According to a list of bagpipers in the Soběslav-Blata region supplied by Josef Režný of Strakonice, this bagpipe belonged to Matěj Mazač of Soběslav.\textsuperscript{224} He also notes that it is dated 1832. No such date was found on the bagpipe. There is a similar bagpipe in the museum in Soběslav that appears to be dated 1802 or 1832. Consequently, with this discrepancy revealed, it is hard to determine with certainty the origin of this bagpipe.

Nevertheless, it is one of the best preserved bagpipes, in original condition, except that it is missing the brass elbow that connects the drone pipe to the resonator.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{image.jpg}
\caption{Photo 80 Praha Národopisné muzeum 52129 Drone (larger) and chanter (smaller) reeds}
\end{figure}

The original reed bodies appear to survive. The cane reed is tied to the bone reed body with string.

\textsuperscript{224} See Appendix One for this list.
The drone resonator has a few things to offer. It appears that the drone met with some violent impact at some point in its life. The horn portions seem to have been cracked and repaired. This must have been a significant impact or the resonator was somehow crushed. Nevertheless, it has been repaired.

![Photo 81 Drone resonator of Praha Národopisné muzeum 52129 where the inside relief of the “pearl” decoration may be seen. The hook was apparently attached to the player’s belt or attire in some fashion.](image)

Furthermore, there is a small hook tied to the resonator with leather sinew. The large sinew loop in the middle was assuredly tied about the drone pipe. The hook was perhaps hooked in the belt of the performer, helping to stabilize the bagpipe.
**Owner and Location:** Národní muzeum – Historické muzeum – Národopisné oddělení (National Museum Ethnographical Division), Letohrádek Kinských, Kinského zahrada 97, Praha 5.

**Identification:** 14359

![Image 1](https://via.placeholder.com/150)

**Photo 82 National Museum Ethnographical Division 14359**

This is another nearly complete example of a mouth-blown bagpipe. The drone resonator is apparently missing.

![Image 2](https://via.placeholder.com/150)

**Photo 83 Detail of 14359 Blowstick**
The blowstick is made of sheet brass rolled into a cone and the lap seam soldered together. The tip appears to have another piece of brass soldered to it.

Photo 84  Detail photo of various components 14359

This bagpipe has the small “horseshoe” decoration, as well as other features that closely match those found on a number of the “short” bagpipes.

More often than not, the chanters are cracked on these high-pitched mouth-blown bagpipes, and the cracks were often closed with wire. In this case, the wire is gone, but there is clear evidence that this chanter had wire rings that clamped these cracks closed.
**Owner and Location:** Jihočeské muzeum v Českých Budějovicích (The South Bohemian Museum of South Bohemia). Currently on display in Strakonice.

**Identification:** N7730

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**Photo 85 N7730**

This example appears to be mostly complete and has many of the same characteristics as other “short” bagpipes.

The only particular observation to be made is that perhaps the wood parts of the blowstick are not original. They do not appear to have the same elegance as other bagpipes of this type.
**Owner and Location:**  Městské muzeum Bechyně (Bechyně Town Museum), Bechyně

**Identification:**  2698

Photo 86 2698 Bechyně
This bagpipe is the most recent discovery of bagpipes of the “short” type, made in a town that seemingly had no connection with bagpipes. As the Městské muzeum Bechyně was closed for many years, it was understandable that no one in the bagpipe community knew about this instrument. It fits the mould of many of the bagpipes in this thesis. It is not in a particularly good state of preservation, but the chanter is in surprisingly good condition, with no cracks being visible. The elbow that connects the chanter resonator to the chanter is not original and is even nailed to the chanter. This makes it impossible to measure the length of the chanter accurately.

Photo 87  Detail of chanter bell with numbers 1.713
Two aspects of the bagpipe are peculiar. At some point, sheet metal crowned skirts were added to the brass resonators. Perhaps this was meant to support the resonators. Perhaps the original rivets had failed. A second, more curious feature is the number, 1.713, burned or otherwise etched into the horn portion of the chanter’s resonator. It is possibly an early museum accession number, since it is not likely to represent the year, 1713, as is written on the museum’s catalog sheet.\footnote{It is clear that the number seven is marked with a horizontal line through its stem. This method of writing the number 7 was not in practice during the 18th century, thereby supporting the notion that 1.713 does not reflect the year 1713. Alexius Vandrovec consulted staff members at the National Archives of the Czech Republic in Prague about this. They told him that the practice of marking the number 7 with a horizontal line started in the first half of the 19th century and was universally used only from the beginning of the 20th century. Email from Alexius Vandrovec to the author, March 27, 2007.}
Owner and Location: Národní muzeum – Historické muzeum – Národopisné oddělení (National Museum Ethnographical Division), Letohrádek Kinských, Kinského zahrada 97, Praha 5.

Identification: 45192 and 52129

Photo 88 Bagpipe remnant 52129 and portion of drone pipe of 45192

Obviously the characteristics of these two sets of remnants, 52129 and 45192, based on their appearance, are closely related. The side-by-side comparison of drone pipes shows that each bagpipe was not made to match another bagpipe exactly, but each bagpipe’s drone decoration/construction shows its own pattern. In the case of 52129, a bone ring is seen between two wooden rings inlaid with circular bone pieces. This pattern is repeated three times. In the case of 45192, there is simply three wooden rings of the circular inlaid bone motif separated by brass ferrules. This pattern is repeated three
times, as well. The third repetition is shown in the photo below on the last segment of the drone pipe of 45192.

Photo 89  Bagpipe remnants 45192
Owner and Location: Department of the Blatské museum in Soběslav

Identification: 3903N 335/67

Photo 90 Soběslav 3903N 335/67

This is yet another example of the type of bagpipes that were played by Kopšík and Brt. The chanter pipe and both resonators have been lost (perhaps the drone resonator is. Soběslav 3906N 338/87 immediately following). Nevertheless, the extant parts well represent the master craftsman/craftsmen who made these instruments.
Owner and Location: Department of the Blatské museum in Soběslav

Identification: 3906N 338/87

Photo 91 Drone resonator, 3906N 338/87, that may belong to Soběslav 3903N 335/67

A nicely shaped drone resonator, 3906N 338/87, has its own inventory number. It may belong with Soběslav 3903N 335/67.
Owner and Location: Muzeum JUDr. Otakara Kudrny, Netolice

Identification: Netolice 3661

Photo 92 Netolice 3661
This bagpipe is in a good state of preservation and offers some interesting detail. While the resonators have similar pearl decorations, it does not really match most of the
bagpipes of this type. A very nice detail is the turned or shaped end of the drone resonator. This particular feature was not found on any other bagpipes.

![Photo 94 Netolice 3661 drone elbow detail](image)

Another fine detail is the tuning ring at the bottom of the chanter. Usually these rings were made of brass, but in this situation it appears to be made of bone.

![Photo 95 Netolice 3661 chanter detail](image)
Owner and Location: Muzeum Chodska Domažlice (The Chodsko Museum in Domažlice, Czech Republic).

Identification: E 3.517

Photo 96 May have been bagpipe of Jan Chýna of Borkovice (Blata).
Currently on display in the Chodsko Museum in Domažlice is a mouth-blown bagpipe that is the same type that is found in Blata. Domažlice is at the center of the well-known ethnographic region called Chodsko. Here it is believed that the bellows-blown bagpipe was introduced in the middle of the 19th century from adjacent Bavaria, so in Bohemia they were called německé (German). Although it is entirely possible that some mouth-blown bagpipes were still used in the Chodsko region during the second half of the 19th century, it is not clear that this particular example was among them.

According to museum records prepared by Vladimír Baier in August 1986, the bagpipe was purchased by the collector, Arnošt Kolář, in 1930 in Prague. Kolář evidently believed that bagpipe had been made by Josef Špinček about around 1850. Špinček was from a small village, Slabčice, located between Bechyně and Písek, as notated on the catalog sheet.

Baier also wrote that the reeds are missing and that the bagpipe is in C major. The bag, itself, is an obvious replacement. The drone pipe is not typical because there is very little decoration. Since the resonators match those of other bagpipes and the drone pipe is unique, perhaps the maker of the resonators was a possible supplier for a variety of turners or makers of bagpipes.

Otherwise, the bagpipe appears to be in a good state of preservation, although the brass portion of the chanter resonator was patched at one time. That is unusual.

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Photo 97 Domažlice E 3.517 Detail of the blowstick and repair patch on the chanter resonator
Owner and Location: Jihočeské muzeum v Českých Budějovicích (The South Bohemian Museum in České Budějovice). Currently on display in Strakonice.

Identification: Lišov

Photo 98  Lišov bagpipe on display in Strakonice

Currently on exhibit in Strakonice is another mouth-blown bagpipe that is missing some of its parts. However, what is left provides some interesting details.

Copper rivets complete the lap seam of the resonators.

Photo 99  Detail of drone resonator showing typical lap seam construction used on this class of bagpipes.
The bagpipe also features decoration consisting of brass nails. This was not normally found on mouth-blown Bohemian bagpipes. Another example of this can be found on the National Music Museum’s NMM 2289.

Photo 101  Detail of the “pin” decoration on the Lišov bagpipe.
Owner and Location: National Music Museum, Vermillion, South Dakota, USA
Identification: NMM 2289

Photo 102  NMM 2289 227

227 Photo by Bill Willroth Sr.
The National Music Museum at the University of South Dakota has a mouth-blown bagpipe of the type that was used in Blata. Pavel Číp, a bagpipe maker, in Zubří, determined, with 90% certainty, that the bagpipe is in the key of B-flat. This is one of two bagpipes that were donated to the NMM in 1977 by William E. Gribbon. He describes them as, “two small value items of two partial bag pipes of ancient lineage (that you may use to much better advantage than I’d ever think of, for sure).”

NMM 2289 has a fine example of a chanter reed for a bagpipe of this class. On the tip of the reed a relatively deep groove has been turned into the bone. This helps the bagpiper, as the reed is easier to remove from the chanter with this feature. On the other end of the reed, some shallow grooves were also turned. This helps assure that the string that ties down the reed will stay in place.

Photo 103 Chanter reed NMM 2289

This bagpipe is perhaps one of the oldest surviving bagpipes of its type, dating back probably to at least the late-18th-century. Since it dates from a period before the introduction of the bellows in Bohemia, it is safe to say that it might have originated from

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228 Letter from William E. Gribbon to André P. Larson, 3 June 1977, National Music Museum archives. A copy of the letter can be found in the file folder of NMM 2289.
a region other than Blata. Bagpipes of this type generally have chanters made from plum. NMM 2289 has the distinction of being the only bagpipe whose chanter has been identified as being made of yew (*Taxus baccata*), a dense softwood. John Koster, Conservator at the National Music Museum, reached this conclusion. Professor Koster also offered an observation about the construction of the chanter from a yew stem. The chanter was, “turned out of the stem such that the center of the stem is the center of the pipe.” The drone pipe was confirmed as being made of plum (*Prunus domestica*).

The surviving part of the blowstick is tastefully crafted. Near the blowstick’s tip, small gouges probably served as an anchor for waxed string that would have been wrapped around it to provide a seal with the rest of the blowstick. Based on other surviving bagpipes, it is assumed that the missing portion of the blowstick was made of brass and/or bone.

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229 *Taxus baccata* is *Eibe* in German and *tis* in Czech.
230 Email from John Koster to the author, March 26, 2007.
231 Photo by Bill Willroth Sr.
NNM 2289 has a kind of repair that is sometimes seen on this class of bagpipes. Apparently, a small hole developed in the bag. Instead of replacing the bag, a small amount of material was gathered up and tied with string, as shown in the middle of the photograph below. In comparison to Týn nad Vltavou 26-808, discussed earlier, the repair is similar, but the damaged area is not as large.

![Photo 105 NMM 2290, location of bag repair](image)

Photo 105  NMM 2290, location of bag repair

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232 Photo by Bill Willroth Sr.
Owner and Location: Händel-Haus in Halle

Identification: N/A

Photo 106 Bagpipe of the Händel-Haus in Halle

This bagpipe was not examined, but is shown in volume 7 of the musical instrument catalog of the Händel-Haus in Halle, written by Herbert Heyde. The leather bag was replaced in 1940. It seems to be from the same school of bagpipe construction as the other mouth-blown bagpipes included here.233

**Owner and Location:** Týn nad Vltavou, Městské muzeum Týn nad Vltavou (The City Museum of Týn nad Vltavou).

**Identification:** 26-806

*Photo 107. Týn nad Vltavou 26-806*
Týn 26-806 is a bagpipe (ca. 1935) made by Bohuslav Benda (1887-1954). Benda was trained as a mason in Vienna, Austria. Later he worked repairing the richly stuccoed façades of chateaus and other buildings in Vienna and Prague. At home he repaired accordions and made such items as fishing poles, parakeet cages, and toys. The bagpipe is thought to have been modeled after Týn nad Vltavou 26-807 (see page 203). Its construction is of a high quality. The tuning ring on the chanter has a feature that makes it easier to turn, using two small tabs, one on each side of the hole.

![Photo 108 Týn nad Vltavou 26-806 detail showing tuning ring tabs.](image)

The chanter is wired together in two locations to prevent further cracking, but there are marks that indicate that there once was yet another wire between the thumbhole in the back and the first tonehole in the front.

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234 Josef Režný, *Po stopách dudáků na Prácheňsku*, 229-230. Josef Režný believes the bagpipe is probably modeled after Týn nad Vltavou 26-807, as the two bagpipes have many characteristics in common.
One of the most significant findings is the existence of a specially made case for the instrument. Also included with the bagpipe is a metal container, labeled “GOMENOL PATES.” The information appears to be written in French and apparently originally contained some sort of medicinal tablets. It now contains four reed bodies and reed sets, plus cane blanks and thread. There is also a small tool that was possibly used in creating or adjusting the reeds.

![Photo 109 Týn nad Vltavou 26-806 reserve or used reeds](image)

As mentioned, this bagpipe is stored in its custom-made case. This wood, dovetailed case is made specifically for this bagpipe, as shown by the indentation hewn into the case’s cover for the drone’s resonator. The lid does not close, if this component of the bagpipe is not in its the correct position. This allows for a snug fit, so that the bagpipe parts are less likely to be damaged in transport.
**Owner and Location:**  Městské muzeum Týn nad Vltavou (The City Museum of Týn nad Vltavou).

**Identification:**  26-807

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**Photo 110 Týn nad Vltavou 26-807**

Among the interesting features of this bagpipe is the elbow of the chanter resonator.

It is very similar in construction to what one finds on what are thought to be earlier
bagpipes (18th century). It is certainly not made of lead, since it could not be scratched with a fingernail, but probably of tin. The elbow and horn could be from an earlier bagpipe. It is curious that the elbow of the chanter resonator is considerably different in construction than the elbow of the drone’s resonator. In most cases, both of these elbows are of similar construction.

The blowstick is missing its leather flapper, but this affords a view of the channel that is cut so that the tab of the flap may be installed.

The chanter is cracked. A commonly employed procedure was used to close the cracks. Five relatively heavy wires were wrapped around the chanter and each wire was closed with a twisted connection that forced the chanter cracks to close, making the chanter functional once again.

The elbow of the drone and other ferrules have such fine and consistent markings that assuredly the component parts were turned on a lathe and some sort of attachment was used to create the patterns.

The drone bell has a heart-shaped decoration that is formed by holes perforated in the brass, although it appears to have been polished to a point where some previously existing details were lost. The swag decoration on the resonators is not a very common motif.
**Owner and Location:** Department of the Blatské museum in Soběslav

**Identification:** 3910N 342/87

This is perhaps the most intriguing artifact that was examined. It is a resonator that is engraved with a script that contemporary Czechs are unable to read and posed a challenge to those who have experience in deciphering texts with this type of script. Since the text consists of only two words, it was difficult to recognize some of the manuscript characters. In most situations, where there is sufficient text, an individual’s manuscript is more easily deciphered as words may be recognized in context of the whole. Alexius Vandrovec, a Benedictine monk at the oldest functioning monastery in Bohemia, Břevnov in Prague, is very proficient with languages. His duties include translating Medieval Latin into Czech. He deciphered the script, proposed that the text is the name, Jan Trubaček, and verified that with other experts. “I consulted a lot of people at the National Archives. Most of them agreed the reading Jan Trubaček (no háček or čárka on the bagpipe although they should have been there)\(^{235}\) is one of the possibilities how to read it. Two professors disagreed but even themselves were not able to make another suggestion of reading.”\(^{236}\) The manuscript characters best match the české novogotick písmo kurzívní (Czech neo-Gothic cursive) used between 1748 and 1839.\(^{237}\)

Vandrovec found that the Trubaček name existed in the 17th century in the village of Sviny near Veselí nad Lužnicí. In the tax register of 1654, Jan Trubaček lived in the village of Sviny, in the county of Veselí. His occupation was listed as zahaleč (idle

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\(^{235}\) Upon closer inspection, it is the author’s opinion that a háček is, indeed, present over the letter “c.” In modern Czech the name is probably spelled Trubáček.

\(^{236}\) Email from Alexius Vandrovec to the author, October 26, 2006.

\(^{237}\) Václav Hásek, *Učebnice čtení starých textů* (Prague: Česká genealogická a heraldická společnost v Praze, 2003), 16-17.
person). Although the name, Trubaček, is not found in the phone directory in today’s Czech Republic (there are only two instances of Trubáček), the census information proves that the name was present in the region. Perhaps Jan Trubaček, whose name is engraved on the bell, was a descendant of the 17th-century Jan Trubaček.

Photo 111 Bagpipe resonator, 3910N 342/87 Soběslav, with the name Jan Trubaček (?).

The resonator decoration includes a potted plant. While hearts are commonly found on Bohemian bagpipes from Blata and other regions, this plant symbol is not found as frequently. Irena Novotná, an ethnographer, believes that this symbol is the tree of life. The tree of life is mentioned in the Bible in the third chapter of the book of Genesis, as one of the trees in the Garden of Eden. This symbol, along with the hearts often found on

238 Bílé stránky (White Pages), Telephone directory ([Prague]: Český Telecom/Mediatel, 2004-2005), CD-ROM.
bagpipes and in other folk art, “are basic symbols used to bring prosperity, fertility, love, new life, etc. Later, it was used already only like an ornament.”

Both symbols can be found in the architecture of the region, including a house in the village of Vlastiboř. This village was home to the Blata folklore ensemble, Vlastiboř, which does not exist today.

239 Email from Irena Novotná to the author, November 25, 2006.
Photo 113  Detail of a potted plant, perhaps a late representation of the tree of life, and a heart on the façade of house no. 23 in Vlastiboř. These are common architectural elements that are also found as ornaments engraved on bagpipes.

Photo 114  House no. 23 in Vlastiboř
These motifs are common in Blata folk art. They may be found applied to any number of situations, for instance, embroidered on articles of clothing or painted on furniture.

Photo 115 left a head scarf or *plena* from the Blata region incorporating the tree of life motif,²⁴⁰ and Photo 116 right a wardrobe from the third quarter of the 19th century from the village of Dolní Bukovsko near Soběslav, with a stylized tree of life motif.²⁴¹

A related artifact in the Soběslav museum is a drone resonator. It carries a seemingly unrelated inventory number, but it is clear that it belongs to the same instrument as the Jan Trubaček resonator. There are a few engraved symbols that provide some information. The date, 1802 or 1832, is engraved on the bell within a trapezoidal box. A potted plant (tree of life) is engraved above the box. It is difficult to determine with certainty the intention of the person who engraved the numbers, as the third numeral is ambiguous. Alexius Vandrovec believes that the date is 1802. Another trapezoid appears to be scribed into the brass. This may have been an unsuccessful attempt to

create the “pot,” and for some reason was abandoned in favor of the location of the completed “tree of life.” Perhaps the two sides of the trapezoid were too asymmetric. It appears that there was no attempt to polish out the trapezoid.

Photo 117 Soběslav 6695N with the date 1802 (or 1832) and scribed trapezoid

Another design engraved into the surface of the resonator is a jelen (elk). Hunting has a long tradition in Bohemia. Perhaps the owner of the bagpipe was representing his respect or association with wildlife. One piece of evidence that indicates 2910N and 6695N are related is the parallel lines that are marked in the surface of the brass. These could be a result of the resonator being rolled, or more likely, a result of the sheet brass manufacturing process. These lines were present, but not so noticeable on other examples.
Photo 118 The elk detail on Soběslav 6695N
Owner and Location: Department of the Blatské museum in Soběslav

Identification: 3907N 339/87

Photo 119 3907N 339/87

This bagpipe remnant includes a number of peculiarities not found on the majority of Blata bagpipes. The most apparent is that the leather bag is covered with hair. The chanter and drone stocks are decorated with tin or lead. This type of decoration can be found to some degree on Bohemian bagpipes thought to be from the 18th century, and various examples can be seen in the permanent bagpipe exhibit in Strakonice. A nicely molded resonator elbow appears to have been cast from lead or tin.

The chanters of the vast majority of Bohemian bagpipes have the standard configuration of six finger holes on the front, plus a thumb hole on the back. In this
instance, wax is still present, which was a way of tuning individual tones. When all of
the fingered tone holes are closed, the lowest tone hole produces an interval of an octave
and a fifth above the fundamental drone tone. When a staccato style is played, the effect
of a second drone is created. On some bagpipes, this hole has been completely filled in
with wax, indicating that this effect was not desired; but, in every case, some sort of
tuning device existed to tune the interval quickly. It is easy to see this tuning device,
presumably made of brass. A simple pattern is also engraved on the ring.

The most peculiar feature is another tone-hole that is drilled between what is
normally the lowest fingered hole and the hole that produces the octave and a fifth with
the drone. If this bagpipe was theoretically tuned in C major, this tone hole, certainly
meant to be covered by the small finger of the left hand, likely produced the note a¹. Not
only does this demonstrate that another note was sometimes played, but clearly indicates
that the bagpipe chanter was played with the right hand placed in a higher position than
the left. This is highly unusual, and has only been seen one other bagpipe, kept in the
Národopisné muzeum Plzeňska (Ethnography Museum of the Pilsen Region, Inventory
912). It is significant that the example in Pilsen, not included in this thesis,²⁴² has two
holes in this position, revealing the same practice that was common on recorders of the
Renaissance period, when the hand placement was not standardized. As with recorders,
the unused tone hole was filled with wax.

²⁴² The bagpipe in Pilsen was not included in this thesis as it is a bellows-blown model, and probably
do not originate from Blata, but from the Pilsen region.
Photo 120  Detail 3907N  339/87 showing the cast elbow, the turning ring, the additional tone hole, and wax remaining in the tone holes.
Owner and Location: Jihočeské muzeum v Českých Budějovicích (The South Bohemian Museum in České Budějovice). Currently in storage in Strakonice.

Identification: N/A

Photo 121 Chanter resonator with flower-shaped washer

This resonator, with a “swag” motif, is similar to, but not an exact match to Týn nad Vltavou 26-806 and 28-807. It appears to have been made by a maker other than any of the other bagpipes, but it is of high quality. Of particular interest is the flower-shaped washer that lies beneath the head of the rivet.
Owner and Location: Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz in Berlin (Inventory 4915).

Identification: 4915

Photo 122 Bohemian mouth-blown bagpipe in the Musikinstrumenten-Museum in Berlin (Inventory 4915).
The museum’s catalog sheets call this bagpipe a Dudelsack (Polnischer Bock). The description is as follows:

Ganze Länge de Melodiepfeife (ohne Schallstück) mit oberem und unterem Zapfen 229 Millimeter.
Durchmesser am oberem Zapfen (innen) 5,9 mm, die Bohrung verläuft auf einer Länge von 184 mm zylind., und erweitert sich dann bis zum Ende des unteren Zapfens auf einen Durchmesser von etwa 10,5 Millimeter.
Länge der Melodiepfeife mit Schallstück etwa 527 Millimeter.

On the reverse side of the photo, supplied by the museum, it is written, “Polnischer Bock / Böhmen / 18. Jahrhundert,” indicating that it is believed that the bagpipe came from Bohemia.

This bagpipe is particularly similar to 4256 in the Národní muzeum – Historické muzeum – Národopisné oddělení (National Museum, Ethnographical Division) in Prague with respect to the construction of the chanter resonator. Both the elbow and the decorated rim of the bell are very similar and probably by the same maker. The drone pipe has some characteristics, such as toothed rings, as seen in N5732.
**Owner and Location:** Jihočeské muzeum v Českých Budějovicích (The South Bohemian Museum in České Budějovice).

**Identification:** N5732

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**Photo 123 N5732** Drone pipe and blowstick. The drone pipe has an overall length of approximately 549mm. The ornamentation on the cylindrical parts appears to be tin or pewter. The elbow connecting the pipe to the resonator appears to be lead.

This incomplete bagpipe is a fine example of what probably represents an older tradition than many of the bagpipes found in Blata. What connects these artifacts to the other bagpipes is the resonator bell, indicating that the bagpipe perhaps passed through the same workshop as the others. Another possibility is that the resonator is from another bagpipe and was somehow mated to the drone at some later time, perhaps even within the museum, itself. This second argument may be stronger, since the resonator size is more consistent with those of chanter.

Certainly, the blowstick is one of the most elegant examples known. All of the materials – bone (or perhaps ivory), wood, and metal (certainly a material harder than lead, perhaps pewter) – work together to produce a pleasing result.
Photo 124  N5732  Handsome blowstick with overall length of approximately 182mm

Details of the drone pipe decoration include rings taking various forms. There are two thin narrow rings of rounded teeth. This is similar to what may be seen on NMM 2288. All of the rings add to the aesthetic of the drone pipe; in addition, these rings protect the drone from impact damage, as well as cracking, and seem to have done that.

Photo 125  N5732  Detail of drone pipe ornamentation

Ornamentation of this type may be found on other items in Bohemia, namely the roubík (dibble) that was used during harvest to help make bundles of small grain.
Owner and Location: National Music Museum, Vermillion, South Dakota, U.S.A.

Identification: NMM 2288

Photo 126  NMM 2288\textsuperscript{243}

\textsuperscript{243} Photo by Bill Willroth Sr.
This is the second of the two bagpipes that were donated to the National Music Museum by William E. Gribbon in 1977. The other is NMM 2289. This artifact has components from at least two different makers. A portion of the drone pipe and drone stock are decorated in a fashion similar to N5732 in České Budějovice.

![Photo 127 Blowstick stock of NMM 2288](image)

Athought not complete, this bagpipe remnant shows workmanship that cannot be matched exactly with another bagpipe. Therefore, it remains a valuable study object, representing an early Bohemian bagpipe.

A symbolic animal tail is a feature of mouth-blown bagpipes. NMM 2288 has one of the fullest tails. These tails are certainly not a needed for the operation of the bagpipe, but probably remain in honor of the tradition of making bags from the hides of goats.
Photo 128  Detail of the “tail” and the stitching NMM 2288$^{244}$

$^{244}$ Photo by Bill Willroth Sr.
**Owner and Location:** Muzeum Chodska Domažlice (The Chodsko Museum in Domažlice, Czech Republic).

**Identification:** N/A

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**Photo 129 Bagpipe from the village of Mažice**

Another unique find is this bagpipe that is said to be from the village of Mažice, which located in the heart of Blata. It appears to be a mouth-blown bagpipe, since a flexible blow tube still exists, consisting of alternating hard and soft segments. The first obvious feature that stands out is the attractive goat’s head. Goat’s heads were not found on any other mouth-blown bagpipes. It is not certain that the chanter belongs to the bagpipe, but it seemed to fit well.

An identification tag, still attached to the bagpipe, provides some information pertaining to the instrument’s provenance.
Photo 130 Identification tag written by Arnošt Kolář


Fragment / Blata bagpipe / mouth-blown / (from Mažice) / from the brewer J. Slavík / in Jindřichův Hradec) / (he acquired it in 1913). / March 23, 1945. Arnošt Kolář
Owner and Location: Department of the Blatské museum in Soběslav

Identification: 3905 337/87

Photo 131 Soběslav 3905 337/87

Two features are particular to what appears to be a drone resonator. First, the elbow that connects the resonator to the drone pipe is of an untypical construction. Second, the edges of the sheet brass are not secured by a lap seam with rivets, as in most cases, to create the cone-shaped resonator, but by a lock seam.

Photo 132 Soběslav 3905 337/87 with lock seam
Owner and Location: Department of the Blatské museum in Soběslav

Identification: 3908N 340/87

Soběslav 3908N 340/87 appears to be a drone resonator. The brass portion of the resonator is richly decorated.
**Owner and Location:** Department of the Blatské museum in Soběslav

**Identification:** 6696N

![Photo 135 Resonator, Soběslav 6696N](image)

This resonator, Soběslav 6696N, displays some interesting features. These include the cast elbow, the decorative washers under the rivet heads and the brass garland shirting the steel resonator. The most interesting and unique feature is the “fish scale” motif executed at the horn and metal connection point. In Blata and nearby areas, particularly around the city of Třeboň, carp farming on a large scale has been important activity since the end of the 16th century. A divider was used to create the “fish scale” motif as both points and arcs are visible.

It is possible that this is a chanter resonator belonging to Soběslav 6697/1N and 6697/2N, “long” bagpipe remnants, found at the end of this chapter. Since the chanter appears to be missing and the metal portions of the resonators are not matching, it is difficult to be sure if this is the case or not (see pages 253-254)
Herbert Grünwald, a musical instrument collector living near Munich, has a mouth-blown bagpipe that is very similar to examples like as Týn nad Vltavou 26-808. Because the bagpipe tradition was so strong in Blata, additional examples are likely to surface in the future.

The “Long” Bagpipes

Descriptions and comments about so-called “long” bagpipes follow. These are relatively massive bagpipes in comparison to the small bagpipes. Some of these bagpipes are directly related to the small bagpipes, appearing to have been made in the same workshop as the “short” bagpipes.

Among the earliest (1711) iconographical evidence for “long bagpipes” of Blata and South Bohemia may be found in Třeboň. It is a representation of a bagpiper on a
large map of Schwarzenberg estate. It clearly shows that the bagpipe was mouth-blown and the drone pipe resonator was fairly massive, conceivably made of brass and horn.

Figure 16 Detail of a map that in the Třeboň chateau that illustrates more than roads and rivers, but activities, as well, in the Schwarzenberg demesne (estate) by Max Stránský, 1711. A “long” bagpipe is illustrated. Photo by Irena Novotná.
The data for “long” bagpipe’ is organized in a similar fashion as those for the “short” bagpipes. Some of the “long” chanters differ from the “short,” as there are two holes in the dominant location. This is reflected in the table and graph that follow.

Table 3 “Long” bagpipe chanter data
Graph 2 “Long” bagpipe chanter dimensions

LONG BAGPIPES: Dimensions (mm)

CHANTERS

Prague
Národopisné
1514

Jindřich v
Hradec

BORE
Length

Identification:  Balfor 130 (Pitt Rivers Museum 1938.34.130)

Photo 137  Bohemian bagpipe in the Balfour Collection

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This bagpipe is from the Balfour Collection. It was not examined in person, but it appears to be a nice example of the “long” mouth-blown bagpipe used in Blata. In Anthony Baines’ Bagpipes, he writes that, “The bellows are missing.” This is an incorrect statement. This bagpipe never had bellows; it is a mouth-blown example. A possible reason for this mistake is that the blowstick does not appear to be complete. But, indeed, the rest of the blowstick does exist, misidentified as a “tone-cone.” According to Baines, this “tone-cone” is “a detachable brass cone which is intended to strengthen the reed’s vibration, very much as concertina soloists used to pack their reed-chambers.” In reality, however, this brass “tone-cone” is nothing more than the end of the blowstick. Baines then continues with a complicated and difficult to understand explanation of the “boxwood tuning peg” under hole VII, that adds little to an understanding of the instrument. Finally, the drone reed’s body or “holder” is later described as being made from ivory. According to Pavel Číp, the reeds’ bodies are customarily machined from more commonly available materials, such as bone.

246 Ibid.
247 Ibid.
Owner and Location: Jihočeské muzeum v Českých Budějovicích (The South Bohemian Museum of South Bohemia). Currently on display in Strakonice.

Identification: N/A

Photo 138 “Long” bagpipe that Arnošt Kolář believed was made in Roseč
This bagpipe is in Strakonice and is one of the few examples of the “long” bagpipe currently on display in the Czech Republic. The Museum’s information is reproduced here.

Fragm ent of wind bagpipes – Roseč near Jindřichův Hradec – half of 19th century. Low tuning. Blow-pipe is missing. Bourdon pipe decorated with brass fittings. Brass elbows of both amplifiers have interesting hardened endings by edging. Edgings of both elbows are different. Fine-tuning peg of the melody pipe is smartly adapted from a violin peg with a groove.

Gift from pastor and bagpiper Arnošt Kolář from Nová Včelnice (†1962) to museum in Č. Budějovice. He himself notes about the bagpipes: “It was made by Jos. Dvořák in Roseč, living in 1850. Č. Holas mentions him together with the maker from Lutová [Pyxa ?]. He knows 36 pieces of this production.

An interesting feature of this bagpipe is that the owner apparently used a modified violin peg as the tuning device to tune the octave and a fifth with the drone.
**Owner and Location:** Národní muzeum – Historické muzeum – Národopisné oddělení (National Museum Ethnographical Division), Letohrádek Kinských, Kinského zahrada 97, Praha 5.

**Identification:** 1514

*Photo 139 Overall view of 1514*
This is a very well preserved example of a “long” bagpipe and was one of the most impressive of all of bagpipes that were examined.

Photo 140  1514  Detail of chanter, elbow and resonator.

In photograph 129, one can clearly see the direct relationship that this has to instrument Balfour 140 (see page 232-233), namely, the reinforcement plate of the drone resonator has three holes drilled in it.

Photo 141  Detail of drone elbow of 1514
Owner and Location:  Muzeum Říčany

Identification:  N/A

Photo 142  Overall view of bagpipe in Muzeum Říčany
The “long” bagpipe in the museum in Říčany is a well-preserved example. The director of the museum, Jan Vít Trčka, is a bagpipe enthusiast. He discovered these bagpipes in 1992 and believes the chanter is tuned to C major.

Photo 143 Detail of chanter and resonator

The most interesting aspect of this bagpipe is the idioglot drone reed. It appears to be original and in a good state of preservation. The reed has a band of string bound around its midsection. It is assumed that this was used to help adjust the reed. Wax may also be seen and may have served to tune or otherwise stabilize the reed.

Photo 144 Idioglot drone reed believed to be original
Photo 145  Detail of drone pipe and resonator

Photo 146  Detail of drone resonator seam and drone pipe decoration
Photo 147  Repaired chanter reed with earlier reed tongue and string
**Owner and Location:** The Metropolitan Museum of Art, New York.

**Identification:** 89.4.2086

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**Photo 148 Metropolitan Museum of Art 89.4.2086**

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A “long” bagpipe, 89.4.2086, is part of the Crosby Brown Collection of Musical Instruments at the Metropolitan Museum of Art in New York. According to Laurence Libin,\textsuperscript{249} the bagpipe is from Germany and dates from the 18th century. However, the bagpipe certainly originates from South Bohemia and more likely dates from the first half of the 19th century. The checklist also indicates that the bellows are absent, but this bagpipe was not equipped with bellows. Perhaps the cataloger based this incorrect conclusion from Anthony Baines’ description of Balfour 130 (see pages 232-233), since the bagpipes are so similar.

The length of the chanter is given as 365mm.

**Owner and Location:** Muzeum Jindřichohradecká (Museum of the Jindřichův Hradec region), Jindřichův Hradec.

**Identification:** Collection

Josef Režný suggested a visit to the Muzeum Jindřichohradecká (Museum of the Jindřichův Hradec region) in the town of Jindřichův Hradec, as he had heard that there were bagpipes there, but had never had an opportunity to investigate the collection. The museum is housed in a Renaissance building that once was home to a Jesuit seminary.

This collection was a true find. The staff member responsible for the instruments is trained in another area and did not realize the richness of the collection. Parts of both “short” and “long” bagpipes were found there. There are components to at least four different “long” bagpipes in the collection. This is approximately a quarter of all of the “long” bagpipes that are known to the author. This speaks to the illusion that the bagpipes only belong in Strakonice or Domažlice. There was obviously a strong tradition in the entire Jindřichův Hradec region.
Photo 149  Bagpipe components at the Jindřichův Hradec Museum

The collection in Jindřichův Hradec provides an opportunity to compare components of “short” and “long” bagpipes, side by side. Some of them are certainly from the same workshop.
Photo 150  A side-by-side comparison that shows great similarity of design of the dronepipes from a “long” mouth-blown bagpipe and a “short” mouth-blown bagpipe, both at the Jindřichův Hradec Region Museum. The drone pipe on the left, inventory 26H, is 724cm long.

Identification: 4256
This bagpipe has many interesting features. What stands out the most are the resonators. Instead of being made solely of brass, the metal portions of the resonators are mostly made of sheet metal. The drone resonator’s brass trim is a match to the mouth-blown bagpipe in the collection of the Muzeum středního Pootaví Strakonice, although the balance of the two bagpipes’ characteristics are not so closely related. The brass trim of the chanter resonator is very interesting. It appears to be the work of the same workshop that made many of the bagpipes in Blata and South Bohemia. The most reasonable theory is that this bagpipe perhaps was repaired in that workshop.

Photo 152  Drone and chanter resonators of 4256
Photo 153 Detail of the chanter resonator that appears to have been repaired in the workshop that made the majority of surviving bagpipes in the Blata region.
**Owner and Location:** Muzeum Jindřichohradecka (Museum of the Jindřichův Hradec Region)

**Identification:** Linhardt

*Photo 154 Inscribed bagpipe resonator 1885 / Linhart / Antonín / Popelín*

Worthy of note is the discovery of a signed bagpipe resonator. Historical bagpipes in Blata that are signed by their makers are extremely rare, and bagpipes that are signed by or on behalf of their owner are rare, as well. The inscription on this resonator reads: 1885 / Linhart / Antonín / Popelín. The resonator belonged to a bagpipe that was once owned by Antonín Linhart of the village, Popelín. Popelín is approximately 18 km northeast of Jindřichův Hradec. This is outside the boundary of Blata, but is included here because such signatures are rare.
Owner and Location: Muzeum Chodska Domažlice (The Chodsko Museum in Domažlice, Czech Republic).

Identification: N/A

Photo 155 Incomplete bagpipe by And. Wolf
Very few historical bagpipes are signed by their makers. This bagpipe’s remnants has a very nice signature shield – And. Wolf / Neuhaus – which is located on the drone resonator. In the *New Langwill Index* Andreas Wolf (b. 1825) is listed as a maker of woodwinds and was productive from 1845 until the late 19th century.\textsuperscript{250} It is assumed that Arnošt Kolář, who was a promoter of both Chodsko and Blata folklore, donated this bagpipe to the museum in Domažlice. These remnants are expected to be transferred from Domažlice to the Muzeum středního Pootaví Strakonice in 2007.

Neuhaus is the German name for the town Jindřichův Hradec. It makes sense that this bagpipe, of the “long” variety, was made in this town, since it was a center for this type of bagpipe. Jindřichův Hradec had a significant German minority, and this bagpipe proves that there was German-Bohemian involvement in the bagpipe tradition near Blata.

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{signature_and_wolf_neuhaus}
\caption{Photo 156 Signature And. Wolf / Neuhaus}
\end{figure}

Owner and Location:  Department of the Blatské museum in Soběslav

Identification Number:  6697/1N and 6697/2N

Photo 157  Soběslav 6697/1N and 6697/2N
Soběslav 6697/1N (drone pipe, blowstick, chanter stock, and bag) and 6697/2N (drone resonator) are artifacts that show the skills of an artisan. The drone pipe and resonator are elegently made.

Photo 158  Drone detail 6697/1N

The bag shows three styles of repair. Some of the repairs are done in the same fashion as NMM 2289 (the bag material is gathered and tied). The second style is simply patching the damaged area as articles of clothing are patched. The third type of repair involves patching material being folded over a problem area and the edges then being sewn longitudinally.

Photo 159 Detail of Bag repairs 6697/1N
Chapter Eleven

The Construction of a New Blata Bagpipe

In the year 2004, Pavel Číp of Zubří, Czech Republic, was commissioned to make a mouth-blown bagpipe based on the type once played in Blata. Previously, Číp initially declined to make mouth-blown bagpipes primarily because of the maintenance problems that are incurred during the use of a mouth-blown bagpipe. One concern is that the life of cane reeds may be shortened considerably, if moistened and dried often. Currently, the fashion in Bohemia is to play bellows-blown bagpipes where the reed is allowed to stay dry during its lifetime, ensuring longevity. This was not of primary concern in the past, as each bagpiper is said to have known how to make their own reeds, but contemporary bagpipers in the Czech Republic do not make their own reeds. As a rule, they have one of the handful of bagpipe makers fashion new reeds for them.

The other concern with mouth-blown bagpipes is that as a dry reed is played its tuning changes with the introduction of moisture from the player’s breath and therefore takes some time to stabilize. This is not a problem with well-made, bellows-blown bagpipes, as they are stable and may be immediately played while remaining reasonably consistent.

In addition, there is the matter of the bagpipe’s bag and its maintenance. The bags of bellows-blown bagpipes have few problems, while mouth-blown bagpipes have issues that require more attention.

Číp eventually agreed, and somewhat surprisingly so, to construct a mouth-blown bagpipe based on the historical examples. It was decided that this bagpipe should be in d₂ (fundamental note of the chanter), as this is what Matěj Veselý, apparently the last
traditional bagpiper in Blata, is believed to have played. After a two-year wait, a new set of
mouth-blown bagpipes in D major was completed on the morning of September 7, 2006.

Číp is a self-taught bagpipe and historical instrument maker and an ardent gardener, who works with his two sons, Miroslav and Petr (Pavel Číp & Synové) to produce a variety of historical wind instruments. He is well known in Central Europe as a maker of bagpipes. The workshop is located near the edge of Zubří, a small town located in the Moravskoslezské Beskydy, a mountainous region similar to the Black Hills of South Dakota. The charming region where the Číps live is also known as Valašsko or Moravian Wallachia.

Číp is clearly a perfectionist, as can be ascertained not only from his output, but also from the condition of his workshop. The workshop consists of a ground level room where a large lathe, milling machine, and various other power tools are set up. Upstairs there are three rooms in which each of the craftsmen has his own tools and workspace. The elder son, Miroslav, concentrates on making student and professional level recorders, while Petr is very proficient at creating a type of fipple flute called the Gemshorn. These are crafted from cattle horns, primarily for the Austrian market. Pavel Číp works in the largest room, which is primarily dedicated to the construction of non-turned parts and the assembly, repair, and testing of bagpipes. Číp’s home is attached to the workshop area. In some ways, the atmosphere that this workshop creates may be very similar to the environment created by small musical instrument makers’ workshops of past centuries. This must be a rare situation in today’s western world; a master maker who has family members working with him. The whole family has their noon meal together, and this
seemingly affords them the best opportunity to discuss the issues concerning the small firm.

Číp is a great student of bagpipe construction and has measured and drawn specifications for a number of significant bagpipes. Based on historical examples, he first drew plans for the bagpipe.

![The plans for a new bagpipe](image)

**Photo 160  The plans for a new bagpipe**

This type, a mouth-blown bagpipe, apparently common in parts of South Bohemia in the middle of the 19th century, had not been played publicly in South Bohemia, probably since 1959 (at the last reported performance of Matěj Veselý at the Karel Weis Blata Day in Veselí nad Lužnice).253

One of the most important aspects of musical instrument making is the selection of high quality material from which the components are shaped or otherwise produced. In

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251 Photos 159, 161,162,170,173,174, and 183 by Miroslav Číp.
252 Vladimír Baier of Domažlice created a mouth-blown bagpipe in c’ and performed on it periodically.
253 Kaštánek, 249.
the production of this bagpipe, Číp chose to use pear wood instead of maple, which is commonly used in the manufacture of E-flat, bellows-blown bagpipes.

Photo 161 Outdoor drying shed of Pavel Číp and Sons
Bag Construction

The leather for the bag was purchased from a firm in Otrokovice, whose history is connected with the world famous Ba’a Company that at one time thrived in nearby Zlín. A piece of the leather was cut into the desired shape and then the edges were sewn together. A strip of leather prepared with the end cut in a fashion to create a “tail” was also prepared.

Photo 162 Cut out leather bag and reinforcement strip

With the rough side out, the leather was sewn together by a local saddle maker. The bag was not completely sewn shut, so that it could be turned inside out. Before this step was taken, knowing that the bag was to be exposed to a lot of moisture and saliva, the bag was impregnated with five coats of a solution of 80% glycerin and 20% bone glue.
Photo 163 The edges of leather are prepared to be sewn together

Photo 164 Here the side of the bag treated for airtightness and resistant to moisture and saliva is shown. The bag from NMM 2289 was then used to locate the holes for the chanter, drone, and blowstick stocks.
Photo 165  The bag is being turned from its manufactured state to its playing state.

Photo 166  Here the bag is being tested for leaks. It was found to be satisfactory.
Photo 167 The holes being laid out for various stocks. The bag from NMM 2289 was used as guide for hole placement.

Photo 168 A hole was prepared to receive a stock
Photo 169 The stock for the blowstick is installed

Photo 170 All of the stocks are tied in and the bag is tested again for airtightness. Wine corks from Moravian wine bottles are used as stoppers.
The Horn Resonators

Číp is quite proficient at making resonators for his standard models of Bohemian bagpipes. Since most of the mouth-blow bagpipes from Blata have a “string of pearls” design skirting the upper portion of the resonator, it was requested (really assumed) that these new bagpipes respect the tradition and therefore be included. Although Číp had experimented with this pattern in the past, it is much more work and more time consuming than his standard design. For this project, however, there were no other options, and Číp developed a straight-forward approach to do the ornamentation successfully.

Photo 171 Here the process is at about the midway point. The “pearls” locations were predetermined and scribed into the brass. These markings were later polished out.
Photo 172 On the left is the round-headed punch used to create the indentations. On the right is another punch that was used to give the “pearls” more definition.

Photo 173 In this photo the difference may be seen between those “pearls” that were given greater definition by the second punch than those that were not.
Photo 174  The edge of the brass sheet is now being rolled so that wire may be inserted into the formed channel after the sheet metal is fashioned into a cone shape. This, plus other grooves, significantly increases the strength and dexterity of the horn, as well as enhances the appearance.

Photo 175  The brass portions of the resonator bells and ferrules after their edges have been soldered together.
Photo 176 The stocks are glued in with Bison Tix (www.bison.nl) contact adhesive and then tied in as shown above using heavy, waxed string.

Photo 177 The opening where the chanter stock will later be tied in is being made the appropriate size. The opening had to be left larger than its finished size so that the bag could be turned outside out.
Photo 178  Next, the stitching was covered with a patch to insure a good seal and also to improve the appearance. On the exterior, sandpaper was used to roughen the surface and remove the finish so that the patch would adhere well. Again, contact cement was used.

Photo 179  Cork was applied to the blowstick and later the exterior was roughened (apparently in order to create a more airtight fit) with 180 grit, cloth-backed abrasive.
Photo 180  The blowstick valve that has already been cut out from a scrap of leather is being punched. The hole is created so that when the nail is driven the nail will not split the leather.

Photo 181  Contact cement is being applied to the blowstick in the area where the valve will be attached.
Photo 182  Here is the completed valve assembly. Vaseline is applied to the cork on the blowstick and on other pipes.

Photo 183  The tone holes are being drilled in the chanter. The bore of the chanter is 6.5mm.
Three reeds were made. The reed bodies were created from acrylic sticks. The acrylic was then cut and machined, and the face of the reed bodies were opened with a Swiss-made file. Two reed tongues were made from plastic clarinet reeds and the third from the material from which credit cards are made. This was done to avoid the problems associated with natural cane reeds. The reed made from the credit card material was not found to be satisfactory, however, and was replaced with a cane reed.

Číp makes his reeds so that they crow slightly above the highest pitch of the chanter. There are many variables in creating a reed for a new chanter model. In this case, the rate at which reeds for this bagpipe could be successfully made increased quickly. The third reed, made from cane, was much easier to create. Číp stated that the first reed took two days, the second two hours, and the third ten minutes.
The reed tongue of the drone and the chanter reeds are tied on to the reed body with string. Typically, one long strand of string is used to tie the tongue to the reed body and a number of wrappings of the string are used to tune the reed. In the construction of this mouth-blown bagpipe, Číp used two pieces of string, one brown and one red, on the chanter reed. The brown string was used to tie the tongue to reed body and the red string was used to tune the reed. There really is no difference in the two methods, except that with the second method adjustments can be made more quickly.

Old clarinet reeds are used to make cane bagpipe reeds. In the construction of this mouth-blown bagpipe, plastic clarinet reeds were tried and seemed to work. In either case, the preparation of the reed is similar. The material was sliced or cut from the stock to proper width and was reduced in thickness to .6 mm. The beating end was then thinned by scraping with a knife. This sometime produced waves in the surface and these were smoothed with sandpaper. The top edges of the reeds are also rounded with a knife or sandpaper.
Photo 185 The bagpipe’s chanter is being tested.

Photo 186 The chanter’s $b^2$ is being tuned by carefully removing some material from the opening of the hole.
Photo 187 The bagpipe is complete and being play tested.
Photo 188  Bagpipe played by František Kopšík with newly constructed “Blata” model constructed by Pavel Číp 2006.

Many more specifics about bagpipe construction many be found in chapters seven and eight of *Dudy v Čechách, na Moravě a ve Slezsku.*
Chapter Twelve

Selected Blata Folklore Individuals and Groups

Certainly bagpipes do not play as an important roles as they once did in Blata. Nevertheless, there are people that are attempting to preserve the celebratory spirit of their ancestors by presenting traditional customs and include bagpipes in their performances. Here follows an introduction to some of these individuals and groups.

The town of Ševětín, a name that is unique in the Czech Republic and whose first written mention dates from 1352, is the home of the Blaťáký soubor Ševětín (Blata Folklore Ensemble). Ševětín lies on what was one of the main routes from České Budějovice to Prague and was a well-known resting place for travelers.

![Photo 189 Blaťáký soubor Ševětín leading a parade in Ševětín, 2006](image)

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254 Photo by Marie Vondrášková, Dolní Bukovsko.
Today the group’s musical component consists of Petr Nováček, E-flat clarinet, Hartmanice; František Nováček, B-flat clarinet, Hartmanice; Miroslav Brož, violin, Drahotěšice; Ludmila Dolejší, violin, Týn nad Vltavou; Marie Vondrášková, violin and string-bass (substitute), Dolní Bukovsko; Marie Pilarčíková, violin, Dolní Bukovsko; Ivana Davidová, bagpipe, Dolní Bukovsko; Michael Cwach, bagpipe, Hodonice; and, Kateřina Nováčková, string-bass, Hartmanice. They are all under the direction of Petr Nováček. Today the group utilizes two bagpipers. A third bagpiper, Ondřej Švejda of Ševětín, is a young member of group who plays occasionally.

Photo 190 Blaťácký soubor Ševětín pose in Písek on the oldest bridge in Bohemia, 2006.\textsuperscript{255}

\textsuperscript{255} Photo by Marie Vondrášková, Dolní Bukovsko.
As is explained in the ensemble’s promotional literature, the group’s history reaches back into the middle of the 20th century, but the ensemble really became established in the last quarter of the century.

After the end of the Second World War, there was an active unit of the Sokol organization. Women in that time began to embroider the Blata folk costumes (kroje), and in 1947 the first “Old Czech Ball” was held. They danced both the Czech and Moravian Beseda. The ball was not held in 1948, however, and folklore activities stayed inactive until 1975. On January 25, 1975, another Old Czech Ball was held, this time sponsored by the local beekeepers organization. Twelve couples danced in costumes to the Bohemian National Dance, Beseda. Due to the interest created by this event, the Blata Folklore Ensemble was founded in the autumn of 1975. There were 51 members, and the group’s first leader was Josef Kožíšek (1921-1987). The dancers were led by Václav Valeš (1910-1991), and the singers were directed by František Sláma (1905-1996) from Hosín. The first rehearsals were held in Kožíšek’s workshop. At first they performed and danced to a type of button accordion then popular among Czech’s, called the heligonka, whose basses sound similar to the helicon. In 1976, the musical section of the group was created by and under the direction of František Havlíček, a bagpiper from Nová Bystřice (1921-1997).

It was Havlíček who consulted with the Amati company to create the Amati bagpipes that were produced in the 1950s in the town of Sedlčany. Amati was a government-controlled conglomeration that was formed primarily from the former,  

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256 The Sokol group was founded in 1862 by Miroslav Tyrš and Jindřich Fügner. Sokol is the Czech word for falcon, and these nationalistic gymnastic groups were eventually organized on national and international levels.

privately owned Sudeten German factories in Kraslice (Grazlitz). This was the only time in which one could find factory-made bagpipes in music stores in Czechoslovakia.  

Often, during the group’s early years, they used three musicians: Horník, violin; František Havlíček, bagpipes; and, Josef Kožíšek, heligonka. Full instrumentation of the group was two clarinets, two violins, bagpipe, heligonka, and cello. The cello was quickly replaced by string bass.

Photo 191 Left to right, the bagpipers František Havlíček (Nová Bystřice) and Antonín Hejda (Ševětín)  

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258 Interview with Miroslav Stecher, director of the group Úsvit, September 10, 2003, in České Budějovice  
259 Photo courtesy of Zdeněk Švejda and Marie Švejdovalová, Ševětín.
At first the group performed in national costumes, *kroje*, that were borrowed from the older residents all of Blata. Later, costumes were bought through the help of the county of České Budějovice.

In 1977, Josef Kojan became the director of the group. In 1989, he and some of the members left to form a similar ensemble, Javor. Since then, Blaťácký soubor Ševětín has been directed by Marie Švejdová. The sponsor of this new Blata Folklore Ensemble is the Village of Ševětín, and it provides space in the village’s culture center for rehearsals, performances, storage, and the purchase of new *kroje*.

Since its foundation, the Blata Folklore Ensemble has worked with the Hervíř couple from Tábor, František Fučík from Lišov, and Marie Uhlíková – Oberfalcerová and her husband, Karel Oberfalcer.

The regional cultural office in České Budějovice has organized various seminars, where the group worked with experts such as Zorka Soukupová, Josef Režný, Eva and Radomil Rejšek, and František Bonuš.

After 1989, a number of members graduated from the two-year folk dance courses given by the couple, Rejšek, that were sponsored by Folklorní sdružení české republiky (Folklore Alliance of the Czech Republic) of which the Blata Folklore Ensemble is a member. The Blata Folklore Ensemble is also a member of the Jihočeské folklorní sdružení (South Bohemian Folklore Alliance). At this time, three generations of dancers and musicians work together in the Blata Folklore Ensemble. The group is directed by Marie Švejdová and Jitka Zemenová. The organizational director is Petr Pokorný. The group now has about 35-40 members.
Photo 192  Blaťácký soubor Ševětíns with the bagpiper Vojtěch Dvořák

The ensemble has performed at regional and national festivals and has been guest at international festivals in Germany, Switzerland, Italy, Austria, Croatia, and Poland. They also perform from time to time for tourists from Holland, Belgium, Japan, and America, as well as for senior citizens of the region. In Ševětíns, they keep the old traditions such as masopust (carnival), dožínky (harvest festival of thanksgiving), and vánoční koledování (Christmas carolling) in the church.

The group has had a number of bagpipers. The first was František Havlíček of Nová Bystřice (1921-1997), who later lived in Neplachov. His family came from the village of Dráchov near Soběslav. Other bagpipers were Antonín Hejda from České

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260 Photo courtesy of Zdeněk Švejda and Marie Švejdová, Ševětíns.
261 In Karel Weis’s series of songs a Havlíček from Drahov contributed the song “Já sem plavec od vody” Volume 10, No. 14, p. 25; “Když sem já byla holka malička...” Volume 10, No. 33, p. 65; “Šafáři, rychtáři...” Volume 10, No. 36.b), p. 71; “Už je malička chvilčička...” Volume 10, No. 44, p. 85-56; “Kerak pak já zapomenu...” Volume 10, No. 46, p. 91. There is a possibility that both Havlíčeks could come from the same family.
Budějovice, Josef Kojan from Ševětín, Vojtěch Dvořák from Kolný 5 (who later moved to America), Ludmila Pincová from Ševětín, and František Soucha from Třeboň.

**Photo 193 Left to right – Petr Nováček, Josef Vaníček, Marie Vondrášková, Ludmila Pincová, Michal Liška.**

Javor is the Czech word for maple and is the name of another Blata folklore group. It is based in the town of Lomnice nad Lužnicí that lies roughly 8 kilometers to the northwest of Třeboň. The group was founded on January 3, 1990, just days after the end of the Velvet Revolution in Czechoslovakia. A number of dancers and musicians decided to leave the Blaťácký soubor Ševětín and form their own group. The timing of the split was apparently not completely accidental, since it was based on political views and affiliations.

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262 Photo courtesy of Zdeněk Švejda and Marie Švejdová, Ševětín.
Javor had its first performance in the village of Bečice and since that time has performed often in both domestic and international festivals. Today they have 25 members from the age 15 and up. It is the custom of contemporary folklore groups to have prepared programs, each having a theme that demonstrates various dances and customs. Javor’s repertoire includes Máje, Hospoda, Jarmark, Koštětová, Báby, U těch našich dvířek, Doudlebské kolo, and Vánoční koledy.

The musicians in Javor include Františík Krátký, clarinet; Martin Šeda, clarinet; Ivan Fabián, bagpipe; Jaromír Fríd, string bass; Marie Havelková, violin; Marcela Božovská, violin; and, Hana Havlíčková, violin. It appears that Fabián is playing on a bagpipe made by Lubomír Jungbauer of Stod. At some period after 1995, Josef Vaníček played on the bagpipes.

Another South Bohemian folklore group based in České Budějovice that includes Blata songs and traditions is Úsvit. It is certainly one of the oldest of the South Bohemian folklore groups, as it was founded in 1954. For a good portion of the group’s existence the bagpiper, Miroslav Stecher, has been directing the musical contingent and is very visible.

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Photo 194  Bagpiper Miroslav Stecher playing on a bagpipe made by František Havlíček\textsuperscript{264}

Photo 195  In an informal setting, members of Úsvit play bagpipes, \textit{vozemboch}, string bass, and accordion in Český Krumlov, October 2006\textsuperscript{265}

\textsuperscript{264} Photo courtesy of Michael Vereno, Salzburg, Austria.
\textsuperscript{265} Photo courtesy of Michael Vereno, Salzburg, Austria.
Vojtěch Trubač is a bagpiper that is still active in the Soběslav. He lives in the village of Klenovice. He can be seen in the photo below with the group Jitra based in Soběslav in a typical folklore stage presentation.

Photo 196 Bagpiper Vojtěch Trubač of Klenovice can be seen on the left.  

Another bagpiper that may be seen in “Jižní Čechy,”267 a documentary showing Bohemia folk dance is Jiří Blažek (b. 1923). He currently lives in Sezimovo Ústí and still may be seen doing charming presentations about bagpipes.

To those that have a basic knowledge of the subject of folklore clothing, the costumes in Blata are distinctive and are easily distinguished from other regions of Bohemia. Although in the past these national costumes, kroje, were not a necessity for a

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266 Photo courtesy of Zdeněk Švejda and Marie Švejdová, Ševětín.  
267 Jižní Čechy, Ústav lidové kultury in Strážnice, 1996. VHS.
bagpipe or folklore performance, today it is seems to be a requirement. Below shows a group from Jindřichův Hradec dressed in Blata kroje.

Photo 197 Group from Jindřichův Hradec wearing Blata costumes.

Without any doubt, folklore groups in and near Blata have a purpose. They honor their ancestors’ traditions by presenting folkloric performances. Since it is impossible to recreate exactly how people lived and celebrated, folklore is a necessary substitute. The Blata folklore groups have help preserved the identity of Blata and are expected to continue to do so.

Langhammerová, České lidové kroje, Plate 69.
Chapter Thirteen

Selected Songs of Blata

Blata’s songs were primarily preserved by Čeněk Holas (České národní písně a tance) and Karel Weis (Český jih a Šumava v písní). Understandably, songs often sung in Blata do not differ from songs sung in other parts of Bohemia. What follows are six Bohemian folk songs. All but one, “Máš, máš, máš sedláče,” which comes from the nearby Prácheň region, is known to have been collected in Blata or very near its border. They were chosen to give a sample of Bohemian songs, providing a variety of meter and subject matter. Each of the melodies is arranged, by the author, for E-flat clarinet, violin, and the typical bellows-driven bagpipe in E-flat common in today’s Bohemia. They are not edited to dictate a prescribed performance. Only the basic notation is provided. These arrangements are meant to demonstrate the basic structure upon which the music is intended to be improvised. This means that experimentation with trills, mordents, and other appropriate ornamentation is encouraged.

The Czech texts are included and comments about each song are made.

“V Dunajicích je nouze” “There is Deprivation in Dunajice”

The song, “V Dunajicích je nouze,” was collected by Karel Weis (1862-1944) in the village of Dunajice (today Dunajovice), approximately 6 km northwest of Třeboň. Bagpipers are known to have lived there. It is recorded that bagpipers named Franta and František Vochozka, known as Dolejšek, were from Dunajovice (Appendix 1). Matěj Tvaroh (1850-1922), a bagpiper from Dunajovice since 1878, worked in Milevsko and played on the square in Milevsko on the declaration of the establishment of
Czechoslovakia. František Tvaroh was also a bagpiper. The violinist, Mácha, and clarinetist Vojtěch Tvaroh were all from Dunajice (Appendix 3).

“V Dunajicích je nouze” was the only manuscript of Karel Weis’s work that was available in the Blatské muzeum ve Veselí nad Lužnicí (Blata Museum in Veselí nad Lužnicí). Fortunately, however, this document is sufficient to demonstrate a few things. The tune is melodic and the historical matter of the text is worthy of note.

Photo 198 Manuscript of Karel Weis V Dunajicích je nouze housed in the Blata Museum in Veselí.

—perhaps this was Václav Mácha who sang the song to Weis. Karel Weis, Český jih a Šumava v písní, Volume 4, 41.
The song was published in Weis' fourth volume of Český jih a Šumava v lidové písni (South Bohemia and Šumava in Folk Song). In its published form, the song has had measures added, the melody was changed slightly in one measure, and the song has been given a piano accompaniment. When this song was first sung to Weis in the 1890s, he was not aware of the story on which it is based other than what the text suggests: a poor French soldier was killed in Dunajice. He had nothing but a Rosary. Those who killed the Frenchman were questioned and set free at the court in Třeboň based on the lack of evidence.

Photo 199 According to the present mayor of Dunajovice, the murder of the French soldier took place near here.

As is the case with much of Europe, there are probably few regions that have not seen foreign armies march across or fight on its territory. In Bohemia and neighboring regions, crusades were fought against the Hussite “heretics” during in the Middle Ages,
the Swedish army came to “defend” the Protestant cause in the 17th century, and Napoleon won a decisive victory over the Austrians and Russians near the Moravian village of Austerlitz (Slavkov) on December 2, 1805. The subject of the song, “V Dunajicích je nouze,” came from this last campaign. Weis later found out the story behind the text of this song from the archivist, Hadač, in the Schwarzenberg’s archive in Třeboň in 1926.270

The song is based on the unfortunate story of a French soldier:

On January 19, 1805 a young, sick, French musketeer walked from Lomnice nad Lužnicí to the house of Matěj Lašťovka in Dunajice. Since the Frenchman could only moan and his hands were somehow bound they could not communicate with each other. Lašťovka sent for a Nečas, who spent many years in the military and knew a little French and German. The French soldier asked that he be taken to Lišov, where all of the French stragglers were to be gathered. Nečas gave a farmer, Josef Fíček, one gulden to take the soldier on his wagon. Fíček did not take the soldier by the usual route, but to the Slověnice forest. There, four men, Antonín Dolejšek,271 58 year old farmer from house #39, who was built like a mountain; Josef Fix, 27 year old weaver of stocky build; Ondřej Nečas, 38 year old retired veteran; and day laborer and farmhand Fíček, with a large red mark under his left eye, met as they previously agreed. They took the poor soul off the wagon and clubbed him to death in the most inhuman manner. When Fíček saw this sight, he cracked his whip and left.

In the court of law, all of the defendants, especially Nečas, impudently denied the charges. Eventually they confessed. Dolejšek, who was the main murder instigator, tried to justify the murder since he suffered under the French and Bavarians. Then, however, he confessed that he did not know the soldier and also that the soldier never hurt him. The thugs divided the loot amongst themselves; clothes, boots, a large silver watch and 36 Kreuzer. Nečas stabbed the Frenchman with the Frenchman’s own bayonet. Fix sold the watch in České Budějovice for 10 gulden and 40 kreuzer.

The Třeboň high court sent the defendants to the regional court in České Budějovice, escorted by the court’s musketeer Severin Fix. After some more investigation, including searching the thugs’ houses, items belonging to the French soldier were found. On the September 23, the accused were found not guilty based on the lack of evidence that the killing was intentional. They, however, were forced to pay all of the court expenses. The appellate court in Prague upheld this ruling on October 6, 1806. So, with this unjust judgment the murdering robbers were

270 Ibid., 41.
271 It is interesting to note that one of the bagpipers form Dunajovice, František Vochozka, was also known as Dolejšek. He perhaps lived on a Dolejšek farm and was named after the farm.
released with impunity. The courts had struggled from the beginning to cover up the situation that came to light when Fíček and Nečas scolded the murderers and thieves in public and Matěj Marek, the mayor of Dunajice, reported it in Třebon.

This injustice was probably based on the Austrian prejudice claiming that the victim was actually their enemy, even though the peace treaty (Treaty of Pressburg) between Emperor Francis II and Napoleon was signed on December 26, 1805. The announcement that the peace treaty was signed did not reach the Třebon region until March 15, 1806, although it had taken effect on February 1, 1806. This could be considered as extenuating circumstances, but not in the case of murdering thieves. The name of the unlucky Frenchman will remain unknown forever. He rests in peace at the new cemetery (1806) in Slovínice.\textsuperscript{272}

Based on this event, a song survives to this day. What follows is written notation and a suggestion for the performance of the song. First, a verse may be sung in unison with or without bagpipe playing the “druhý hlas” or “second voice.” Regardless, this would be by the instrumental trio of E-flat clarinet, violin, and bagpipe, allowing the participants to dance. In turn the second verse would be sung and the song would continue in that fashion, alternating between verse and “variation.”

\footnote{\textsuperscript{272} Karel Weis, \textit{Český jih a Šumava v písni}, Volume 4, 41.}


Here follows the instrumental section of “V Du-na-ji-cích je nouze”:

Na třeboňském panství

“Na třeboňském panství,” was chosen for four reasons. First, it compliments “V Dunajicích je nouze” as it is another song whose text concerns the consequences of war and lends significant understanding to a Bohemian family’s predicament during a period of Austrian conscription. Second, it is known to have been sung in the village of
Komárov, perhaps the best known of the Blata villages. Third, it seems to be unknown among modern day folklorists and deserves to be heard. Last, it lends itself well to bagpipe, clarinet, and violin trio.

“Na třeboňském panství” was found in one of the most respected collections of folk songs, České národní písně a tance by Čeněk Holas. The text concerns two brothers who live in the Třeboň region. They receive notice that they must go away to Hradec. Of course, the mother finds this news difficult and faints seven times. Both young men beg their mother to pay the exemption from the military, but she has only enough money to pay for one of the two children. This she apparently does. The unlucky brother must go, as the mother, the saved brother, and friends are sobbing.

Na třeboňském panství

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273 Čeněk Holas, České národní písně a tance, part III, song 221a, 149-150.
274 Most of the folklorists in the region believe this refers to nearby Jindřichův Hradec. This is very probable, but there is also a chance that it refers to Hradec Králové (Königgratz), near which a large battle between the Prussians and Austrians took place in July 1866. According to one website [http://www.austro-hungarian-army.co.uk/loc1866.htm](http://www.austro-hungarian-army.co.uk/loc1866.htm), accessed March 22, 2007, Jindřichův Hradec (Neuhaus) was indeed a peacetime garrison and recruiting station for the Austrian army before the mobilization in 1866.
Na třeboňském panství

I
Na třeboňském panství
Byli jsou dva bratří
[přišlo na ně psaní,]
[oba je odvedli.]

II
Ta jejich matička,
Jak to uslyšela,
[než do Hradce došla,]
[sedumkrát omdlela.]

III
Má zlatá matičko,
Prosím vás pro Boha:
[vyplaťte mě z vojny,]
[vyplaťte nás oba.]

IV
Oba dva nemůžu,
Jednomu pomůžu,
[ubozí sirotci,]
[kerak vám pomůžu.]

V
Žádný tak neplakal
jako má matička,
[dyž jest mě viděla]
[sedat na koníčka.]

VI
Žádný tak neplakal
jako můj bratřiček,
[dyž pode mnou hřejtal]
[můj vraný koníček.]

Na třeboňském panství
The song, “Kolem do kolečka,” appears in the collection, *Bechyňské písně* (Songs of Bechyně), by V. J. Novotný. The character of the song is not typical. It has constant eighth notes and a non-typical melodic contour for a Bohemian folk song. The song affords a good opportunity to discuss the flexibility of word choice in the lyrics of Bohemian folk songs. The first verse includes the words, *hodonické pole*, meaning “the fields of Hodonice.” Hodonice is a village near the town of Bechyně. Folk songs did not go unchanged, place names can be changed, and even entire verses can be discarded or created. Phrases, such as “hodonické pole,” may easily be substituted for others like “hartmanické pole” for the village of Hartmanice or whatever else might suit the singers’ taste in another village.

Although not mentioned in the Novotný publication, there is little doubt that this song was likely collected in the pub in Hodonice, as described in another source.

In the small pub “U Lendrů” in Bechyně sat Rudolf Burian, a tenor in the National Theater, with some friends. At a different table sat an old retired farmer, Jan Matyáš, from Hodonice who was singing softly. This caught the attention of Burian so that he went to find V. J. Novotný, first violinist of the National Theater. They invited Matyáš to their table and he sang songs one after another, while Novotný notated the melodies and Burian wrote the lyrics. On the invitation of Matyáš they made their way to the village pub in Hodonice, approximately a 4 km walk. In the pub they were joined by Josef
Dlouhý, the mayor of the village, Jan Hruška, J. Pítra and others. Here they sang one new song after another which Burian and Novotný immediately wrote down.275

Kolem do kolečka

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275 Arnošt Chleborad, Popis okresu bechyňského (Bechyně: Nákladem Okresní záložny hospodářské v Bechyni, 1928), 229-230.
Kolem do kolečka
Já mám malovaný vejce

“Já mám malovaný vejce” is a standard in Czech folklore. The arrangement is included to provide a contrasting version to what is often heard. This arrangement is based on the recorded performance of František Kopšík. The feature of this example is the dotted-eighth – sixteenth rhythm that was prevalent in Kopšík’s variations, but is very rarely heard in today’s folklore performances.

Worthy of note, as well, and especially evident on the recordings of František Kopšík is that he audibly stamps his foot to the strong beats of the music. In the songs that are in three, including “Já mám malovaný vejce”, he stamps his foot on the strong beats, 1 and 3. This practice disappeared, as it probably was not necessary with the later introduction of other instruments, such as the string bass, that provides a strong rhythmic foundation.

One can find supporting evidence of this practice by looking elsewhere, other than the recording or written documents. Nativity scenes (betlémy) can be found throughout Czech lands and very often musicians, including bagpipers, figure prominently.276 The stamping of the foot seems to have been routine practice and is corroborated with a figure of a bagpiper as part of an exhibit displaying the world’s largest mechanical nativity scene, built by Tomáš Krýza (active, ca. 1850-1918). This betlém is located in Jindřichův Hradec (Neuhaus) at the Muzeum Jindřichohradecka (Museum Jindřichův Hradec). The bagpiper is seated and has a large, mouth-blown bagpipe, exactly the type that one would expect to find in the Jindřichův Hradec region. As the nativity scene is operated, the bagpiper stomps his foot on the ground.

276 Vladimír Vaclík, Encyklopedie betlému (Ústí nad Orlicí: Oftis, 1999), 54-59.
Photo 200 Violinist and Bagpiper by Tomáš Krýza. A detail from the betlém located in Jindřichův Hradec (Neuhaus) at the Muzeum Jindřichohradecka (Museum Jindřichův Hradec).277

This transcription of Kopšík’s variation on “Já mám malovaný vejce” is by the folklorist, Zdeněk Bláha, from the 1909 recordings (edited by Michael Cwach). Bláha told the author that it took six months to transcribe all of Kopšík’s recordings.

277 Photo courtesy of Alexandra Zvonařová, museum staff member and president of the South-Bohemian Crèche Society.
Já mám malovaný vejce/Já mám malovanou vestu

1. Já mám malovanou vestu, vestu, vestičku,
   Já mám malovanou vestu, vestičku mám: 
   [já mám malovanou, ona malovanou;] 
   to je malovaná vesta, vesta, vestička, 
   to je malovaná vesta, vestička má.

2. Já mám malovanou postel, postel, postýlku
   etc. 278

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278 Čenek Holas, České národní písně a tance, part III, song 207, 138; The song is cited as being from the village of Cep located to the south of Třeboň.
Já mám malovaný vejce/Já mám malovanou vestu
Já mám malovaný vejce/Já mám malovanou vestu

(2)
Já mám malovaný vejce/Já mám malovanou vestu

(3)
Hulán

Hulán (Uhlan in German) means “lancer.” These were a type of cavalry soldiers that used the lance as their primary weapon.

Hulán

Among the many dances in Bohemia there was also a dance named the hulán. 279 A fine watercolor painting by Petr Maixner shows a bagpiper playing for a couple dancing the hulán.

Email from Alice Janotová to the author, November 26, 2006. Alice Janotová described the hulán thus: I mean the step which I would call “poskočný krok hulánový”. One “poskočný krok” = you skip twice on one foot (or I would say the second skip is rather “pohup”, bounce). You change legs all the time (2 skips on the left foot, 2 skips on the right foot), in the case of Hulán each skip on  1. The hulánový poskočný krok, or you can say just hulánový poskok, has something special – instead of the second skip, you move the foot forward, it’s a horizontal movement, no bouncing up and down, the axis of body stays a little backward, just the foot moves along the floor forward. You can sometimes even hear shuffling noise. The movements are quite “prudký, ostrý” meaning quick or sharp like actions of soldiers.

If the couple was dancing hulán in 2/4, they were usually standing on the circle next to each other holding their “inside” hands (boy – right hand, girl – left), a boy skipped on the left foot first, girl opposite, they were almost back to each other, their joined arms went forward. Then boy skipped on his right foot, girl opposite, they got almost face to each other, arms were back. (= 1 bar). They repeated this (= 2nd bar). Next 2 bars no holding of hands, both were turning on their own using the poskočný krok, boy to the left (one quarter = 180° turn), girl the same step but to the right, both still moving forward on the circle. They could repeat these 4 bars.

279 Email from Alice Janotová to the author, November 26, 2006. Alice Janotová described the hulán thus: I mean the step which I would call “poskočný krok hulánový”. One “poskočný krok” = you skip twice on one foot (or I would say the second skip is rather “pohup”, bounce). You change legs all the time (2 skips on the left foot, 2 skips on the right foot), in the case of Hulán each skip on  1. The hulánový poskočný krok, or you can say just hulánový poskok, has something special – instead of the second skip, you move the foot forward, it’s a horizontal movement, no bouncing up and down, the axis of body stays a little backward, just the foot moves along the floor forward. You can sometimes even hear shuffling noise. The movements are quite “prudký, ostrý” meaning quick or sharp like actions of soldiers.

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Figure 17 Watercolor “Tanec hulán,” by Petr Maixner (1831-1884) \(^{280}\)

\(^{280}\) Čeněk Zíbrt, *Jak se kdy v Čechách tancovalo*, 353.
Hulán

(3)
Hulán

(5)
Conclusion

Clearly, mouth-blown bagpipes were, at one time, common in Blata, a region in South Bohemia named for its soil type. The social importance of this instrument, based on narratives, is beginning to be understood. These instruments were well made and were a significant musical thread in the tapestry of life in Blata. The strength of the tradition is supported by the fact that at least two bagpipers immigrated with their instruments to the United States from Blata in the 19th century.

Based on the surviving bagpipes, both “short” and “long” types, it is clear that the majority came from one or two workshops. They exhibit a high degree of workmanship and can be found in private hands and in museums, primarily in South and West Bohemia, as well as in other European countries and in North America. It is probable that the bellows-blown bagpipe – already gaining popularity in the middle of the 19th century in parts of South and West Bohemia – was not given the opportunity to replace the mouth-blown version used in Blata. The decline of the mouth-blown bagpipes in Blata, as well as its sole use with the violin, was caused by the growing popularity of the dechovka (wind band) movement. Although there is evidence that suggests that these genres existed for some time side-by-side and even mixed together on occasion, the decline took place before the bellows-driven bagpipes from further west had a chance to gain a foothold. Other reasons for the bellows-driven bagpipe not becoming popular in the 19th century, as it had in other parts of Bohemia where mouth-blown bagpipes also previously existed, might simply be that the village musicians in Blata – having their own identity and perhaps somewhat parochial, as well – had one or two excellent workshops making bagpipes and were already content with what they had.
Although this thesis may be the only work, certainly in the English language, that has focused on the topic of bagpipes in Blata, it is surely not the final word, since more bagpipes and evidence of their use will be found. There is still much more work that needs to be done with this topic, and conceivably this thesis will provide a basis for further study.
Appendix 1

List of South Bohemia Bagpipers Compiled by Jaroslav Markl\textsuperscript{281}

Bárt a – undertaker, Nedvědice by Soběslav
Baur Jan, aka. Plener – (died around 1900) He was a steward of large farm called Nový Češtín by Klatovy.
Bi ca – Chlum by Týn nad Vltavou
 Bílek, cottager – Paseky by Písek. His wife Holasová, who was a singer, also played the bagpipe.
Bosák Antonín – (1800-1867), Políkno by Jindřichův Hradec
Brabenec – Dubová by Vyhnance
Brandt František (Born 1859) and his brother Antonín – Pečetín by Klatovy. Their father, grandfather and great-grandfather played the bagpipes.
Budík Matouš, aka. Uher – wheelgreaser, Žíč (now Žíteč) by Třeboň.
Calta Martin, aka. Maršál or Maršalek – Břílice by Třeboň and son Jiří
Cepák Jan – Žíč (now Žíteč) by Třeboň.
Cícha – Nedvědice by Soběslav
Černý – Kojákovice by Třeboň.
Čupta, shepherd – Radostice by Borovany
Drbal František – Bohutín by Černovice
Faľ Jakub – Mladošovice by Třeboň
Fixa – Kralošice by Tábor
Formánek Josef and son, Jaroslav (died 1934) – Strakonice
Franta (?) – Dunajice (Dunajovice) by Lišov
Franta (?) – Mladošovice by Třeboň
Frojda – Hluboká by Borovany
Hána Vojtěch – Kramolín by Borovany
Hajíček Jakub, aka. Kráva – (1826-1884), rural gamekeeper, Krávovna by Mláka
Hajíček, aka. Kráva – father of the previously mentioned
Horný – Třeboň
Horějš – Zálší by Soběslav
Hrubec Jan – (died in 1912), blacksmith, Jetice by Milevsko
Hřib – Kojákovice by Třeboň
Chalupa – Skalice by Soběslav
Chvátal Matěj – Břílice by Třeboň
Jakub (?), aka. Kuba – Řípec by Veselí nad Lužnicí
Janek – Dírná by Soběslav
Janoušek – Velhartice by Sušice
Jirsa, grandfather, father and son – Německá Olešná
Jordák, Jarošov – Jindřichův Hradec
Jouza or Kuba (?) – Čeraz by Soběslav
Kalaš – Mokré by Soběslav

\textsuperscript{281} Markl, Dudy a dudáci - O jihočeských písních a lidové hudbě, 23-27.
Kániš, aka. Veselý or Mandálek – Mišek by Jindřichův Hradec
Kohout Matěj – Jílovice by Borovany
Konrád – (1871-193?), Lutová by Třeboň
Kopačka Kašpar – Jílovice by Borovany
Kopriva – Kostelní Radouň by Jindřichův Hradec
Kopšík František – (1822-1915), Klenovice by Soběslav
Korbela František – (born 1854), Schwarzbach, Vitorazsko
Kos – municipal policeman, office worker/messenger, Lutová by Třeboň
Košťal – Kloub by Vodňany
Kryzan – (born 1888), Bezděkov
Kuželka – Straž by Sušice
Kync – Kolínce by Sušice
Laburda Jan, aka. Janek – (perhaps 1815-1900), Dírná by Soběslav
Macháček – Vestec by Votice
Malkovský – grandfather, father and son, Strakonice
Maroušek Vojtěch – (1840-1922), Hranice in region Doudleby
Mastnej Kuba (?)– Okrouhlá Radouň by Jindřichův Hradec
Mašek – Ostružno by Nezdice
Matásek – Modleovice by Strakonice
Matěj (?)– Hluboká nad Vltavou
Matějká František – Vícetín by Žírovnice
Mazák Matouš – (perhaps 1800-1850) and son Matěj, Kolomazné Rejty in region Doudleby
Mikyška Jan – (*1875) Žíč (now Žíteč) by Třeboň
Mikeš, blacksmith – Březina by Votice
Milosta (Milota) František – Albrechtice by Týn nad Vltavou
Muk – Třebejice by Tábor
Navara – Stríbrnice by Třeboň
Novák Martin, aka. Kmotřík – Nohoránky by Nezdice
Novák Václav, aka. Vůjtík – Lukoviště by Klatovy
Novotný – Vlastiboř by Soběslav
Pacák, Lhúta – Klatovy
Pauler Rudolf – (died after 1900), Strakonice
Pávek František – Žíč (now Žíteč) by Třeboň
Pelegrineli Jan – (1841 – 193?), Vítín by Ševětín
Picha Jakub – Doňov
Piskora František – (born 1868), Lžín by Soběslav and Německá Olešná
Pixa Matěj – (1820), Lutová by Chlumec in the Třeboň region. He made bagpipes and his ancestors were bagpipers.
Počepický Ondřej – (died 1783), village shepherd, Branná and Kojákovice by Třeboň
Popelka Jan – (1881-1915) and son Tomáš, Žíšov by Veselí nad Lužnicí
Pospíchal Jan – (born 1843), Nový Mních by Deštná
Procházka – Tálín by Protivín
Přehorov – (SE of Soběslav)
Princ – Kardašova Řečice
Průša – Týn nad Vltavou. Lived in the second half of the 18th century
Racocha – Dobršín by Sušice
Řehák – Svinky and Komárov by Soběslav
Slavíček Josef – Strakonice
Šmrž Jíří and son Jan – Olšany and Strmilov by Jindřichův Hradec
Statečný – Lžín by Dírná in the Soběslav region
Studihrach (Studihrad) – Suchonice (Tuchonice) by Týn nad Vltavou
Šobr – (died 1911), Věštín by Sušice. Made bagpipes
Šachl František, aka. Vosyka – (died in 1892) Lužnice
Šalka Matěj – cottager, Selibov by Písek. Played for the coronation festival in Prague in 1836
Šamaček Matěj, aka Pántlička – Dynín by Ševětín. Played at the Národní výstava česká (Czech Ethnographic Exhibition) in 1895. Karel Weis visited him and was his source for a number of songs.
Šebesta Jakub – Suchdol nad Lužnicí
Šedivý Josef – (born 1902), České Budějovice
Šílený Tomáš – Mladošovice and Stará Hlíná in the Třeboň region
Špíneček Josef – Slabčice by Písek. Made bagpipes.
Tejzar František – (born 1789), cottager, Novosedly by Těboř. Played for the coronation festival in Prague in 1836.
Tejzar Jan, aka. Kadlec – grandson? of the above, Novosedly by Třeboň
Tesař František – Lužnice
Tomáš – Plavsko by Stráž nad Nežárkou
Ťupa or Tomšák – Smoleč by Písek
Tvaroh Matěj – (1850-1922), Dunajice (Dunajovice) by Lišov
Tvaroh – (born 1860), Lužnice
Valeš František – Sedlíkovice by Stěkeň in the Strakonice region.
Vaňásek – herdsman, Horní Radouň by Jindřichův Hradec
Vašta František, son Jan and grandson Matěj. Also his uncle. All from Klenovice by Soběslav
Váša Josef, aka. Kubín – cottager, Pístina by Stráž nad Nežárkou
Vávra Jan – Žíč (now Žíteč) by Třeboň
Vavruška – Kloub by Vodňany
Vavřínek – Jílovice by Borovany
Veselka – Dobešice by Písek
Veselý, Martin and son Matěj – (born 1880), blacksmith, Přešov by Soběslav
Vitoušek Václav – (1836-1909), Hladná by Albrechtice and Týn nad Vltavou
Vlach – Nítovice by Kardašova Řečice
Vochozka, aka. Dolejšík – Dunajice (Dunajovice) by Lišov
Vondráček Dominik – shoe repairer, Strunkovice. From the year 1796 played in the Písek regiment.
Zahradník Josef – Příbraz by Stráž nad Nežárkou
Zahradník – Lužnice
Zavadil Josef – (1818-1898), Leskovec by Nová Cerekev (Leskovice)
Zvenovec aka. Vosyka – Lužnice
Žahour – Mníšek by Jindřichův Hradec
Appendix 2

List of Bagpipers in Blata

Compiled for Michael Cwach by Josef Režný, Strakonice, August 2, 2006

Bárta – Undertaker, Nedvědice by Soběslav
Barták – played in Temelín
Brt Bartoloměj – from Rybova Lhota by Soběslav č 12/17. born 8.23.1819
Cícha – Nedvědice by Soběslav
Fixa (or Fix) – Krátošice
Chalupa – Skalnice, contemporary of Kopšík
Chýna Jan – Borkovice, active around the year 1850. Remnants of his bagpipe are in the museum in Domažlice.
Jouza – bagpiper in Čeraz by Vesce. They called him “Jouza”. Active perhaps in the first half of the 19th century.
Kalaš – Mokrá by Vesce. Born in the first part of the 19th century. A contemporary of Kopšík
Kubů – bagpiper in Čeraz by Vesce
Kubů Josef – Dráchov
Macháček – Vesce by Soběslav. Born in the first part of the 19th century.
Mazáč Matěj – from Soběslav. These bagpipes, dated 1832, are in the Ethnographic Museum in Prague. Inventory #52.129
Pistora František – Born in 1868 in Lžín by Soběslav
Popelka Jan – Žíšov house #19 by Veselí nad Lužnicí. Perhaps lived from 1831-1915 and was the last of the line of the Popelka family.
Řehák – born in Svinky perhaps in the first half of the 19th century. He later lived in Komárov by Veselí (Komárov is closer to Soběslav than to Veselí). He was a contemporary of Kopšík.
Statečný – Lžín by Dírná He was born perhaps in the middle of the 19th century.
Vašta František – Klenovice by Soběslav. He was born about 1820 and was about two years older than Kopšík, who taught him how to play the bagpipes.
Veselý Matěj – Přehořov by Soběslav. He was born in 1881 and died in about 1962.
Unknown – There was one good bagpiper in Trubačová Lhota by Lžín at the beginning of the 19th century.
Appendix 3

Bagpipers from the Třeboň Region (Blata) by Čeněk Holas


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Map 3  Distribution of Bagpipers based on the three previous lists with the addition of Jan Pešek of Libín.
Appendix 4

The Short-necked Violin

“A short bagpipe needs a short violin and clarinet.”\(^{283}\) This characterization came from the reputedly excellent bagpiper, Jan Pospíchal, who played the so-called long bagpipe. Born in 1843 in Radouň near Jindřichův Hradec, he later lived in Nový Mnich by Deštná. With that statement, a short discussion about an ambiguous topic – the short-necked violin (krátkokrké housle) or the more simply and more often used term in Czech, krátké housle (short violin) – is warranted. Other names for this instrument include zkrácené housle (shortened violin) and dudácké housle (bagpipe violin).\(^{284}\) In German, the instrument was given many names: Kurzhalsgeige, Kurzgeige, Purgeige, Heulgeige, Geighal, Pfiffgeige, Kwitschgeige, Schirrggeige, Knirpsgeige, Dudelsackgeige, Sockgeige, Kohrgeige, and Bockgeige.\(^{285}\) Such instruments were also used in Austria, where they were called Heohgeign or in high German, Hochgeige – high violin. “Our instruments are produced by shortening the neck of a normal violin, which surely was also common in earlier times.”\(^{286}\)

Many notions involving the use of short-necked violins are in doubt. First, very few direct references are made to this instrument in the literature; and, when they do occur, they provide little detail. Second, as of this writing, no photographs have been discovered of the instrument being played that date from the time of its use. As for the remaining iconographical material that shows bagpipes and violins in Bohemia, it is unclear whether a short-necked violin is really in use or not. Third, there are relatively

\(^{283}\) Čeněk Holas, Zprávy, 49.
\(^{284}\) Ludvik Kunz, Die Volksmusikinstrumente der Tschechoslowakei Teil 1 (Leipzig: VEB Deutscher Verlag für Musik Leipzig, 1974), 84.
\(^{285}\) Pavel Kurfüst, Hudební nástroje (Prague: Togga, spol. s.r.o., 2002), 513.
\(^{286}\) Email from Michael Vereno to the author, November 28, 2006.
few of these instruments in existence, which may indicate that their use was not widespread or that their use ceased long ago.

Pavel Kurfüst, author of *Die Kurzhalsgeige; Eine instrumentenkundliche und bautechnische Studie* (1980) and one of central Europe’s most respected scholars concerning the history of musical instruments, collected information about this anomalous violin. He wrote that twenty-two of them were known to exist in museums in the Czech Republic and outside its borders. ²⁸⁷ At least one and perhaps a few more of these violins also survive in private hands. Twelve of them are documented in Daniela Urbancová’s *Egerländer Volksmusikanten mit Dudelsack und Kurzhalsgeige*,²⁸⁸ including one that can be seen in the Rožmberk house in Soběslav (Inventory number S-70/70 or 4201N).²⁸⁹

Photo 201. Side view of Soběslav short-necked violin 4210N

²⁸⁹ Other short-necked violins that are not included in Urbancová’s work and may or may not be a part of Kurfürst’s figures are two short-necked violins in the collection of the Sokolov museum (these violins as well as the bagpipes were formerly located in the Loket castle) LO-7748, LO-7743, and one in the private collection of Herbert Grünwald of Gärching, Bavaria, Germany.
Photo 202 Front view of Soběslav short-necked violin 4210N

Photo 203 Scroll of Soběslav short-necked violin 4210N
A second short-necked violin that was very likely used in Blata or the Jindřichův Hradec area is part of the Jihočeské muzeum’s collection (České Budějovice) and is currently on display in Strakonice. Both of these instruments have repair labels that indicate that František Havlíček of Nová Bystřice worked on them.  

Original instruments that certainly date from the 19th century are said to have come from Western and Middle Bohemia (the regions of Pilsen and Veselí nad Lužnicí), but this statement is probably based on the locations where the violins survived more than any real evidence that they were actually produced there.

Arian Sheets, Curator of Stringed Instruments at the National Music Museum, Vermillion, South Dakota, while concurring with the proposed date, suggests that one of these violins, referred to above as perhaps being from the Veselí nad Lužnicí region, Soběslav 4201N, was made in the style of the Vogtland/Egerland (Chebsko) school. This area encompasses the towns of Schönbach (now Luby), Graslitz (now Kraslice), Klingenthal, Markneukirchen, and other nearby villages on the border of Bohemia and Saxony.

A particularly interesting example exists in the Viadrina Museum in Frankfurt am Oder. Other than the interesting sound holes, ending in points and not eyes on the bottom, it also carries a label by the maker, Friederich Diener, of Graslitz (Kraslice).

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290 František Havlíček was very involved with Blata folklore and was the consultant to the Amati firm while they produced bagpipes.
who, according to Karel Jalovec, lived from 1791 until sometime after 1850 and was “the ablest violin-maker of the clan.”

There are a number of tuning possibilities for the short-necked violin. Most likely they were tuned in the way that was most useful for the musicians. At this time, the following tunings have been proposed: b-flat – f\(^{1}\) – c\(^{2}\) – g\(^{2}\), b – f-sharp\(^{1}\) – c-sharp\(^{1}\) – g-sharp\(^{1}\),\(^{294}\) and c\(^{1}\) – g\(^{1}\) – d\(^{2}\) – a\(^{2}\).\(^{295}\)

Short-necked violins were likely replaced by less expensive, factory-produced violins. These violins then had their strings tied down on a sort of secondary nut that resulted in a string length similar to those of the short-necked violin.

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\(^{293}\) Jalovec, 32.
\(^{294}\) Urbancová, 66.
\(^{295}\) This tuning is written on a display placard in the bagpipe exhibit at the Muzeum středního Pootaví Strakonice. This exhibit was prepared by Tomáš Spurný and Irena Veselá (Novotná).
Appendix 5

The dudey of Michael Praetorius

A seemingly non-typical bagpipe for Bohemia is an artifact in the Soběslav Museum’s collection (inventory #4825N). This is one of only two bagpipes that have been found in Bohemia that are very similar to the dudey (#9), as illustrated and described by Michael Praetorius in his treatise, Syntagma Musicum 2, De Organographia (Wolfenbüttel, 1619), plates issued separately as Theatrum Instrumentorum (1620), as having three drones tuned in e-flat, b-flat and e-flat\(^1\). The second example is from the Czech Republic’s National Museum’s Ethnographical Division (inventory #1503).

Figure 18 Michael Praetorius’ illustration of bagpipes, including the dudey (#9) and Grosser Bock (#6).\(^{296}\)

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\(^{296}\) The Grosser Bock is a predecessor of today’s Bohemian bagpipe, and appears similar to the “long” bagpipe of Blata.
Although there is no reason why these bagpipes could not have originated in Bohemia, there is not enough information to make any definite statements about their origin or use. They are included here because there is the possibility that bagpipes of this type were used in Blata, since one of them was found in the Blata museum in Soběslav. Realistically, however, it is impossible to confirm where they were used or their origin:

These bagpipes were originally known as moldánky. In European iconography, the earliest illustrations of similar types occur in the 16th century. However, the works of the 17th-century Flemish masters are the first sources to provide realistic pictures. Michael Praetorius called the instrument dudey, akin to term dudei or dudeya from the vocabulary of the Polabic Slavs of the Wendland in the region of Hannover. From the 18th century to the beginning of the 19th century, an instrument of this type called Dreibrümmchen (three-sound, Sorbic: měchawka) was known in the Lower Lausitz region. Towards the end of the 18th century, small three-drone bagpipes are shown on painted peasant furniture in Upper Austria and even somewhat earlier on Gmunden Fayence ceramics.\(^{297}\)

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\(^{297}\) Režný, 5000 let s dudami, 223.
Both of these bagpipes are on display in the permanent bagpipe exhibit in the Strakonice castle. Režný describes these two bagpipes:

Two examples of mouth-blown three drone bagpipes have been preserved in Czech museums. These probably date back to the 18th century. The chanters are 149 and 187 mm long, respectively. The three drone pipes of different lengths and pitches have a common stock with three bores. It is remarkable that the chanter of one of these instruments plays an a to a major scale with the drones presumably set to e-a-e¹ or a-e¹-a¹, while the other instrument plays a minor scale ranging from a¹ to a² with the drones probably set to e-a-c¹. With the drones shut down, this instrument could have been played in a minor as well as in C major. All of the pipes are fitted with single reeds and do not have any resonators.

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297 Soběslav museum 4825N appears, along with other bagpipes, to have been on exhibit ca. 1900 in an exhibit in the regional museum in Tábor. The photograph is part of the collection of the Šechtl & Voseček Museum of Photography, U Lípy House, Mikuláše z Husí Square, Filipovská 72, Tábor, http://sechtl-vosecek.ucw.cz/en/cml/desky/deska6980.html, accessed Monday, April 02, 2007.

299 149 = Soběslav; 187 = Prague.

300 Režný, 5000 let s dudami. 223.
Appendix 6

Antonín Bosák – The Bagpiper from Políkensko


By Jaroslav Tejčka (Written according to commentary and description by an eyewitness, my dear father)

Translated by Marcela Doubková – Geospatial Analyst at the Geographic Information Science Center of Excellence (GIScCE), Brookings, South Dakota.

Description of a South Bohemian village in the mid-19th century.

A bagpiper, Antonín Bosák, and his large family lived for many years in Políkno, a village by the town of Jindřichův Hradec. Like his father, Antonín also was a very handy mason, although his main passion was music. He was an amazing bagpiper; there was no better around. Until the last eye witness died – sixty years after Bosák’s death – people used to talk about this extraordinary bagpiper with admiration, and they surrounded his character with many legends, some of which touched upon the supernatural. It was said that his bagpipes played on their own. When he took them outside and hung them on a nail, they would return to the group on their own and play themselves.

Bosák’s musical talents were not only valued by the average person, but also by the village teachers. In those times, teachers were considered more musicians than educators of youth in literature, and they admired and complimented Bosák’s extraordinary artistry even 25-30 years after his death. I became convinced of his prestige during my student years in the 1890s from eyewitnesses while visiting the well-known pilgrimage fair in Políkno.
Bosák played virtuoso renditions of thousands of famous folk songs. He could also sing and accompany any unknown song that was presented to him. People often came up with purposely complicated melodies, but none of those ever brought embarrassment to Bosák.

In those days, people sang a lot and musicians accompanied them during every dance. Two or three boys always stood up in front of the musicians and started to sing one of their favorite songs. Musicians would join in immediately and accompany them throughout the song. While singing and playing, all of them emptied one beer after another. When the song was finished, each singer threw the musicians a silver dvacetnik. If only one singer sang, he tossed them one zlatý (florin).

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301 From 1750-1857, three dvacetníky was equal to two zlaté or one tolar. From 1857-1892, five dvacetníků was equal to one zlatý or tolar.
After a short pause, other boys sang, and others again after them. Sometimes, the musicians earned more by this so called “co-play,” than by their prearranged wages. Therefore, they never forgot to make sure that there would be time for “co-play.”

The leader of the group was Bosák. The first violin was very nicely played by his oldest son, Josef, while the second violin was played by his second son, Matěj. Kašpar Vondras pískal (whistled) on the clarinet. Bosák invited one more clarinet player from Polště, a nearby village, if the band needed to be more full and louder.

Later, Bosák improved his band by sending his son, Matěj, to Jindřichův Hradec to learn how to play the bombardon, while his other son, Peter, learned how to play the basshorn. Thus, the whole band was one family. One teacher from Políkno, Fr. Podležák, occasionally played with them. He was a good person and a great musician.

Dances were held in Políkno only during the obžínky or obžínky (harvest festival), two days during posvícení (church fair), and the last three days of the masopust (carnival). Only rarely were there dances after the Tři králové (Three Kings) or the Feast of Epiphany or during Provodné neděli that falls on the first Sunday after Easter. There was no entrance fee; the young guys gathered the fee for the musicians from the people in the audience. Only on carnival night, during the so called “indulgence” or later “buy-out,” were the musicians paid by the girls.

In earlier years, on carnival Monday the men used to go from house to house in the village accompanied by the musicians and children. The girls danced in front of the musicians and asked the farmers for gifts. They often got a bag of rye from the farmer and a bundle of flax from his wife. The boys danced with the housewife, and the farmers had to pay a little cash to buy back their daughters. After the parade went through the
whole village, they headed back to the tavern. All the collected things, including the cash collected by the girls, were used to pay the musicians. If this wasn’t enough, the young men paid the rest. In most cases, however, there was an abundance of money that was drunk up by everyone.

In later times, Monday’s excesses were no more, and the main activities of carnival took place on Tuesday afternoon. Every woman dancer dressed up as well as she could. In the middle of the dance floor there was a table with a bottle of red wine on it. A few of the more serious young men sat at the table. They would pour drinks for the female dancers, dance with each of them for a while, and then accompany them back to the table. Then, the girls were asked to “ransom themselves.” Some of the girls put on the table what they planned to offer, keeping back small amounts of money in case they would be asked for more. Others would offer everything, begging the boys to let them go, because they didn’t have anything left. The young men knew the financial situation of each girl’s family well; thus, they did not push hard for something else. Dealing with daughters of the rich and selfish farmers took more time. All this money was gathered and used to pay the musicians. The surplus, as usual, was drunk away.

Bosák was the life of every dance. Not only due to his amazing playing, but also his great sense of humor. He did not miss any chance to do any type of joke. His sons and members of the band joined in, as well. Thus, people never got bored at Bosák’s dances.

Weddings were the most important events for Bosák. He was the most famous matchmaker around. In contrast to others, he did not pair brides to grooms, he only
sermonized during their courtings. There was no other person around who could do this better.

He used to talk strictly and poignantly. He used to decorate his speech by spicy jokes when appropriate. His speeches were never the same, he always prepared the talk so that it would fit that person appropriately.

Almost a hundred years ago, in the Macek house, in Políkno there used to be a hard working, studious, reliable maid. She was an orphan and did not have any close relatives. One fellow fell in love with her and married her soon after. The farmer arranged a wedding for her. In place of her parents, they gave her a dowry and blessed her marriage. This offered Bosák a great opportunity to present his recitation skills. During his speech, he talked so emotionally about the good hearts, about the generosity of the bride’s providers, and about the bride’s difficult fate, that the guests, children, and others that came to gape, wept.

At a large wedding, something similar happened at the empress Caroline II’s wedding. During Bosák’s speech, a feeble voice sounded suddenly from the corner of the room where the bride stood. When he looked to that corner, he saw that the bride was blushing. He immediately understood how embarrassing this must have been for the bride and said, “You, impertinent girl, be silent, you don’t have any reason to talk now.” And he calmly continued with his speech.

The bride was extremely grateful that he took all the fault of this embarrassing moment on himself; her father even gave a bag of rye to Bosák.

Bosák and all the other musicians would be the groom’s guests during the weddings. The groom was the one who paid the musicians for playing and sermonizing.
The wedding guests were invited separately from the groom’s and bride’s sides. It was apparent that they agreed on the names in advance, so that the biggest enemies would not meet. There used to be four to eight pairs of bridesmaids and groomsmen. The groomsmen were invited by the groom, while the bridesmaids were invited by the bride. They always tried to match them up so that those who had some affection for each other were together. Each bridesmaid gave a bouquet of flowers and a rosemary switch, decorated with red and white ribbons, to her partner.

A breakfast was held in the groom’s house for guests and musicians. Then the speeches followed. The grooms’ parents sat on a bench at the front of the room; the groom stood in front of them. The matchmaker then followed with his speech:

“Praise the Lord, Jesus Christ! My dearest friends and guests! I don’t think I have to explain why we are all gathered here today in this house. Its already known that this virtuous and charitable son of these supportive and thoughtful parents decided to change his single walk of life in order to marry his bride with the help of God and with the will of his parents. Thus, he welcomes you respectfully to this today’s event and he asks you to accompany him to the place where he will call on his bride.

“My dear groom, it is unavoidable, I must tell you, out of Christian love, some sincere words. Your dear father and mother who conceived you, and stayed awake by your cradle for many nights; these are your own parents, who cared for all their children with a lot of effort, but mostly for you; they are offering you all the devotion and the farm into your hands. How will you reciprocate all this generosity? The best way is to appreciate their care, as you always did, to love them, as you always did, to listen to their
advice, to attend to them, to provide them kindly with all the necessary support till they’re old, and to undergo patiently all their fragility.

“Also, you should always be a dear brother for all your siblings and you should always allow them free access to this house as they always had. If your future wife would ever hesitate in the latter, you should provide her with a good example and make sure that she will act according to your will!

Dear parents, your child is kneeling in front of you and is giving you much thanks for his upbringing; for all the care. He is asking you to forgive him, in case he would make you angry; he promises to gratify you a thousand times with all his rewards until your death and is asking for your blessing.”

Then, the parents would put their hands on their son’s head and bless him with the sign of the cross. With the musicians in the lead, the groom and his guests would go to the bride’s house. The young men would sing and discharge their guns. Meanwhile, the bride’s guests had their breakfast. The bride, together with the bridesmaids and some other women, was locked up in bride’s room. When the groom’s delegation got to the bride’s house, the matchmaker would proclaim:

“Praise the Lord, Jesus Christ! My dearest friends, please don’t take it wrongly that we came to your house as such a sizeable assembly without even asking. The reason that brought us here is this: I am sure you know that I like to wander around, and this again happened today. While wandering through various landscapes, I came to a town that had a nobleman’s palace with a beautiful garden. The nobleman was just entering the gardens and expressing his high satisfaction with the orderly garden to the gardener. He also said: ‘If you find such a flower, which is not yet in these gardens and I will like it, I will give
you all the power above this garden.’ The gardener bowed and promised to do so. When he got to the first crossing outside the gardens, he did not know which way to choose. Thus, he asked me if I could help him; and he promised me a reward, if I did so. So, here we are, together with musicians who helped pass the time away on our long journey, and with others of the nobleman’s household, in order expertly to nurse this flower, the most precious treasure. I hope that this flower is here among you, and I am asking for permission to painstakingly look everywhere for it.”

Then the groom started the search for her. When he knocked on the door of the room with the bride, it took some time until the door opened. When he found the bride, he took her hand and accompanied her to the main room where the other guests were gathered. The bride would weep and the bridesmaids would sing:

“Děkuji vám, má matička,
děkuji vám nastokrát,
že jste vy mne z mala vychovala
a já musím pryč od vás.”

“Thank you, my dear mother,
Thank you a hundred times,
That you brought me up since my childhood
And now I have to leave you.”

This song would be repeated many times also with other verses, most of them expressing thanks to her father. When the matchmaker brought the bride in front of her parents, who were sitting on the bench at the front of the room, he would continue with his speech:

“My dearest! I found a blooming flower and I hope that both the gardener and the nobleman will be satisfied with my choice and honor me with a great reward. They must pay me before I will release her. Thus, Mister Gardener, reach for the silver. If you
don’t have silver, then grab a bag full of cash, you will not loose! My dear friend! We should reveal the truth! My dearest friends and guests, this gardener is the groom and the flower is his bride; they both welcome you and wish that you will have a great time during today’s feast and they both ask you to accompany them to the tabernacle and remember them by the Lord’s prayer during the highest sacrifice of the Mass.

“My dear groom, I am bringing you valuable gifts from your bride. These things have a double meaning: the meaning of purity and value and the meaning of humbleness and patience. This garland symbolizes the crown of regents, the rosemary symbolizes the staff of Saint Joseph; also, the garland symbolizes the crown of Jesus, the flower symbolizes God’s staff, and the scarf symbolizes the kerchief of St. Veronica that she offered to wipe the forehead of Jesus. Keep these things to remind you of this day, to remind you that today you left your freedom and many wassails behind. If you sometimes find grief, as often happens in the marriage, please support each other with the help of God.”

“My dear bride, your thoughtful parents are sitting here and watching you with their pounding hearts. They took care of you carefully; therefore, it’s necessary to thank them for your bringing up before you approach the altar. My dearest parents! Your daughter and her fiancé are on their knees in front of you. Your daughter asks for your forgiveness if she ever upset you, and also asks for the blessing of her mother and father for her and her fiancé, which should protect them against every fall and accompany them throughout their lives.” If one or even both of the parents were not alive, nearest relatives would take their place.
After the speech, everybody would get in line and walk towards the parish church in Roseč. This procession took a good hour. After the wedding and Holy Mass, they didn’t return immediately home but went to the tavern in Roseč. Here they would sing, dance, and drink. The young men, especially, often did not want to dance and drink, so the older guests had to compel them so that they would be prepared for the walk back.\textsuperscript{302}

Older men did not join the procession. Instead, they stayed in the local tavern, played cards, and drank in honor of the wedding. The young mens’ responsibility was to make sure that the guests were never thirsty, while walking to Roseč. Each of them carried a bottle of alcohol, from which he, the bridesmaids, and other guests occasionally drank. By the time they reached Roseč, the bottles were empty; they filled them up again for the return journey.

On their way, the young men sang and discharged their guns and the small band almost never stopped playing.

When the procession returned from Roseč, all the guests went to the bride’s house and sat at the tables. The size of the wedding was measured by the amount of tables. A wedding that occupied three tables (40 to 50 people) was considered small, four tables or five tables was a mid-sized wedding, and a wedding with six or seven tables was considered a large wedding. The bride and the groom sat in the corner of the room under the paintings, while young men, bridesmaids, and the musicians were sitting at another table. Before the meal started, the matchmaker prayed a particular prayer and all the guests prayed aloud with him. If they started the meal in the evening and the Ave-bell rang during the meal, the guests would stop eating and the matchmaker would lead the

\textsuperscript{302} Perhaps this is an illustration of Bohemian humor. Some of the slightly older guests apparently introduced younger men into the culture and “prepared” them by making sure they were slightly drunk and danced out before setting off to Polično.
prayer, *Anděl Páně* (Angelus). After the meal, all the guests went to the tavern; here, they sang, danced, and played until Wednesday morning. The young men and jolly guests sometimes persisted even longer, with only short naps.

In the early 50’s [1850s] some inventive person came up with a smart idea to do a *hody* (simple fest) on Wednesday mornings. This had not been part of the wedding before. The young men would come to every household of each of the women who took part in the wedding and ask her for a hen, saying that they would kill it on their own, if she didn’t give it to them. The housewife would not hesitate, and would give them a hen that did not weigh too much. The maids would pluck, scald, and gut the collected hens, and the tavern owner’s wife would prepare a nice supper. This meal concluded the whole wedding.

Bosák and his sons, loaded with sweets, leftovers and other gifts from the wedding, did not return from the wedding normally until Thursday. According to his notes he had played and spoken at more than 700 weddings. His wedding region ranged from Políkno to Stráž and Nežákou and west across Blata to Veselí nad Lužnicí. With his bagpipes and jovial humour, he spread festivity, laughter, and a good mood to all these places. František Kopšík, from the Soběslav vicinity, a bagpiper twenty-four years his junior, used to meet Bosák on weddings in the Blata villages in Veselsko and tried to challenge Bosák’s playing. This bagpiper (Kopšík), the last of them in Blata, died in 1912 at the age of almost ninety years; his likeness is dressed in a *kroj* (national costume) that he embroidered himself, and his bagpipes are in Soběslav’s museum.

Even during the hard times of *robota* (required labor), with the most perverse, absolutist laws, established to complete the Czech enslavement, our unpretentious nation
could find enjoyment. The healthy heart of our nation sustained the people facing oppression and slipped away from the despotic, aristocratic, and church tyranny, while preserving the language, soil, and all the national houses and lands. The dragons of Marie Theresa, Emperor Joseph II, Metternich, and their helpers kept open their German mouths to obtain all of these.

With respect to all those immortal awakeners, the nationalist priests and teachers are a tribute to the stubborn, healthy heart of the nation that faced the terrible cloud of German darkness until the days when more light shown. Those who kept the old traditions and customs always had a Czech song on their lips and Czech music in their hearts. It would not have been possible without music and singing.

In Políkno there were also many Czechs, stubborn and unpretentious farmers and cottagers. For example, my ancestors, Šimon and Josef Tejčka, who bravely stood up against the lord’s will and violence and were sentenced and imprisoned as rebels in Jindřichův Hradec and in the county office in Tábor. But, they stood unbroken, just like other rural people.

A hundred years ago, the Políkno bagpiper also contributed his part to this characteristic life and to the national stubbornness in Jindřichův Hradec, South Bohemia. In the 1850s and 60s many eye witnesses – who are not alive anymore – remembered him for a long time and could attest to this. I would like to cite an unpretentious note from 1846 from the memorial book made by Antonín Březina, a merited teacher from Stříbro: “Jan Šveiner, the priest from Lutová (a writer), and I were very happy and we were dancing at the wedding of Jan Mačka and the widow Říha while the bagpipes and skřípky
(fiddle) played. We stayed together till one in the morning. The priest’s maid was there too. That was a great feast and it was memorable.”

In 1848, Bosák and his band celebrated the end of robota, when the breeze of freedom blew into Vienna and Metternich had to flee to England. In April, after the “people’s freedom” announcement, enormous crowds of people from all the small neighboring villages with the magistrate in the lead approached the castle’s landlord, V. Bartůněk, and asked him to release the degrading tools that he used during robota to punish people. They found all the tools and burnt those together with the book of punishments on a bonfire in the first courtyard of the Jindřichův Hradec castle in front of all the office holders and some of the last musketeers.

Before they set the fire, the oldest magistrate from Roseč asked all the people, and especially the youth, to remember that day, when the terrible enslavement was destroyed and removed for good. Then, singing and celebrating started, as all the farmers walked or rode their horses through the town dressed in their colourful kroje (national costumes).

Two bands were playing folk songs and marches at the front of the procession. Bosák’s bagpipe band was also there. That’s how the rural people buried robota.

Antonín Bosák was born on May 9, 1800, in Polště #8, to his father, Martin, a farmer from Polště #8, and to his mother, Kateřina, the daughter of Matěj Pávek, a farmer from the Třeboň’s union. When he was young he used to work as a mason in the summer, and helped the rangers to feed the wildlife in winter. During that time, he lived in Políkno #31; here, on May 11, 1830, he married Anežka, the daughter of Jakub Placera, cottager in Políkno #33, and Kateřina, the daughter of Michal Steinhauser from Políkno.
While Bosák attended to his music, his wife farmed both her own property and a few rented patches of ground and took care of the cow. He always made many jokes. He could make you laugh and cry, based on what was needed. He also could tell many interesting stories; sometimes the audience preferred to listen more to him than to the music. He had five sons and three daughters. Josef and Kašpar were skilled masons, Matěj and Petr were roofers, Jan was a servant (he did not have too much talent, nor did Anna). All the sons (except Jan) were really talented and excellent musicians. Maria, one of the three daughters, married somebody with the name, Suda. Johana and Anna stayed single and they died when they were old in Políkno. So did Jan.

Bosák’s wife died on February 20, 1861, and was buried in Roseč. Bosák, Políkno’s bagpiper and widower at that time, died from pneumonia on January 27, 1867, in Políkno # 34 (in the town’s poorhouse). The famous bagpipe band and all the old folk traditions and customs typical for the weddings and dances in the Jindřichův Hradec’s region died with him.

Fate blew away the whole famous Bosák’s band, his sons spread all over. The good musicians went to other parts of the world; Jan and Kašpar went to Vienna, Matěj the roofer settled in Chlum by Třeboň, where he died as the last of Bosák’s sons; Petr froze somewhere near Pná.

Antonín Bosák, the bagpiper from Políkno who used to brighten up people from this region more than 100 years ago, has dreamt his age-long dream in an idyllic cemetery in Roseč for more than 80 years. Above the short western wall, there is a very nice view of the pond, Holná, and the Naxos Island. All those people from the parish and also my ancestors followed him later on. I often place on their graves a bouquet of
memories of those past years that were better than today, when people used to be more unpretentious, but more frank in both their happiness and sadness. New generations are born under the roofs in neighboring villages. Are these lives going to be better than those in the past?
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