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Retelling a Czech Legend to Increase Cultural Awareness

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Retelling a Czech Legend
to Increase Cultural Awareness

A Research Paper

Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by

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Abstract

The purpose of this study was to determine if popular Czech folklore could be located, rewritten and illustrated in a manner which would vivify aspects of ancient Czech life. A literature search and personal interviews revealed five legends which were well-known by most Czechs. Heads of Czech societies in the United States verified which was the best known. The legend was then rewritten in picture storybook form and illustrated to convey information about the costumes, geography and landmarks of these people.

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Chapter 1

INTRODUCTION

Humans require a sense of history and identity to maintain continuity with what has gone before and to gain a sense of where they are going. Children, especially, require strategies to help them understand the past. As Olson and Hatcher (1982) state,

The electronic era and the accompanying impersonalization creates a hunger for . . . a sense of identification with the values and lifestyles of the past. As adults we personalize our lives and vivify our past by restoring and visiting historical structures and sites, examining memorabilia and museums, savoring the reminiscence of older friends and family, and reflecting on the changes we have experienced as maturing adults.

Children, however, do not consciously recognize the need to examine their past or question the lifestyles of the present. Their egocentric perspective and lack of experience have sheltered them from an understanding of antiquity and tradition and have provided them little background for reflection on the future. (p. 46)

As the authors state, adults often employ various means for acquiring such a sense of identity, but how does the librarian make the past vivid and visible to young people?

Folk tales and legends can provide a means to this end since, "A story is a letter that comes to us from yesterday" (Papashvily, 1946, p. 5). 'Folklore has long been viewed as a conveyor of the culture which produces it to the audience which later experiences it in its various forms.

The function of the old folkways was . . . to stimulate old memories which were accompanied by a sort of dreamy enchantment. The folkways themselves became an enchantment down through which one entered into the secret regions of the past. . . American generations are both eager and willing to discover more about folkloristic material which to them is full of original value. (Zizka, n.d., p. 135)

A basic force of legends and folk tales is the sharing of a cultural viewpoint or Weltanschauung with fellow human beings:

The external history of the tale or myth is not nearly as important as the fact that ever and again its pictures become living words expressing what goes on in the hidden parts of our soul and in the deepest recesses of our culture. (Heuscher, 1974, p. 38)

Arbuthnot and Sutherland (1972), experts on children's literature, state:

In the broadest sense of the word, folklore includes. . . songs, . . . legends, and epics. Folklore is sometimes called the 'mirror of the people'. It reveals their characteristic efforts to explain and deal with the strange phenomena of nature; [and] to understand and interpret the ways of human beings with each other. (p. 138)

Libraries house folklore from numerous world cultures. With what folklore and from what country should children familiarize themselves? If the basic rule of starting with the known and working to the unknown were followed, children would begin exploring legends from the countries which represent their ethnic cultural heritages. Thus in Iowa, with its large Czech population, libraries should include numerous folktales from that country to help children of

Czech ancestry gain an awareness of their families' cultural traditions and an understanding of their continuity with their ethnic heritage.

"If one purpose for using folklore . . . is to gain self- understanding, another is the understanding of others" (Barnet, 1977, p. 8). Once the child has discovered interesting facts about his own small culture, "it follows that other minorities must be special, too" (Olson and Hatcher, 1982, p. 48). Therefore, in addition to helping children of Czech ancestry understand their own heritage better, such literature could lead to a desire for more knowledge about other cultures.

Additionally, children from other than Czech backgrounds might find such folklore valuable in gaining a knowledge of the richness and diversity of an ethnic heritage different than their own. One of the principal goals of the librarian in providing these tales is to insure that future Americans will not be imprisoned in ignorance of other cultures.

Purpose of the Study

The initial purpose of this research was to determine if it were possible to identify a Czech folk tale or legend commonly known before 1850 and if materials could be located which contain historically accurate information and/or illustrations of Czech costumes, architectural styles, and

geographical features from a time and place appropriate to this tale. If such materials could be found, they would be used to accomplish the primary purpose of this study. That purpose was to retell a legend which would increase the readers' knowledge of several aspects of Czech culture: national costumes, architectural styles, and geographic forms. A secondary purpose of this research was to make the learning experience so vivid the readers would enjoy and remember it.

Problem Statement

Do resources exist which would supply a popular Czech folk tale and/or legend and ethnic information about costumes, geographical features and architectural styles from Bohemia before 1850? If so, can the tale be retold in a way which increases the reader's cultural awareness?

Hypotheses

- H 1. In the category of literature:
 - A. A folktale or legend exists which was well-known by most Czechs before 1850.
 - B. This legend or folktale will be known by people familiar with Czech culture today, can be obtained by the researcher and has been translated into English.
- H 2. It is possible to locate materials which will result in historically accurate illustrations:

- A. Written information about and color examples of traditional Czech costumes from a time period appropriate to the legend can be found.
- B. Literature, pictures and/or photographs exist which portray Czech geographical features and architectural styles appropriate to the chosen legend.

Assumptions

The assumptions underlying this research study are (1) numerous, Czech legends and/or folk tales were familiar to Czech people before the 1850s, (2) records of such a legend, traditional costumes, architectural styles and geographical features as they existed before 1850 have been kept, (3) 1850 was an important date since many Czech people who came to Iowa left their homeland after 1850, and this was the time of renewed interest in Czech folklore, (4) children do read folk tales and legends, (5) a legend or folk tale is more meaningful to children if it gives them a sense of their cultural lineage, and (6) knowledge of ethnic customs increases children's pride in their own cultural heritage and/or increases other's acceptance of persons with such a background.

Definition of Terms

The term Czech is used in this study to refer to an inhabitant of Czechy, the native designation of Bohemia (Encyclopaedia Britannica, 1895, p. 861).

The romantic period in this study designates a time of nationalistic development which resulted in the development of and preservation of folk tales and legends (Souckova, 1958).

In this study a legend is a narrative, such as a story, which has been handed down from the past and conveys the lore of a culture, especially one popularly regarded as historical, although not verifiable (Benet, 1987, p. 558).

The term folk tale is defined in this study as a story which is set in a particular country or which involves the citizens of a particular geographical area.

In this study folklore consists of rituals, customs, traditions and beliefs of unknown origin, accumulated primarily through oral transmission and basically expressing the concerns of ordinary people; it contains not only such verbal lore as tales, but also the diverse traditions of folk art, folk music, folk dance, and folk medicine (p. 340).

Costume in this study refers to native dress of the peasant people from outside Prague using the colors and styles which were worn by citizens of this area between 1700-1800.

Limitations

This research is limited to works identified as being universally known by the Czech people before 1850, a time

when many Czechs began emigrating to Iowa and also the era when Czech writers were attempting to identify, preserve, and rewrite Czech folk tales. Works examined must exist in the collections of the Cedar Rapids Public Library, the University of Iowa Library, the Donald O. Rod Library at the University of Northern Iowa, or they must be available for purchase or obtainable by interlibrary loan. The determination of which tale to use must be based on responses of persons who have interest in and knowledge of Czech folklore and/or topics researched for illustrations. Research was limited to stories retold and preserved during the 1860s. Due to the researcher's limited knowledge of the Czech language, no legends or tales were directly translated from original Czech language books. Instead, reliance was made on translations and experts' writing about or knowledge of Czech folklore and illustrative information.

Little research was found on the study of Czech folk tales or legends and aids for accompanying illustrative material, although Jeravek (1976) provided an excellent bibliography of Czech literature and literature about Czechs. Many folk tales were transcribed between 1850-1880, but few which were uniquely Czech and universally known by Czech people were found in English translations. Allusions were made to Czech titles of such works and two English titles were given, but only one was available through

interlibrary loan. These legends were widely popularized in operatic form by several composers; however, little written information accompanied these scores and discs (Smetána, 1971).

Attempts to locate aids for illustrations were not fruitful. A single, authoritative, English work devoted to Czech costumes was not located, although small amounts of such material were found as part of larger volumes. The only authoritative work (Stranska, n.d.) is written in Czech. No English sources of pictures of significant historical places or geographical features from the 1850s were found.

In the retelling of the folk tale or legend two major limitations exist. One is the researcher's lack of experience writing and illustrating a tale. The second is lack of technology for moderately priced reproductions of color illustrations on bond paper with legible text.

Significance

This research will contribute to the solution of a practical problem: What criteria should guide the librarian in the purchasing of folk tales and/or legends which aid in cultural awareness? It will demonstrate one person's concept of how to convey culture through literature to future generations, and it will demonstrate one way of identifying a significant folk tale or legend.

Since no English translations were located on Czech costuming, and little information concerning architectural forms and geographic features exists, the results of this research will fill a gap in the existing literature. It will provide a means to make aspects of Bohemian life from the past more vivid and visible to the reader: clothing, homes, household items, and the landscape.

Chapter 2

REVIEW OF RELATED LITERATURE

The review of literature focuses on the following aspects of this study: (1) history of Czech literature especially that related to folk literature, and (2) illustrative material appropriate to the retold story: traditional costume, architectural styles of Czech domestic forms, historical landmarks and proper geographical features.

Most writing expresses the conviction that it is impossible to separate political events from the writing of Czech authors. Therefore, Hrbkova (1971) declares, "The literature of the Czechs. . . groups itself naturally into three main periods - just as does the history of their land": the Early, Middle and Modern periods (p. 5).

The earliest Czech writings, "Writings in the old Slavonic, brought to Bohemia by the missionaries Cyril and Methodius, date back to the ninth century, when the Czechs . . . accepted Christianity" (p. 5, 6). Few evidences of early Czech works remain, but research indicates that the old Slavic Church legend of St. Venceslas (sic), which is preserved in Croat and Russian versions, was written about 940 by a Czech priest of the old Slavic liturgy. "The Latin Life and Passion of St. Venceslas and St. Ludmila" was the work of another "Czech monk, Christian, who seems to have written it. . . as early as 992 or 994" (Wellek, 1963,

p. 20).

Folk legends, going back to the oldest eras of Czech history were generally preserved because of their important content.

This applies particularly to the so-called national historical legends, connected with certain names and places and dealing with real or imaginary events which were presented in simple stylized form and which at one time or another were of interest to the entire nation. (Novak, 1976, p. 89)

Although this statement seems irrefutably true, the researcher encountered conflicting views concerning the origin of Bohemia's most ancient legends and "the medieval, humanist chronicler of the 12th century, Cosmos" (p. 90), also spelled "Kosmas,. . . 1045-1125" (Hrbkova, 1971, p. 6). Some scholars believe he was a collector and transmitter of pre-Christian traditions, as Novak (1976) asserts. Others believe "he was rather an imitator and adapter of the ancient classical myths. . . who gave the Czechs their many stories so strangely similar to the war of the Amazons or the calling of Cincinnatus from the plow" (p. 20). These legends concern two, universally known characters: Sarka and her maiden warriors and Premysl plowing with oxen.

Regardless of their origin, the climax of the Early period of Czech writing was reached in the 1300s during the reign of Charles IV. He formed the University of Prague which furthered the literary development to a degree which

"can scarcely be paralleled by any other vernacular literature of the time" (Wellek, 1963, p. 22). In fact it was "several centuries in advance of the German which did not become a fixed literary language until the sixteenth century when Luther completed his translation of the Bible" (Hrbkova, 1971, p. 6). Poetry, prose and drama flourished so that "no genre is unrepresented" (Wellek, 1963, p. 21). Extant are Christian hymns, saints' legends, liturgies, debates, satires, and plays. Some of these (Veltrusky, 1985, p. 26, 29, 30, 38, 39) chronicled themes from ancient folk customs.

The Middle period of Czech literature and history "was ushered in by . . . Jan Hus (John Huss)" (Hrbkova, 1971, p. 7), the religious reformer and martyr. He simplified Czech writing by "devis[ing] the present system of accents for vowels and consonants" (p. 8), wrote numerous volumes of prose, and composed and translated hymns for church use. During this period the Bible was translated into Czech (1488) and numerous religious, philosophical, historical, political and scientific works were written, "but there was relatively little of poetry or of purely creative literature" (p. 10). A second great name associated with this period is John Amos Komensky, also known as Comenius (Jacobson, 1983). As bishop of the Bohemian and Moravian Brethern as well as the "father of modern educational methods" (Hrbkova, 1971, p. 10), Comenius' religious writing

and educational treatises had wide influence in Bohemia until 1620. Following the battle at White Mountain, however, he was forced into exile.

After the defeat of Czech Protestant armies by Catholic forces of the Austrian empire, more than Czech independence was lost. The Czech Bible along with many prominent Protestants' works, including Huss' and Comenius' writings, were destroyed in the resultant Counterreformation. "Every effort was made not only to suppress the language of the Czechs but to prevent the publication of any work in that tongue" (p. 13). The Czech language and literature "were threatened with complete extinction" (Wellek, 1963, p. 17). Thus, when much of the rest of Europe was experiencing the Renaissance, no cultural resurgence came to Bohemia. The Czech people's literature and language were taken away, they were involved in the Thirty Years' War, and they were subjugated for much of the following three centuries. During the end of the Middle period, Czech literature reflected the taste of the aristocracy, with writings in Latin and imitations of foreign models (Harkins, 1950).

The Modern period marked the beginning of the national Renaissance which can be "subdivided into the period of enlightenment (1780-1815) and the period of romanticism (1815-1848)" (Hrbkova, 1971, p. 14). In order to understand this renewed interest in Czech folk literature during the

Modern period, it is necessary to appreciate the political situation in Bohemia immediately preceding and after the 1790s. Joseph II's attempt to centralize Hapsburg power by forcing the exclusive use of German led to Czech demands for more freedom. By 1791 reforms had begun. Although the Czech people did not gain political freedom, these reforms allowed educational opportunities, and "annulment of serfdom and of feudalism" (p. 14) to the peasant masses as well as religious freedom to all.

The resultant environment created a strong middle class which enlightened itself by use of newly acquired educational opportunities. This was accomplished by introducing scholarly institutions, such as: the establishment of a chair of Czech languages and literature at Prague's Charles University, the founding of the Museum of the Kingdom of Bohemia which included a good library, the printing of the first Czech newspaper and numerous nationalistic journals, and the study of Czech history.

As this list indicates, "Not able to oppose Vienna openly, they at first concentrated on 'pure' historical study" (Harkins, 1950, p. 29). Folk tales and legends provided a natural outlet for "sublimated, . . . or symbolic expressions of the basic . . . conflicts and hopes which are not allowed direct expression or acting out, but which can be mitigated by indirect, veiled, permissible outlets" (Heuscher, 1974, p. 36). The interest in

historical study, however, produced scholars dedicated to the goal of Czech independence and provided a vehicle to "revive Czech folklore and cultivate a linguistic nationalism" (Wellek, 1963, p. 27).

Thus the folk tale, reintroduced into Czech literature in the mid-1800s, was accepted by certain writers as a genre which fit their literary talents and their personal/political needs. This nationalism spread throughout the Slavic peoples and provided fuel for the Pan Slavic movement, heavily influenced by a Czech nationalistic spirit, which was characterized by a rebirth of interest in Slavic culture.

Since the beginning of the nineteenth century, however, nationalism has grown into the central dominant force in Czech intellectual life, a force which virtually plays the role of an absolute value and which dominates all cultural activity, literature in particular.
(Novak, 1976, p. 4)

The stress on cultural pride led to a major excess: the forgery of Rukopis Kralovedvorsky [The Kralovedvorsky Manuscript] collections "discovered" (and written) by noted scholar Vaclav Hanka (and collaborators) in the early 1800s, in order to inspire belief in a great national mythology (p. 362). Numerous scrupulous scholars, however, recorded examples of folk tales either by transcribing them without literary motive or by reworking them in a literary manner. These writers invested their lives in preserving Czech

literary culture and passed on their passion to those around them. H. Wankel, a Czech nationalist, serves as an example.

Karla Bufkova-Wankelova (1855-1937). . was the daughter of H. Wankel. . . She grew up in the midst of her more than average sisters: Lucy. . . collected folk tales, Vlasta became the curator of the Naprstek Ethnographic Museum in Prague and Madeleine directed the ethnographic collections of the Patriotic Museum in Olomouc. Karla collected folk tales, which became part of her popular children's books.
(Bufkova-Wankelova, 1988, Introduction)

Writers of the romantic period understood that legends and folktales were an excellent vehicle to transfer appreciation for a culture from past generations to present.

What sort of illustrative material would be appropriate to a retold Czech legend or folk tale? Obviously ordinary illustrative rules apply, such as, illustrations should enhance the action of the story. A folk tale or legend should help the reader know what life was like at the time of the story and at that place. An important illustrative consideration, therefore, should be: Do drawings mirror the life of the Czech people? This would involve visual descriptions of the homes, furnishings, and clothing of the characters and landmarks of the area. A review of literature concerning architectural styles, costuming and geographic features revealed that, although few sources exist, authentic architectural styles and fashions could be found for the vicinity of Prague between 1740-1840.

As a librarian who specializes in Czech literature (Polach, 1988) stated, "In my opinion you will have a problem finding extensive writing from the period of around 1850. [Try] Bossert, Theodore Helmuth. Folk Art of Europe." This source provided illustrations of clothing and upholstery fabric patterns and the artifacts of common people from pre-1600 to 1900. Other sources illustrated castles, peasant homes (furnishings and dwellings) and the reconstructed forms of historically significant buildings. One of the most important architectural features associated with ancient Bohemian legends was the citadel of Vysehrad. Vysehrad is a symbol of the Czech nation, its freedom, and its glorious future. A rebuilt version still exists, and pictures, including details, of it have been located (Karasek, 1983; and Neubert, 1984).

Stranska (n.d.) revealed that the clothing of the aristocracy followed general European trends. The holiday costume and everyday attire of the peasant population from the villages was slowest to change, however, and thus remained closer to traditional styles than city dwellers. These styles were more stable due to the frugality, isolation and conservative nature of the people. Never was an entire design or complete trend accepted at once. Gradually, however, a small element of change was adopted. Therefore, the evolution of these changes was slow, and elements of styles from a variety of periods covering

hundreds of years were incorporated in "new" clothing (Stranska, n.d., p. 24-27).

Particular clothing styles were indicative of specific geographic areas, and the color of the clothes also identified the status and locality of the wearer, i.e., expensive red material was for the wealthy, white lace on a white background indicated a Bohemian citizen and navy blue pants indicated a Moravian. Head gear indicated the locality and marital status of a woman but not of a man. Decorations could be a distinctive factor; embroidery and lace were popular, but beads and even fish scales, used by a fisherman's wife (Svec, 1988), were employed.

The design of men's clothing altered slowly, although hat and boot styles changed more quickly than shirts, trousers and, especially, coats. One reason for this is a coat lasted one man all his life and was sometimes passed from father to son. Even though the common man wore boots only to church during the summer, they wore out more quickly because they were often shared with his son(s) who walked back and forth to later church services.

These costumes began disappearing from everyday use near Prague before 1838. During this year when a government official asked citizens from outlying areas to wear their traditional festival clothes for a celebration, they had to bring the costumes out of storage. When he asked the people of Prague to do the same thing, they had none even in

storage (Stranska, n.d., p. 166-167)! Before such costumes became rare, around the mid-1800s, Josef Manes (Stranska, n.d., Tab. 48) recorded examples.

Literature revealed that certain geographical features such as rivers and mountains have long been associated with the Czech nation. Of special importance to the people were Blanik mountain, the hill on which Prague was founded; Tabor, a Hussite stronghold; and the Vltava river. The origins of these landmarks are discussed in several legends. Geographic features, such as rivers and topography, although they have been altered somewhat by time, can be located in sources from the 1800s.

Chapter 3

METHODOLOGY

The stated purpose of this study was to identify, illustrate and rewrite a well known Czech legend or folk tale which will increase the reader's knowledge of certain aspects of Czech culture.

Identification

The preliminary aspects of this research study involved consulting periodical articles and bibliographies (Bauer, 1977; Carrier, 1980; Mac Donald, 1982) to determine what had been written about Czech folk literature and which stories had been translated into English. After locating and reading this literature, two lists were made. One consisted of bibliographic data for each volume which included a Czech tale, as well as analytics and the authors' original source for each tale, if known. The second list was arranged by the title of each tale. Since translators often assigned different names to the same tale, however, a brief plot summary accompanied each title. This was followed by a notation which included the title of the source of each tale.

After determining that a body of Czech folk literature existed, the next step involved requests for information and personal interviews to assess which Czech folk tale or legend from before 1850 was most universally known. Letters

of request, which inquired about the existence of a Czech legend or tale commonly known before 1850 and the names of materials or authorities on the subject of traditional Czech costumes, architectural styles and geographical features, were written. These were sent to Czech societies in Cedar Rapids, Iowa, and Cleveland, Ohio, where sizable Czech populations exist. Similar letters were sent to Czech persons interested in or knowledgeable of Czech literature or costumes. These persons were: the head of the department of Slavic Languages and Literatures at the University of Michigan, a major publisher of works about Czech literature; the editor of Posledni Pocta, a "Who's Who" of Czech expatriates; the executive editor of SVU, a Czech science and arts periodical; a board member of the Czech Heritage Foundation in Cedar Rapids; and the hosts of a Cleveland radio interview program about Czech culture. Personal interviews were conducted with Miss Elvina Svec (1988) of the Czech Heritage Foundation and Mr. Jaroslav Vaverka, a native of Czechoslovakia with an extensive personal library and vast personal knowledge of Czech literature and culture. If respondents referred the researcher to further experts, new letters were sent and data collected from these responses.

After compiling information from the letters and interviews, a literature search was conducted to find what Czech or translated resources existed. Further materials

concerning related topics were sought from Library Literature, OCLC, ERIC, Essay and General Literature Index, MLA Bibliography, Sociological Abstracts and titles from a bibliography of Czech literature (Jeravek, 1976). Next the availability of materials was explored at the Donald O. Rod Library at the University of Northern Iowa, the University of Iowa Library, and the Cedar Rapids Public Library.

Data were then collected from all the above-mentioned sources. This revealed that much of the material was originally transcribed material and was unavailable through interlibrary loan. Although relatively few literary and illustrative sources were available, such works have been identified by authorities in these fields and most well known titles had been translated into English. If necessary material was available only in the Czech language, a person proficient in Czech, Mr. Jaroslav Vaverka, was kind enough to translate the material. He provided Czech historical maps, bibliographies, periodicals (and referred the researcher to pertinent articles within), yearbooks, newspaper articles and photo-journals of the country's landmarks, architectural styles, and geographical features. He also provided valuable insights from his broad personal knowledge of Czech literature and culture. All available materials were searched for mention of tales/legends which met the study's criteria.

One unusual source of such folklore was the introduction and notes to operas by Josef Suk, Antonin Dvorak, and Bedrich Smetana. These expanded the reader's appreciation of the legends, but their plots deviated somewhat from the original legend. Twenty volumes of traditional Czech folk literature were also examined. Nine were original translations of Czech tales first published before the 1920s. After eliminating materials which did not meet the criteria for this study, only individual titles from Legends of Old Bohemia (Jirasek, 1963) remained. Five titles from this volume met this study's criteria: Czech, Libusa and Premysl, Sarka, the White Lady, and Blanik Mountain.

During the search additional materials about Slavic customs and mythology were discovered. This information provided insight into the foundations of Czech society. Since such noteworthy national and cultural information might aid a retelling, any appropriate information was included in the retold story.

The next step of this research involved sending questionnaires to heads of Czech societies in the United States, found in Ethnic Information Sources of the United States (Wasserman, 1983). Eight Czech American organizations and the Czechoslovakian embassy in Washington, D.C. were each sent one letter and a post card. The letter asked which of the five selected legends was the best known

by Czech people. The respondent was asked to complete an enclosed, stamped, addressed postcard listing the five well-known legends and one "other" category with a blank behind it for filling in a title. To complete this project the respondent simply needed to put an "X" next to the best known legend. These were mailed by January 25, 1989.

Postcards received by March 1, 1989 were tabulated and listed below:

TABLE 1

Votes for Well-known Czech Legends

Title	Respondents						Total Votes
	#1	#2	#3	#4	#5	#6	
Czech			X		1		2
Libuse & Premysl	X		X		2	X	4
Sarka			X		4		2
White Lady					5		1
Blanik Mountain		X	X	X	3		4
Other (unidentified)	X						1
Other (Vodnik/watersprite)						X	1
Other (King Wenceslaus)				X			1

Blanik Mountain and Libuse were selected as the best known legends. Respondent #5's numerical ranking of the legends provided the basis for choosing between Blanik Mountain and Libuse and Premysl. Since Libuse was ranked as

second choice and Blanik Mountain third choice by this respondent, the legend of Libuse and Premysl was selected for illustrating and rewriting. Therefore, hypothesis number one is accepted.

Illustration

Illustrations, rather than the retelling, most effectively convey information about the costumes, geography and domestic forms. Therefore, illustrations take on greater significance. Criteria for illustrating such a legend were determined on the following basis. As indicated earlier, color conveyed significant cultural information in Czech society; therefore, illustrations should be in color. Several well-known Czech illustrators, Josef Manes, Mikulas Ales and Josef Lada, were cited in the literature and mentioned in interviews (Vaverka, 1988; Polach, 1988). Their works were examined for examples of illustrative style, color or folk motifs to be used as models. No volume was found, however, which contained more than a few isolated examples of their work.

Next, illustrations from volumes of Czech legends were evaluated to see if they showed historically accurate costumes, homes or landmarks. Three of the 119 tales reviewed had color illustrations but only one of the 119, a black and white volume (Jirasek, 1913), depicted traditional costumes and architectural styles which appeared consistent with that time. Although one other source (Snydr, 1968)

provided illustrative guidelines for legendary characters, by definition, legends are unverifiable. Therefore, no sources can provide definitive descriptions of dress, homes and landmarks for dates as early as 400-800 A.D. when these legendary characters were supposed to have lived.

Additional sources, however, were located which could aid in creating historically correct illustrations from Bohemia between 1780-1840. Both written information and color illustrations which depict traditional costumes (Stranska, n.d.), architectural styles (Hansen, 1967; Holme, 1911; Pisarik, 1976) and geographical features (Ottuv Slovník Naučný, 1892) from Bohemia prior to 1850 were obtainable. For this reason the illustrations in the retold legend will include costumes from this area and this time. The landmarks and geographical forms come from the earliest possible time. Since all desired illustrative information was located, hypothesis number two is accepted.

Illustrations also include flora native to Bohemia. Written descriptions of ancient customs mention sage, pussy willows, oaks, hazel nuts and other plants. Such flora often had religious significance and vegetation is important in understanding how the country looked.

Rewriting

Lengthy oral descriptions of costumes, domestic structures and landmarks would be necessary to convey such cultural information to the reader, but illustrations will

convey cultural information more effectively. Due to this fact and due to the simple story line of Libuse and Premysl, the most appropriate literary form is the picture storybook. This literary form uses a simple story line and illustrations to advance the plot.

In this retelling, the plot was simplified further by eliminating parts of the legend after Premysl's call to be ruler. It included only the first part of the story and excluded prophecies of Libuse and Premysl which were not essential to understanding the legend.

Users of such a literary form usually read below a seventh grade level. Therefore, readability estimates, using both Frye Readability Estimate and Flesch Formula, were made on the retelling. Both indicated the rewritten legend was near or below this level. At the same time an effort was made to preserve the integrity of Czech names by using footnotes for pronunciation guides.

Integral to this legend was the suitability of a woman ruler. For this reason, the researcher had to uphold the mores of the ancient Czechs without being sexist. The father's expectation of a male heir was conjecture, but was based on values of the time and used to heighten interest. This was balanced by the portrayal of Libuse as a strong, just leader.

A final consideration of rewriting was the professional quality of a completed book. The Macintosh was selected to

produce the retold legend with the most professional look. MacWrite was used for its word processing capabilities. One reason for its selection was its variety of font styles. Since the legend was retold in the picture storybook format, the font style should resemble that used in published books of this type.

MacDraw was used for larger type, since it offered type sizes up to 48 points. Therefore, it was possible to imitate the historical manuscript style which enlarged the initial letter of a page. The superior graphics capabilities of this program also allowed the user to make various widths of line borders around illustrations and to fill these lines with several choices of designs. This latter would replicate manuscript illumination. The PageMaker program was used to combine print and graphics from the two programs.

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