personalities and informal groups which continue safeguarding the traditional cultural forms in the modern society based on different motivation. Their personal invention and creativity, need for self-realization, local patriotism as well as leisure-time activities play a certain role there. The above cultural activities largely contribute to the crea-

tion of local or regional identity which has its roots in the past and is connected with older ethnographic regionalization and differentiation of the population. The transmission of local and regional culture phenomena do not have to be only continual; we witness the interruption of a tradition and its revitalization, or even the invention of new traditions at different levels from the local to the national ones. We will document the above-mentioned processes on an example of one ethnographic area in Moravia and one distinctive female bearer of folk culture traditions.

3. Regional Roots of Cultural Heritage. An Example from Moravia and Haná

First, we have to state that due to the historical development, geographical situation and ethnic composition of Moravia, one of the historical lands of the contemporary Czech Republic (besides Bohemia and Silesia), the traditional culture in Moravia was unusually diverse because it absorbed Carpathian, Pannonian and Western-European cultural influences (Doušek and Drápala, ed. 2016). The centrally situated ethnographic area of Haná is one of the most distinctive ethnographic areas in Moravia. Due to its fertility and social status of its inhabitants, Haná was brought to a wider attention as early as in the 19th century. At the outset of the 17th century, Haná was drawn on the map of Moravia by John Amos Comenius. The Haná regionalism reached its peak in the 18th century, as it became an inspiration for music and literary stylish culture (Petrů 1985), and for the painter Josef Mánes, the founder of Czech national painting in the mid-19th century (Žákavec 1923). The modernization of rural life after 1848 as well as the emancipation of the farmers originally living in serfdom led to a gradual extinction of traditional cultural form, which first happened in Western Moravia and the Central-Moravian region of Haná. However, as early as at the end of the 19th century, the above folk traditions got new integrating functions, and the Czech patriotic society understood them as a witness to the maturity of folk classes and the peculiarity of their culture. The collecting of tangible artefacts, such as embroideries, ceramics, wood-carvings, glass reverse-paintings and painted furniture and the demonstration of traditional habits and customs of the calendar or family cycle on stage at “national” festivals is connected in Haná with the activity of Františka Xavera Běhálková (1853 – 1907), a collector and amateur ethnographer, and with social activities of the Patriotic Museum Club in Olomouc. The aforementioned patriotic cultural activity preceded similar activities connected with a large nation-wide event – the Czechoslovak Ethnographic Exhibition (1895). Several exhibitions of local lore and history were organized in Haná, and at the exhibition in Prague, the region was represented through a farmstead (*grunt*) in the exhibition village, and the “wedding in Haná” on Moravian days (Válka 2015).

At the time of the first independent Czechoslovak Republic (after 1918), the above-mentioned cultural activities were organized by political parties, mostly the Agrarian Party, which was the most influential party in the Bohemian and Moravian countryside. The largest regional event of that kind between wars was “The Year in Haná” (1923) – an ethnographic festival demonstrating Haná annual cus-

toms and habits, performed by agrarian young people from different parts of the region.⁵ Typical local tangible phenomena, such as folk dress or house and graphical expressions, were presented in a regional monograph (Bečák 1941). After the delib-
eration of Czechoslovakia, the celebrations “100 Years of Czech National Life 1848-1948” in Kroměříž, a residential town of bishops from Olomouc, which is situated in South-Eastern Haná, was a crucial milestone. The festival was accompa-
nied by a national exhibition about the Kroměříž constituent diet and an ethno-
graphic festival which presented folk traditions of particular ethnographic areas in Moravia.

Because the new political situation in Czechoslovakia after the coup in February 1948 was reflected even in the sphere of using the traditional culture for political purposes, the Communist ideology professing the class attitude to cultural phenomena preferred traditional folk culture of the Eastern-Moravian region of Wallachia due to its alleged rebellious traditions, archaic Carpathian culture and social poverty based on the mountainous character of the region. The rich region of Haná with its rural agrarian traditions was no longer ideologically acceptable; in case the Haná folk traditions were revitalized, then the inspiration was found at the time where the above-mentioned painter Josef Mánes stayed at the Kroměříž diet, i.e. in the mid-19th century. Despite the above ideological obstacles, folklore movement evolved even in Haná and a lot of dance and song ensembles were founded after the war; the most important ones were Mánes (in the town of Prostějov) and Klas (in the town of Kralice na Hané). Ethnographic festivals and folklore shows became step by step part of many towns in Haná; some of them were regional, some of them only local. Many significant personalities took part in the organization thereof, but it was Ludmila Mátlová-Uhrová who with its collection of folk dances did a significant collector’s work for the region, continuing the work done by Františka Xavera Běhálková (Mátlová-Uhrová 1954).

4. Marie Pachtová, a Bearer of Haná Folk Traditions

Marie Pachtová (born 1932) is among important personalities who played an important role in preserving the folk traditions in Haná in the second half of the last century. Pachtová’s work is tied to the town of Vyškov in southern Haná, which is sometimes called a “gate to Haná”. Her portrait published in the magazine *Folklore* on the occasion of her anniversary, includes literally adapted Pachtová’s memories of her childhood and village life in her native village Dědice near Vyškov. As obvious from her birth date, the village life in her childhood and youth kept its traditional forms based on individual farming and church calendar; these became a source of knowledge for her later cultural activity (Koudelka 2007). Maria Pachtová’s road to the safeguarding of folk traditions was specific, as she got to this work through fine art. She found her first inspiration at the elementary school, in

⁵ Similar ethnographic events took place in other Moravian ethnographic areas – *Slovácký rok* [The Year in Slovácko] (1921) in Kyjov, *Valašský rok* [The Year in Walachia] (1925) in Rožnov pod Radhoštěm and *Slezský rok* [The Year in Silesia] (1923) Jablunkov.

the craftwork lessons led by the teacher Julie Kubičková-Kummerová (1903–1980), who after the Second World War renewed the Haná Easter eggs decorated with straw ornaments, which were reminiscent of intarsia (Pachtová 1995). This decoration consisting of small straw pieces that were stuck on a coloured egg and composed in larger mostly geometrical (less often floral) pictures was typical for Haná. Unfortunately, it fell into oblivion at the end of the 19th century (Večerková 2003, 60). Even though different techniques to decorate Easter eggs were used in Haná as well, the uniqueness of the intarsia technique made Julia Kubičková-Kummerová to revitalize it. She discussed her steps with Antonín Václavík, professor of ethnography at Masaryk University in Brno and a leading expert in the field of folk art. Václavík dealt with the theme of Easter eggs from a wide comparative point of view within the Slavic lands, and he published it in his synthetic work about the genesis of folk art in relation to the annual custom cycle and agricultural year (Václavík 1959).

Easter eggs decorated with straw intarsia drew Marie Pachtová's attention; she continued her teacher's educational activity and became a keen promoter of the straw-decorated eggs. In addition to her own work linked with her participation in exhibitions and shows in the Czech Republic and abroad, her Easter eggs are part of museum collections as an evidence of the then author's work; they can also be found in private collections which their owners built so that the patterns do not repeat and each artefact is an original. For her collection of straw-decorated Easter eggs from Haná, Marie Pachtová was awarded the title *Master of Folk Art Production* (Válka 1997). She trained those interested among young people at home in Vyškov, she organized courses in cooperation with the District Centre of Culture and then the Club of Culture in Prostějov where she initiated the contest "The Most Beautiful Easter Egg" (Pachtová 1994). Since 1989, she has been regularly travelling to demonstrate the production of straw-decorated Easter eggs abroad; for several years, she regularly visited the town of Eutin in Schleswig Holstein. Her journeys abroad are also an occasion to get to know decorated Easter eggs of other European nations and to enter into friendly relations, as e.g. with Dorothea Šolcina from Bautzen, an important producer of Lusatian Easter eggs (Pawlikowa 2016, 52-53). In connection with the implementation of the project of the care for intangible cultural heritage, Marie Pachtová was awarded the title *Master of Traditional Handcrafted Production of the South-Moravian Region* in 2016 for a collection of Easter eggs decorated with straw intarsia. The title was bestowed upon her by the Council of the South-Moravian Region. Marie Pachtová uses the straw intarsia to decorate postal cards and bijouterie, which she gives her friends as imaginative gifts.

It is also ceremonial baked goods that can be considered to be a category of autochthonous folk fine art, besides the Easter eggs. The ceremonial baked goods were originally part of annual and family ceremonies. Even though the original superstitious beliefs related to the baked goods lost their obligatory character, the aesthetical and social function of the baked goods survived. For this reason, the ceremonial baked goods are another field that drew Marie Pachtová's attention. Resourcefulness, simplicity and rudimental shapes are typical for her ceremonial baked goods which she makes for different occasions, whether for folklore perfor-

mances and ethnographic exhibitions, or as a gift for anniversaries. She included her theoretical knowledge about folk baked goods as well as her practical experience in the methodological publication *Svatební koláč a zalikování svatby na Vyškovsku* [The Wedding Cake and Stopping the Wedding Parade in the Vyškov Area] (Pachtová, Procházka 2006), which not only is a “cooking book”, but also a thorough instruction how to make the Vyškov variety of the “wedding tree” (cake) together with examples how to use the wedding tree in the contemporary social and family life. Her other knowledge in the field of folk ceremonial and profane baked goods can be found in the monograph *Lidové pečivo v Čechách a na Moravě* [Folk Baked Goods in Bohemia and Moravia], where she published material from the ethnographic area of Haná (Šťastná and Prachařová 1988).

5. Marie Pachtová's Folklore Activities

Marie Pachtová plays an important role in the field of stage folklorism. Since 1970, she has been cooperating with the children's folk ensemble *Klebetníček*, which was founded at the City Community Centre in Vyškov (Válka 1997). She started leading the ensemble in 1975 and the ensemble evolved its social and cultural functions in the place of its origin, as it performed at school ceremonies, old people's home and on other occasions; it opened ethnographic conferences and exhibitions, performed at anniversary celebrations as well as at public events organized by the municipality. Marie Pachtová also performed with her ensemble outside the town of Vyškov – at shows of children's folklore from Haná in the Northern-Moravian town of Uničov, at Haná festivals in Kroměříž, Troubky nad Bečvou, Prostějov, and in Chropyně; they could be seen outside the region of Haná – at the International Folklore Festival in Strážnice, at the children's international festival “Písni a tancem [With Songs and Dances]” in spa Luhačovice, and at the International Military Folklore Festival in Rožnov pod Radhoštěm. After the year 1989, the ensemble could represent the Haná folklore in Dölben (Saxony), a Vyškov twin-city, and it more times performed at the International Folklore Festival in Karlsruhe, Germany.⁶ Marie Pachtová created stage programmes in which she included traditions and different stage properties in addition to dances and songs (Pachtová 1993). With her ensemble, she renewed spring processions on Death Sunday, when a dummy, who represents the old winter or Death, is thrown into the River of Haná, which flows through the town. Then a decorated “summer” tree is brought to the Vyškov square, where the ceremony continues with a dance performance in front of the local Town Hall. The revitalized custom has become a firm part of the city's cultural life, as the ensemble performances at the local pilgrimage, on the day of the Assumption of the Virgin Mary (15th August) has. At the above event, *Klebetníček* together with *Trnka*, another Vyškov ensemble, present regional cultural traditions beside other imported products of mass and popular culture. Both folk groups remember the old tradition of dance entertainments held on St. Catherine Day (25th November) with their every-year programme *Svatá Kateřina věší*

⁶ [http://www.klebetnicek.cz/\[retr. 23. 2. 2017\]](http://www.klebetnicek.cz/[retr. 23. 2. 2017])

housle do komína [St. Catherine Is Hanging the Violin into the Chimney]. Those entertainments closed the period of dance parties before the oncoming Advent. Advent has become a topic for the programme *Advent a Vánoce na hanácké dědině* [Advent and Christmas in the Villages of Haná], in which the ensembles try to offer another – spiritual – level as an opposite to the contemporary hectic pre-Christmas time (Pachtová 1999).

When working with the children's folk ensemble, Marie Pachtová likes using spoken language – the peculiar dialect from Haná, which she learned in her native village of Dědice and which made the region of Haná famous; however, it was also an object of parodies and ridicule from the side of other inhabitants in Moravia. Some of their literary expressions in Haná dialect are so distinctive and formally anchored that they can be ranked among the category of folk narrations about the life. She involved spoken inputs in stage programmes, she helped – as a language assistant – other ensembles from Haná; for many years, she has been moderating the Prostějov Haná Festival on Kermes Sunday. Marie Pachtová works with spoken language in another way as well. She is author of the books *Hanáckým dětem* [For the Children from Haná], three selected publications with children's folklore (Pachtová 1985-1994), which she has compiled for the needs of children's groups. Besides folk literature, these publications contain calendar customs and children's games which partially come from own collections of the author, and partially they are older published texts which are no longer available. Her other literary work concerns the history of folklore movement in the Vyškov area and the activities of ensembles *Klebetníček* and *Trnka*, in whose activities she takes part (Pachtová 1995). Her close cooperation with Zdeňka Rotreklová, a long-time chief of *Trnka*, the Vyškov military ensemble, led to the video-cassette *Lidový kroj na Vyškovsku v době dětství, dospívání, radosti i smutku* [Folk Costumes in the Vyškov Area in the Period of Childhood, Adolescence, Joy and Sadness] (2006), which documents the aesthetical value and functional variability of folk dress in southern Haná (Válka 2011).

6. Conclusion

Marie Pachtová's activities show on particular examples the participation of one personality in the safeguarding and formation of traditions in one region; they present a development line consisting in the personal voluntary work that is a pendant to the professional and institutional activities, as these are represented by the project of UNESCO or the Ministry of Culture of the Czech Republic. As obvious, the intangible cultural heritage can be preserved and developed in different ways whose success will be assessed only by the future.

It is a question to what extent the support for domestic ("national") culture will stand up against the aforementioned globalization trends or multiculturalism that finds its advocates in the intellectual left-wing cultural sphere. Due to the criticism or even rejection of multiculturalism as a starting point for the next social development in many European countries, the social-scientific literature begins to use the new term "interculturalism" (Meer, ed. 2016). According to its authors, the term

includes a dialogue between different cultural groups and it pays attention to shared culture and replaces the demonized concept of multiculturalism with a new neutral name.⁷

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Easter eggs, products of Marie Pachová

Marie Pachtová's Easter eggs (2016) with the terminology for patterns:



Cornflower rose



Rose on cobweb



Cross rose



Rhine rose



Fan-shaped rose



Small waves



Road with roses



„Boarded-up“ (closed)
patterns



Divided into four

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