

STATE OF RESEARCH AND STUDY OF THE TRADITIONAL FOLK
BORSHCHIV EMBROIDERY IN DOMESTIC HISTORIOGRAPHY

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Perekhoda O. State of research and study of the traditional folk Borshchiv embroidery in domestic historiography. The present publication is a part of a research work carried out as a thesis writing for the graduate work at the Department of Examination of Art of the Institute of Practical Culture Studies and Art Management of the National Academy of Culture and Arts Management. The article analyses the state of study and research of traditional folk embroidery of Borshchiv region of Ternopil Oblast in the Ukrainian national historiography. The main content of the work is revealed in the analysis of scientific sources devoted to the research of the features of Borschiv vyshyvanka, the works of ethnographers, folklorists, scholars of art. The characteristic of historiographical material is presented beginning with the early fundamental works of the authors of the XIX century and ending with the coverage of publications and works of recent years. It was found that Borshchiv vyshyvanka has been researched in details in terms of sewing technique, materials, ornaments and colours which distinguish Borshchiv vyshyvanka among others. However, this phenomenon of Ukrainian folk arts and crafts has been insufficiently conceived using theoretical principles of art history (such as aesthetics).

Keywords: folk culture, decorative art, Ukrainian vyshyvanka, Borshchiv vyshyvanka, embroidered shirt, vyshyvanka, ethnography.

Перехода О. В. Стан вивчення та дослідження традиційної борщівської вишивки у вітчизняній історіографії. Дана публікація є частиною наукового дослідження, що здійснюється в межах підготовки до написання дипломної роботи на базі кафедри мистецтвознавчої експертизи Інституту практичної культурології та арт-менеджменту Національної академії керівних кадрів культури і мистецтв.

Стаття присвячена аналізу стану вивчення та дослідження традиційної народної вишивки Борщівського району Тернопільської області у вітчизняній історіографії. Основний зміст роботи полягає в аналізі виявлених наукових джерел, які присвячені дослідженню особливостей борщівської вишивки, проаналізовано праці етнографів, фольклористів, народознавців, мистецтвознавців. Подається характеристика історіографічного матеріалу починаючи з найперших ґрунтовних праць авторів XIX ст. та завершуючи висвітленням публікацій та видань останніх років.

Установлено, що борщівська вишивка досить детально досліджена з точки зору техніки шиття, матеріалів, орнаментів та кольорів, котрі вирізняють борщівську вишивку з-поміж інших. Водночас цей феномен українського народного декоративно-прикладного мистецтва недостатньо осмислений із застосуванням теоретичних засад мистецтвознавства, зокрема естетики.

Ключові слова: народна культура, декоративне мистецтво, українська вишивка, борщівська вишивка, сорочка, вишиванка, етнографія.

Перехода О. В. Состояние изучения и исследования традиционной борщевской вышивки в отечественной историографии. Данная публикация является частью научного исследования, которое осуществляется в рамках подготовки к написанию дипломной работы на базе кафедры искусствоведческой экспертизы Института практической культурологии и арт-менеджмента Национальной академии руководящих кадров культуры и искусств.

Статья посвящена анализу состояния изучения и исследования традиционной народной вышивки Борщевского района Тернопольской области в отечественной историографии. Главное внимание обращено на выявление научных источников, посвященных исследованию особенностей борщевской вышивки, проанализированы работы этнографов, фольклористов и искусствоведов. Представлена характеристика историографического материала начиная с самых первых работ

ученых XIX века и заканчивая публикациями и изданиями последних лет.

Установлено, что борщевская вышивка детально исследована с точки зрения техники шитья, материалов и орнаментов, которые выделяют ее среди множества других. В то же время, этот феномен украинского народного декоративно-прикладного искусства недостаточно осмыслен с использованием теоретических основ искусствоведения, в частности эстетики.

Ключевые слова: народная культура, декоративное искусство, украинская вышивка, борщевская вышивка, рубашка, вышиванка, этнография.

Statement of the problem. Scientific and cognitive interest in traditional Ukrainian clothes and techniques of its decoration began to revive at the time of formation of independent Ukrainian state, initial democratization and liberalization of society, elimination of censorship and ideological barriers to exploration of Ukrainian history, customs and traditions.

The events of recent years in Ukraine, namely the Revolution of Dignity as well as social upheaval caused by it, led to the rise of patriotic spirit and national consciousness, actualized the use of Ukrainian symbols in various forms of interpersonal communication, formed the need to use national symbols and elements in general and Ukrainian national clothes in particular. The embroidered shirt has become very popular as a visual means of expression and national pride.

In view of this, the art of embroidery arose a certain research interest. Study of certain aspects of art and stylistic principles of embroidery is based on the analysis of sources and historiography.

Folk costumes of Borshchiv region stands out among the variety of national costumes in Ukraine for its extraordinary originality. Because of its exclusivity Borshchiv embroidery is a definite treasury of the material culture of Ukrainians and can be the subject of a separate study.

Main objectives. The primary object of the article is exposing the analysis of study and research of Borshchiv folk embroidery in the national historiography.

Nowadays Borshchiv embroidery is the brand of the southern part of the Ternopil Oblast and is famous worldwide for its peculiarity. The black embroidered shirt (Borshchiv vyshyvanka) is truly unique in its ornament and embroidery technique. Thousands of legends and folk tales are being told about it. There were specific tragic historical events in the XV – XVII centuries relating to the origin of black vyshyvanka. Borshchiv land was constantly un-

der attacks of Turkish and Tatar armies. The enemies ruthlessly devastated and looted villages, capturing local peasants. In one of these attacks all the men in several villages along the Dnister River were killed. After that the village girls and women vowed to grief and mourn their men for several generations. With such expressions of sorrow, they began to embroider their shirts with black thread [1].

Interest about Ukrainian ornament and folk embroidery began to grow in the late XIX – early XX centuries. Since 1870 formation of systematic collections of patterns and embroidery has begun, as well as first studies devoted to ornaments and its specific characteristics have appeared. Among them such works as “Russian folk ornament. Vol. 1. Needlework, fabrics, laces” (1872) by V. Stasov and “Distinctive features of South Russian folk ornament” (1876) by F. Vovk [22].

One of the first fundamental works published in 1876 was “Ukrainian folk ornament” by Olena Pchilka (Olha Kosach). The author stated that Ukrainian ornament, especially pattern of embroidery, are of great interest in research, because it keeps a code with diverse information from the distant past of Ukrainians [10].

First attempts to represent regional features of decorative embroidery were made in 1927 – 1929. Embroidery, as an object of study of ethnography, described in the works “The History of Ukrainian ornament” (1927) by H. Pavlutskyi, “Folk Art of Ukrainians of Podillya” (1928) by A. Zerembskyi and “Sewing of Ukraine” (1929) by Ya. Ryzhenko. This authors paid much attention to research of the placement of embroidered ornament on women’s and men’s shirts; decorated patterned fabrics and carpets; professional and folk embroidery in Ukraine. The publications, indicated above, initiated research and studies of Ukrainian folk embroidery as an artistic phenomenon [12; 16; 25].

Later, especially in the post-war years, there were quite a few publications on embroidery. Contents of those publications complement each other, expanding knowledge of the history of embroidery and covering the life and work of prominent artists.

One of the most important sources of research of the folk art of Ternopil Oblast is the work “Folk Art of Ternopil Oblast of Ukrainian SSR” (1957) by R. Herasymchuk, which conducted a comprehensive study of all kinds of the folk art, including embroidery [6].

There were attempts to create manuals for novice embroiderers. One of the most notable among such works is a book “Ukrainian Folk Art embroidery” (1958) by O. Kulyk, which highlights among albums and other publications of the time, because it contains a detailed description of the most popular Ukrainian embroidery techniques [7].

Over the same period, there are first solid research about specific types and centres of folk embroidery. Among the ethnographic works of this period especially indicative is a series of drawings

of folk clothes “Folk costume of Western Regions of the Ukrainian SSR” (1959) by O. Kulchytska. It demonstrates clothes, hats and embroidery of Ternopil Oblast. In addition, first art scholarly explorations are recognized in: “Decorative fabrics” (1949) by S. Koloss, “Arts and Crafts of Ukrainian SSR” (1952), “Decorative embroidery. Ukrainian Folk Art” (1960), “Weaving and Embroidery” (1966) by N. Manucharova [23].

Also in the second half of the XX century works “Folk tissues ornament of Western Ukraine late XIX – early XX centuries” (1959) by S. Sydorovych and “Western Ukraine Folk Art” (1966) by I. Gurgula were published. Certain information concerning the West Podillya decorative art can be found in these works, in particular, local and distinguishing features of folk works of art are considered [8; 21].

Art scholarly works of this period made a substantial contribution for further explorations. They focused on the features of folk ornaments of small geographic regions, while research area of previous years’ publications covered significant geographic boundaries of entire Ukraine. The researchers studied art features, considered products typology, artistic expression of individual artists or focused their attention on specific folk art localization centres.

In the monograph “Ukrainian Folk embroidery of Western regions of URSR” (1988) by R. Zakharchuk-Chuhai, the embroidery is first shown as an art phenomenon and one of the types of folk art in historical perspective. Analysis the art of embroidery in all varieties, its social significance and place in the Ukrainian art traditions. Different types of artistic features of embroidery, techniques, content classifications, compositional schemes, ornamental motifs and forms are researched [6]. The monograph “Folk embroidery of Western Ukraine XIX – XX centuries” (1995) by R. Zakharchuk-Chuhai should also be noted. This work includes information of regional and local stylistic technique distinctions, colour palettes and ornament differences of embroidery of Ukrainian Podillya [9].

The album “Folk embroidering” (1982) by E. Hasiuk and M. Stepan displays a brief historical overview of embroidery art of Ukraine, reveals the national ornament motives, describes embroidery techniques with typical examples and samples [7].

In the late XX – early XXI centuries a number of active scientific explorations took place. Art scholars T. Kara-Vasylyeva, H. Stelmashchuk, O. Nykorak and ethnographer L. Bulhakov-Sytnyk are considered as proven experts in Ukrainian folk costumes and embroidery.

Scientific works by T. Kara-Vasylyeva differ greatly because of its rich historical and factual material. The author approaches the subject of Borshev embroidery by exploring the typology and the history of Ukrainian embroidery in the context of nationwide folk art. More than twenty albums and monographs devoted to Ukrainian embroidery were published (1983 – 2008). Among the works

adjacent to our subject are the “Wonderland Creators”, “Modern Ukrainian embroidery”, “Ukrainian shirt”, “Ukrainian Folk embroidery” (co-authored with A. Zavolokina), “Ukrainian embroidery” (co-authored with A. Chernomorets), “The History of Ukrainian embroidery” and others. These works focus on the features of the original embroidery, its local characteristics of historical and ethnographic regions, describes basic embroidery techniques, comprehensively covers the main stages of development of Ukrainian embroidery, reveals its involvement in design of national costumes. The unique embroidery examples are well represented as well [23].

The scientific importance of H. Stelmashchuk research is also valid. In such works, as “The old clothes of Volyn” (2003), “Ukrainian costume” (2011) and “Ukrainian Folk costumes” (2013), based on the extensive source and factual material, the author describes ways of formation and existence of Ukrainian traditional dresses from ancient times till the XX century, considers the outfit of all ethnographic regions and its relation with spiritual life of the people, is the first to provide a brief description of Ukrainian elite, middle class and workers’ outfits [20].

The imagery of embroidery systems, ornamental structure and symbols, variety of designs and themes of Podillya region towels were explored in the work “Embroidery of Eastern Podillya” (2009) by Ye. Prychepiy and T. Prychepiy [15].

The experience of the Podillya region embroidery in the context of genetic relationship between material and embroidery technique, cutting style and embroidery topography, specific motifs and stylistic features of ornamentation was for the first time explored in the monograph “Podillya Folk embroidery” (2005) by L. Bulhakova-Sytnyk. Types of Podillya embroidery were determined; specific features and common national traits of Podillya embroidery were described in the context of traditional Ukrainian embroidery. Additionally, the researcher first defined the classification of men’s and women’s embroidered shirts, their cutting style, the design of the shoulder line, neckline and bottom of sleeves, as well as patterns deployment on shirts.

Illustrated edition of “Borshchiv’s shirt collection of Vira Matkovska” (2010) by L. Bulhakova-Sytnyk, M. Urbansky, I. Shkloda, contains samples of ancient wedding and festive embroidered shirts, which are real gems of Ukrainian traditional costume. The collection also contains the first silk embroidered works, ancient monastery sewing techniques and other, previously unknown, samples of Borshchiv vyshyvanka. The publication presented three generations of embroidery – the ancient, modern and Borshchiv vyshyvanka. The album “Woman’s shirt of Borshchiv-Zastavna region of Transnistria” (2013) by L. Bulhakova-Sytnyk was created to promote the high-level art works, which before can only be seen in museums and private collections. It contains

collected pictures of women’s festive shirts of late XIX – early XX centuries from two creative embroidery centres of Podillya and Transnistria – Borshchiv region of Ternopil Oblast and Zastavna region of Chernivtsi Oblast [2; 3; 4].

The historical collection “Chronicle of Borshchiv region” issued by the Ethnographic museum of Borshchiv is singled out among the media publications that constantly highlight issues of ethnography, folklore and the folk art. There were periodically published materials of the subject, such as “Selected aspects of the study of women’s shirts of Borshchiv region” by L. Bulgakova, “Artistic features of men’s shirts of Borshchiv region in late XIX – early XX centuries” by I. Gareth, “Embroidered women’s shirt from ethnographic collection of the Ethnographic museum of Borshchiv” by N. Nickolyn and others [17; 18; 19].

The importance of analysis and interpretations of folk art, including Borshchiv embroidery, in the view of journalism is also should be noted. History of formation, uniqueness and originality of Borshchiv embroidery is analysed by T. Dovhoshyya in publications “Borshchiv vyshyvanka. The past and the present” (2010), “Borshchiv black embroidery, as a phenomenon of Ukrainian culture” (2011), “Our talisman – Borshchiv black embroidery” (2013). Research on folk art of Ternopil Oblast, including embroidery, were, as well, carried out by folk artists, museum workers, writers, scholars of art [5; 23].

One of the most famous and interesting publications is a book “Borshchiv Folk shirt. Fabrics. Cutting. Sewing technique. Collection of the Ethnographic museum of Borshchiv” (2012) by L. Pokusinska and O. Pokusynskyi. This rare publication contains truly invaluable materials on types of cutting, sewing techniques and traditional embroidery patterns of Borshchiv vyshyvanka. The book is based on shirts (dating from late XIX – early XX centuries) from the collection of the Ethnographic museum of Borshchiv. The work describes production stages of Borshchiv shirt in details: schemes and illustrations made by authors, exactly reproduce the techniques and method of embroidery, reveal each embroidered pattern of every vyshyvanka presented in the book [13].

Conclusions. This historiographical review of the published sources on the subject leads to the conclusion that the majority of the research on Ukrainian embroidery were carried out in the last quarter of XX century – beginning of XXI century. There was a significant amount of complex and systematic studies of Ukrainian national costume and its artistic embroidered decoration, as well as a number of fundamental scientific and scholarly research that indirectly affected by the subject were published over this period. Considering complexity of tasks and range of geographical area that were covered by scientists, very little attention was paid to the issue of folk embroidery of Borshchiv region. Basically, with a few exceptions, it was considered in

a broad comparative perspective among other regions of Ternopil oblast or of Ukraine.

Today it can be confidently said, that Borshchiv is one of the important centres of traditional archaic embroidery in Ukraine, therefore further studies of embroidery in this region are timely and essential.

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