Tradition of Beaded Decoration in the Ukrainian Folk Costume: Reconstruction of the Second Stage (Based on the Materials of Western Regions of Ukraine)

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Rezumat
Tradiția decorului cu mărgeluşe de sticlă al costumului popular ucrainean: reconstruirea celei de-a doua etape (în baza materialelor din regiunile de vest ale Ucrainei)


S-a constatat că, în a doua etapă a dezvoltării sale, tradiția decorului cu mărgelușe de sticlă al costumului popular ucrainean a cunoscut o fază de ascensiune creativă. Meșterii populari ucraineni au extins semnificațiv arsenalul mijloacelor tehnice și artistico-stilistice ale creației sale. Se foloseau asemenea tehnici ca ridicarea firelor, coaserea „în atașament”, înșiruire, țesut, broderie. A fost extinsă substanțial tipologia componentelor de mărgelușe de sticlă ale portului popular. Deopotrivă cu podoabele aplicate și acoperămintele de cap, decorul cu mărgelușe de sticlă își face apariția în structura unor componente și accesoriu vestimentare mai vechi și mai noi.

Grație implementării tehnicii de țesut și broderie, stilistica artistică a obținut o dezvoltare continuă. În compozițiile componentelor de mărgele ale costumului, pe lângă motivele de forme geometrice, au apărut motive de forme geometrizante, precum și simbolica națională. S-a îmbogățit substanțial și policromia lucrărilor din mărgele. A continuat dezvoltarea cu succes a trăsăturilor generale ucrainene și locale ale artii populare. Cunoștințele acumulate de autori vor fi interesante etnologilor, criticilor de artă, precum și artizanilor contemporani ai articolelor din mărgele de sticlă.

Cuvinte-cheie: Ucraina, tradiție artistică etnică, costum popular, decor cu mărgelușe de sticlă.

Summary
Tradition of Beaded Decoration in the Ukrainian Folk Costume: Reconstruction of the Second Stage (Based on the Materials of Western Regions of Ukraine)

The article continues the previously started reconstruction of ethnic artistic tradition of beaded decoration in the Ukrainian folk costume. The authors' vision of the second stage of development of this tradition (the end of the 19th– the middle of the 20th centuries) is presented.

It was found that at the second stage of its development, the tradition of beaded decoration in the Ukrainian folk costume went through the phase of creative uplift. Ukrainian folk craftsmen considerably expanded the arsenal of technical as well as artistic and stylistic means of their creative works. The following techniques were used: typesetting, sewing "v prykrip", stringing, weaving, embroidery, etc. The typology of beaded components of the folk costume expanded significantly. Alongside with overhead jewelry and headdresses, the beaded decoration emerged in the structure of several old and new components of clothes and accessories.

By virtue of the implementation of the techniques of weaving and embroidery, artistic stylistics developed further. In the compositions of beaded components of the costume, apart from the motifs of geometric shapes, the motifs of geometrised shapes appeared, as well as the national symbols. The colouring of beaded artworks was significantly enriched. Successful development of all-Ukrainian and local features of folk art continued.

The knowledge, accumulated by the authors, will be of a great interest to etnologists, art historians as well as modern folk craftsmen of beaded artworks.

Keywords: Ukraine, ethnic artistic tradition, folk costume, beaded decoration.
Formulation of the problem

The proposed scientific research is a continuation of a reconstruction of the Ukrainian artistic tradition of beaded decoration in the Ukrainian folk costume, partially published in Revista ARTA [11]. In particular, in the article "Ethnic artistic tradition of Ukrainian folk costume bead decor: reconstruction of the first stage", it was provided that the researched tradition of beaded decoration emerged in the end of the 18th century, went through two stages of its development and currently is at the third one. It was indicated that a certain historical background corresponded to each of the stages. It was also stated that technological, typological, as well as artistic and stylistic peculiarities of beaded decoration in the Ukrainian folk costume are the visible markers of artistic paradigms of various stages of the tradition. The characteristics of the historical background and comparative analysis of defining markers suggested the following dates for the stages of the tradition: the first stage – the end of the 18th – the end of the 19th centuries; the second stage – the end of the 19th – the middle of the 20th centuries; the beginning of the third stage was marked to be in the 1960s [11, p. 49].

In the publication "Ethnic artistic tradition of Ukrainian folk costume bead decor: reconstruction of the first stage" it was indicated that the initial area of the tradition covered Northern Bukovyna (a significant part of the Chernivtsi region), Western Podillia (a significant part of the Ternopil region), Pokuttia (Eastern part of the Ivano-Frankivsk region) and Hutsulschyna (mountainous zones of the Ivano-Frankivsk, Transcarpathian and Chernivtsi regions of Ukraine). It was there where the first and the most persistent centres of beaded folk art were formed [11, p. 149].

In the proposed article, the peculiarities of folk artworks of the second stage of the tradition are characterised. The research was conducted on the basis of the materials from all the Western regions of Ukraine (Northern Bukovyna, Western Podillia, Pokuttia, Hutsulschyna, Boikivschyna, Lemkivshchyna, Opillia), where from the end of the 19th century until the middle of the 20th century the tradition of beaded decoration in the Ukrainian folk costume was successfully developing.

Data, tested in the works of researchers of the Ukrainian folk costume – Liudmyla Bulhakova-Sytnyk, Hanna Vrochynska, Mirra Kostyshyna, Olena Fedorchuk [1; 2; 3; 4; 8; 9; 10; 11; 12], were used in the article. The scientific base also contained written, pictorial, material and oral (narratives) sources, personally collected and analysed by the authors of the article. The article was written with the application of the following methods: historiographical analysis, analytical interpretation of the sources, comparative analysis of artefacts, historical reconstruction.

The aim of the article is a lapidary (focused on the key aspects) reconstruction of the second stage of the tradition of beaded decoration in the Ukrainian folk costume. The results of the work are addressed to art historians, ethnologists, culturalists as well as modern folk craftsmen of beaded artworks.

Presentation of the main results

Ethnic artistic tradition of beaded decoration in the Ukrainian folk costume during the second stage of its development was in the phase of creative uplift. The multiplicity and activity of the centres and craftsmen of folk art was a characteristic feature of this phase.

And this is not by accident. The first half of the 20th century was the time of the World Wars and liberation struggle of the Ukrainians for the state independence, i.e. the time of high passionarity of the ethnoses, which manifested itself in its multi-vector activity. As Anthony D. Smith emphasised, "the war mobilises ethnic feelings and national consciousness, it becomes the unifying force in the life of the society and provides future generations with myths and memories" [7, p. 36].

The researcher of Ukrainian folklore of the period of the First and Second World Wars, Oksana Kuzmenko, as well indicated that this period of art of the Ukrainians was the time of acquiring tragic experience of crushing World Wars and suffering a crisis state of being [5, p. 13].

Strong emotional experience became an important factor that led to intensive verbal and visual reflexions, their results performed important functions for the society: ethnic consolidation, patriotic maturation, spiritual self-realisation, emotional arousal, etc. [12, p. 88]. Due to the mentioned above, the first half of the 20th century became the time when the majority of Ukrainian ethnic artistic traditions had a high level of missionary and creative potential [10, p. 12].

The creation and usage of traditional and newfangled components of folk costume (including beaded artworks) was an act of self-expression, in which the folk costume was a marker of ethnicity. Despite the rapid urbanisation and penetration
of urban costume into the rural environment, folk clothes actively functioned in rituals and the social life of the Ukrainians. This is pointed out by numerous respondents and confirmed by historic photographs of the first half of the 20th century (Fig. 1).

With the suppression of struggle of national liberation and imposition of an ideology, hostile to the patriotic consciousness of the Ukrainians, the decline of active practices began, which marked the end of the second stage of ethnic artistic tradition of beaded decoration in the Ukrainian folk costume.

The phase of creative uplift, in which the tradition had been during the first half of the 20th century, was characterised by the emergence of successful (prospective) technical, typological as well as artistic and stylistic innovations of the folk art. The innovations became an important part of the ethnic artistic paradigm of the second stage of the researched tradition.

In particular, Ukrainian folk craftsmen of the end of the 19th – the first half of the 20th centuries (due to optimisation of production, expansion of assortment and development of the market of beaded artworks) started using new forms (cut beads "sichka" and bugle beads "skliarus"), sorts (mirrored, metallised) and colour tones of beaded materials. The techniques of typesetting, sewing "vyprykrip" and stringing were still used in practice. Due to the availability of high-quality (strong and at the same time thin) factory threads and needles the method of stringing on one thread became widespread. Also, the techniques of weaving (Fig. 5, 10–12) and embroidery (Fig. 6, 7–9) with beaded materials started to be widely used.

Technological innovations led to a significant increase of typological diversity of beaded components of the folk costume. First of all, it concerned overhead jewelry. In particular, in Western regions of Ukraine, alongside with the already known 15 types of decorations ("monytsya", band gerdan, band gerdan with pendants, one-part "sylanka", two-part "sylanka", beaded beads, tubular weaving, medallion gerdan, crossed-over gerdan, corner "V"gerdan, joined gerdan, "kvitka", sash "kraika", "cheres", "triasunky"), 5 new types emerged (bib "yazyk", sawtooth"sylanka" , "kryza", "cotillion", tie "kravatka").

Therefore, the bib "yazyk" ("pivsirok", "visiorok", "tsapka") appeared – a female chest jewel-
Armorial embroidery. Particularly, decor, embroidered with beads, emerged on a towel-like female headdress from Bukovyna, called “rushnyk” [8, p. 460–461; 12, p. 148–149] (Fig. 6).

The technique of embroidery with beaded materials received the widest usage in the decoration of components of clothes and accessories.

Embroidered with beaded materials (beads, cut beads) shirts (“sorochka”) appeared in the ensemble of female and, less frequently, male clothes on flat and mountainous territories of Northern Bukovyna [8, p. 461–462] (Fig. 7).

“Sorochka”, embroidered with beaded materials of traditional cut, as well emerged in the ensemble of folk clothes of Hutsuls from Zakarpattia (nowadays Rakhv district of the Transcarpathian region) [12, il. 109]. In villages of Northern Bukovyna and Western Podillia, located near the banks of the Dniester, festive shirts were often embroidered by using the combination of woolen threads and beads [3, il. 33, 35, 43, 51].

Decorated with beaded embroidery linen trousers (“portianytsi”) became a zonal peculiarity of non-mountainous villages of Northern Bukovyna. Men were wearing them in complex with analogically decorated shirts [4, p. 82].

The components of chest clothes, embroidered with beaded materials, became fashionable in practically all ethnographic zones of Western Ukraine. Starting from the 1920s beaded decoration became a part of the sheepskin sleeveless jacket (with fur inside) “keptăr” (“kintăr”, “kozhukh”, “kozhushok”, “kozhushyna”). Keptar, decorated with beads, initially appeared in male and female clothing of Bukovyna, and since the 1940s – sporadically in Pokuttia [12, p. 155].

At the same time “gorset” and “kamizel’ka”, sewn from velvet and decorated with embroidery of beaded materials or threads, became widely worn in the majority of ethnographic zones of Halychyna (Lemkovshchina, Boikivshchina, Opillia, Western Podillia) (Fig. 8). A short sleeveless jacket “gorset” (down until the waist or a little bit lower) appeared first, and since the 1930s – a longer sleeveless jacket “kamizel’ka” (down to the middle of a thigh).

A velvet sleeveless jacket was sometimes worn together with the analogically decorated velvet apron (“zapaska”, “prypynda”), less frequently – with a velvet skirt [1, p. 38, 12, il. 132] (Fig. 9). In some villages of Western Podillia skirts, sewn from woolen fabric of dark shades, were also embroidered with beaded materials [12, p. 158, il. 133].

In some villages of Transcarpathian Hutsuls-festive cloth cloak, so called “petek”, worn by men and women, was sometimes decorated with beaded embroidery. In general, such clothes were very rare and were considered to be a sign of prosperity [12, p. 156–157].

Folk craftsmen of Pokuttia sometimes used embroidery with beads for decorating accessories. In particular, during the field research on the territory of Pokutta, the undescribed earlier embroidered with beads velvet bags and linen handkerchiefs (“shyrinka”) were discovered [12, il. 136–137].

It is worth noting that until the end of the 19th century Ukrainian folk ornaments had been persistently preserving old geometric patterns [6, p. 210]. In particular, geometric motifs had been prevailing on beaded overhead jewelry and headdresses (Fig. 2, 3). The implementation of weaving and embroidery techniques contributed to the further development of the stylistics of compositions, made of beads. Through embroidery seams (“needle ahead”, “stebelchatyi”, “satin stitch”, “half-cross”), geomertised shapes of phytomorphic and ornitomorphic motifs started appearing (Fig. 6–9).

The motifs, connected to the symbols of Ukrainian statehood (the trident, a golden lion, a golden lion in a crown, the blue and yellow flag), became the peculiarity of stylistic innovations of the second stage of the tradition of beaded decoration of the Ukrainian folk costume (Fig. 1, 11). The spread of the national symbols in the artistic language of folk artworks of the first half of the 20th century confirms our thesis about the need of the Ukrainians for national self-identification.

The trident, as a historical symbol of statehood, known since the times of Volodymyr the Great, was declared to be the state coat of arms of the Ukrainian People’s Republic (February 1918). A golden lion and the blue and yellow flag became respectively the coat of arms and the flag of the West Ukrainian People’s Republic (November 1918). The same flag became official in the Carpathian Ruthenia (March 1920). A golden lion in a crown was the symbol of the volunteer legion of the Ukrainian Sich Riflemen (1914) [12, p. 89].

It should be noted that the first half of the 20th century became the time of development of not only general, but as well of local artistic and
stylistic peculiarities of Ukrainian folk beaded artworks. The features of authentic artistic language were mainly displayed in graphemes of motifs and colouring of beaded compositions.

The so called “lapka z zozulkamy” may serve as an example. It is a band gerdan with the motif of a side-faced bird, sitting on a branch between flowers. “Lapka z zozulkamy” still occurs in the village of Velykyi Kluchiv of Kolomyia district of the Ivano-Frankivsk region. The composition of such a decoration is traditionally made of the beads of white (background), dark cherry, dark green, dark purple, black and yellow colours (Fig. 12). “Lapka z zozulkamy” is attached to the headdress of a groom, whilst the headdress of a best man is decorated with a band gerdan with a flower motif – the so called “lapka z kvitamy” [9, p. 197]. The band gerdan “z zozulkamy” as a distinctive feature of a groom’s headdress is met exclusively in the village of Velykyi Kluchiv of Kolomyia district of the Ivano-Frankivsk region.

Conclusions

Thus, the paradigm of the second stage of the tradition of beaded decoration of the Ukrainian folk costume has sufficiently expressive technological, typological, as well as, artistic and stylistic characteristics.

In particular, at the second stage, Ukrainian folk craftsmen started working with a larger (comparing to the previous stage) range of sorts and colours of beaded materials. Bugle beads and cut beads of glossy, transparent as well as mirrored and metallised sorts began to be used alongside of simple beads.

Together with the techniques of sewing “v prykrkip”, typesetting and stringing, the techniques of weaving and embroidery (seams: “needle ahead”, “stebelchatyi”, “satin stitch”, “half-cross”) of beaded materials also became spread.

Due to the technological innovations, the number of beaded components of the folk costume expanded. Namely, the number of overhead jewelry increased from 15 to 20. The plateau-like female headdress was added to the two already existing girlish ones. Eight components of clothes, decorated with beads, appeared, as well as, two accessories.

Along with the motifs of geometric shapes, the craftsmen started making phytomorphic and ornitomorphic motifs, as well as depicting the state symbols of Ukraine. The unique features of authentic folk art continued developing.

Bibliography:


Fig. 1. Photo of the members of a choir (the girls are wearing monys-tas and one-part sylvaniaks, three girls and one boy have cotillions). Fragment. 1930s, village Cherniatyn, now Kolomyia district of the Ivano-Frankivsk region, the Horodenka Museum of Local Lore “Pokuttia” (the Ivano-Frankivsk region), exposition

Fig. 2. Yazyk “vivsiórok”. Bugle beads, threads; stringing. The first half of the 20th century, village Lolyn, now Kalush district of the Ivano-Frankivsk region. The Museum of the Village of Lolyn. Photo by Romana Motyl
Fig. 3. Kryza “visiörkdvhyi”. Beads, threads; stringing. The beginning of the 20th century, village Lolyn, now Kalush district of the Ivano-Frankivsk region. The Ivano-Frankivsk Museum of Local Lore, O-461. Photo by Olena Fedorchuk

Fig. 4. Photo of the town activists. Fragment (the man in the middle has a beaded tie). 1934, town Pechenizyn, now Kolomyia district of the Ivano-Frankivsk region. Photo archive of Vasyl Havryshchuk

Fig. 5. Gerdans for a pre-fabricated version of a wedding wreath. Beads, blown beads, bugle beads, sequins, threads; weaving, embroidery. The first half of the 20th century, Western Podillia. Private collection of Liudmyla Yavnaya. Photo by Olena Fedorchuk

Fig. 6. Female headdress “rushnyk”. Fragment. Linen and cotton threads, beads; weaving, embroidery. The beginning of the 20th century, village Dubivtsi, now Chernivtsi district of the Chernivtsi region. The Chernivtsi Regional Museum of Folk Architecture and Art. KV-6244. Photo by Olena Fedorchuk

Fig. 7. Female shirt “sorońchka”. Fragment. Canvas, cut beads, beads; “half-cross” embroidery. The middle of the 20th century, village Chornyi Potik of Chernivtsi district of the Chernivtsi region. Private collection of the Vasyliuk family. Photo by Olena Fedorchuk

Fig. 8. Gorset. Velvet, beads; embroidery. The first half of the 20th century. Lemkivshchyna. The Museum Complex “Lemkivskeselo”, exposition. Photo by Olena Fedorchuk
Fig. 9. Apron “zapaska”. Velvet, beads; embroidery with the seams “needle ahead” and “satin stitch”. The first half of the 20th century, Pokyttia. The Museum of Kosiv State Institute of Applied and Decorative Art. Photo by Romana Motyl

Fig. 10. Cotillion “gerdanyak”. Beads, threads; weaving. 1920s, village Sloboda-Banyliv, now Vyzhnytsia district of the Chernivtsi region. The Chernivtsi Regional Museum of Folk Architecture and Art. Photo by Olena Fedorchuk

Fig. 11. Cotillion. Beads, threads; weaving. 1919–1921, Eastern Halychyna. Photo by Stepan Pakholko

Fig. 12. Band gerdan “lapka z zozulkamy” for a groom’s hat. The first half of the 20th century, village Velykyi Kliuchiv, Kolomyia district of the Ivano-Frankivsk region. Private collection of Olha Kolodii. Photo by Romana Motyl