

Ukrainian Beaded Artwork in the František Řehoř Collection: the Scientific and Artistic Value

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Abstract

This paper presents the results of an analysis of beaded artwork from the collection of the Czech ethnographer František Řehoř. The collection is located in the Department of Ethnography of the National Museum in Prague and is currently being analyzed by Czech ethnologists in cooperation with Ukrainian experts. This collection provides an important source of knowledge for studying the first stage of the tradition of beaded decoration in Ukrainian folk costume (late 18th to late 19th century) of eastern Galicia and Bukovina, which were part of the Habsburg Monarchy at that time. The analysis of artifacts from this collection expands the knowledge of technological, typological, artistic and stylistic features of traditional Ukrainian beadwork within these regions during the 19th century.

Key words

Ukraine, František Řehoř, museum collection, folk art, folk costume, artwork, artifact, beaded adornment, 19th century

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Introduction

A promising area of modern ethnographic research is the discovery, attribution and publicizing of cultural artifacts, which, due to various circumstances, have remained extremely rare or even unknown. The introduction of previously unknown artifacts into the scientific discourse contributes to the preservation and development of traditions and societies, enriching the world's cultural diversity. It also allows us to better understand the complex ethnic, social and economic relations that contributed to the evolution and interaction of various social and ethnolinguistic groups. In this context, Galicia and the neighboring regions of western Ukraine represent a unique opportunity; one where the work of early collectors and researchers can be revisited and embedded into a wider context.

This article continues the scientific research published in the *Český Lid* journal entitled, "*Lidová kultura ukrajinců Rakousko-Uherské monarchie v etnografické sbírce Františka Řehoře z 80. a 90. let 19. století*" [Folk culture of the Ukrainians in the Austro-Hungarian Monarchy based on the ethnographic collection of František Řehoř from the 1880s to the 1890s] (Fedorchuk et al 2020). This article analyzes in detail the scientific and artistic value of František Řehoř's ethnographic collection, specifically traditional Ukrainian beaded art. The term "beaded art" is somewhat conditional; in this work it means artifacts that are completely or partially decorated with beads.

The Ukrainian tradition of beadwork

The Ukrainian tradition of beadwork appeared in the late 10th century and was associated with the adoption of Christianity, in which the pearl symbolizes the Word of God. Since then, in Ukraine-Rus', pearls and beads (pearl analogues) have been widely used as symbols of the Christian faith in the decoration of different church fabrics, the ceremonial attire of priests, icon robes (icon decoration), and the decoration of the nobility's clothing (Fedorchuk 2021a: 54–55). By the end of the 18th century, the tradition of Ukrainian beadwork had spread exclusively among the elite class. In the 18th century, the beadworkers of the elite culture continued to use beads for the decoration of church items and components of the costumes of the nobility, but they also began to make bead-decorated household items (Fedorchuk 2021a: 128).

At the beginning of the 19th century, beadwork began to appear in folk art. Ukrainian folk artists began to use beads to decorate festive and wedding attire. Such practices developed a new artistic tradition, specifically the tradition of beaded decoration in Ukrainian folk costume (Fedorchuk

2021a: 69). An analysis of the implemented techniques, workmanship and artistry of the beadwork suggest the onset of a new, independent ethnic tradition.

In the 19th century, the beadweaving technique prevailed in folk tradition, although a couching technique was also used. At the same time, beaded items for the nobility and ecclesiastical use were generally made by couching, embroidery, loomweaving and knitting techniques. Here, the beadweaving technique was also known, but was used infrequently (Fedorchuk 2021a: 73–75).

The typology of period works was quite varied. In the 19th century, the workshops of the nobility mainly sewed (couching method), embroidered, knitted and wove furnishings (pictures, tapestry, covers for household items, etc.), whereas church clothing and priestly vestments were embroidered with beads in monastery workshops. Ordinary villagers used beads only for beadweaving necklaces and headwear decorations.

Folk and elite artwork also differed significantly in style. Most of the 19th century secular nobility and church artwork that has been preserved in museums bears the imprint of the prevailing European fashion styles, specifically Biedermeier. The motifs were characterized by romantic plot themes and floral designs with sentimental symbolism. In contrast, period folk art favored geometric designs with apotropaic symbolism, using archetypes that originated and evolved within the settings of ethnic Ukrainian embroidery.

In the 19th century, folk art using beads also became popular among Czechs, Poles, Romanians, Bulgarians, Russians, Belarusians and other European ethnic groups (Tormyševa 2018: 34–122; Tauberová 2012: 7–207; Crabtree – Stallebrass 2002: 162–168).

The first folk beadwork was necklaces (early 19th century). Subsequently, beaded festive and wedding headwear emerged (mid-19th century), followed by beaded components of festive folk costumes (early 20th century), and finally beaded accessories for festive folk costumes (early 20th century).

During its more than 200-year history (from the end of the 18th century until today), the ethnic artistic tradition of beaded decoration in Ukrainian folk costumes has gone through two stages of development and is now in its third stage. The first stage of the tradition was from the end of the 18th until the end of the 19th century; the second stage was from the end of the 19th to the mid-20th century; and the third stage has lasted from the mid-20th century until the present (Fedorchuk 2021a: 84–91).

The first stage (late 18th to late 19th century) was associated with Romanticism as an artistic movement and the revival of Ukrainian folk culture. It was a time of great social activity, when societies inside multinational

empires developed an interest in folk art, along with the emergence of new traditions attributed to the processes of ethnic self-identification. Through artistic practices, people formed their understanding and representation as members of their nation. A major outcome of this first stage of development included the establishing of both national and local features of the tradition. Beaded designs of this stage were partially based on historic folk adornments, especially embroidery, but the use of beads in this context was a new phenomenon.

During the first stage, the tradition of beaded decoration in Ukrainian folk costume went through the phases of origin and primary development, and then entered a phase of creative uplift. In the second half of the 19th century, the majority of folk art centers formed and the artwork began to acquire authentic features.

The second stage (late 19th century through the first half of the 20th century) was associated with a period of broad educational initiatives by the Ukrainian elites, aimed at consolidating the masses. The first half of the 20th century was also the period of World Wars and active liberation movements for Ukrainian state independence. Strong emotions led to powerful verbal and visual artistic reflections. Works of art played important roles socially, which included ethnic consolidation, patriotic growth, intellectual self-fulfillment and emotional arousal. Throughout the second stage, the tradition experienced a creative uplift phase, which saw the largest number of folk art centers and practicing beadworkers. The end of the second stage coincided with the suppression of national and liberation campaigns and the imposition of a hostile Soviet ideology upon Ukrainians.

As this tradition of beaded decoration of Ukrainian folk costumes entered its third stage (mid-20th century until the present), it saw a period of decline (reverberation phase) and then an unexpected renaissance (an actualization phase, from the late 1970s). From the mid-20th century, the Ukrainian nation was influenced by pro-Russian propaganda, systematic anti-Ukrainian terror and numerous deportations. Many Ukrainians began to lose their ethnic identity, while, at the same time, the art was shedding its authentic expressiveness.

The decline in artistic bead-related practices was accompanied by a general waning in public demand for beaded components of the national costume as attributes of customs and rituals. Only in certain centers of Northern Bukovina and Galician Hutsulschyna did the artistic practice of beaded decoration remain relatively stable.

Since the late 1970s, the tradition has experienced a revival, though it had various chronological scenarios in different ethnographic territories. Now we are witnessing its general transition from the actualization phase

to the creative uplift phase. A partially-intact artistic heritage has become a significant resource for reactivating the ethnic artistic tradition of beaded decoration in Ukrainian folk costume.

Each of the stages corresponds to its own artistic paradigm, clearly represented by certain technological, typological, artistic and stylistic creativity principles.

Very little information has been preserved pertaining to the first stage of the tradition. This is mainly due to the lack of written (ethnographic records), material (beadwork artifacts) and illustrative (ethnographic sketches, paintings and photographs with depicted folk costumes and beadwork) sources.

The most valuable of these are material sources that contain the most complete information regarding the features of artistic paradigms on the different stages of the tradition. Unfortunately, there is very little folk beadwork pertaining to the 19th century and very few works from the 19th century have a documented place of origin (Fedorchuk 2021b: 96). However, some of these rare artifacts were carefully collected in the 1880s and 1890s by the Czech ethnographer František Řehoř.

Research sources

The collection of František Řehoř (1857–1899) contains cultural artifacts (works of art, household items, models of such items, photographs, etc.) originating from Galicia and Bukovina. The collection mainly represents the folk culture of Ukrainians. Řehoř collected cultural artifacts at the request of Czech scientist, ethnographer, traveler, collector and philanthropist Vojtěch Náprstek (1826–1894). After the death of Náprstek, and according to his will, the collection was donated to the museum that today bears his name. Some of Řehoř's collected artifacts were later transferred from the Náprstek Museum to the Department of Ethnography of the National Museum in Prague (NM).

Řehoř's ethnographic work has been studied by Jiří Horák, Michal Molnár, Naďa Valášková, Petr Kaleta and other ethnographers (Fedorchuk et al 2020: 73). These researchers have garnered much information, particularly regarding the ethnographic collection of Řehoř. Even so, the Prague collection contains a large amount of still-unexplored material of high scientific and artistic value. This undocumented part of the collection, in particular, includes Ukrainian beadwork from the 19th century.

In total, the collection of Řehoř contains 84 different beaded artifacts, precious examples of Ukrainian artwork, including fully-preserved adornments, fragments of adornments and headwear. Fully-preserved beaded

adornments (30 items) and fragments of them (50 items) are a part of the Adornments Fund, whereas items of headwear with beaded ribbons (4 items) are a part of the Textile Fund.

All of these items (including information about them recorded by Řehoř) constitute important sources of knowledge for research on the technological principles, typological diversity and artistic features of folk art during the first stage of the tradition of beaded decoration in Ukrainian folk costume.

Important information about these and other Ukrainian artifacts from the Řehoř collection can be found in the archives of the Náprstek Museum (where the collection was originally located). The inventory books of this museum contain descriptions of objects that Řehoř had been sending to Náprstek since 1879. Information on the origin and, in some cases, on the prices paid for the Ukrainian artifacts (an indication of the wealth of Ukrainians in Galicia) is also contained in the correspondence between Řehoř and Mrs. Josefa Náprstková (Valášková 2017: 72–73). Yet another valuable source of information is the inventory card catalogue of the Department of Ethnography of the National Museum in Prague. However, it contains very little information about the artifacts themselves: the cards only state the origin and provide a brief description of the items (Fedorchuk et al 2020: 74).

It is clear that all these artifacts require a professional description (product type, material and technique, place and time of origin) using modern scientific terminology. Equally urgent is the need for high-quality photo documentation for the use of specialists in the future.

Alongside the physical collection, Řehoř's scientific legacy includes his publications on the cultural reality of Ukrainians in Galicia. They consist of approximately 170 articles published in journals and newspapers, as well as 160 dictionary entries (from the letters A to K) in the famous Czech encyclopedia *Ottův slovník naučný: illustrovaná encyklopaedie obecných vědomostí* [Otto's Dictionary of Education: An Illustrated Encyclopaedia of General Knowledge] (Valášková 1999: 83). One of them is an entry regarding a *gerdan*, published in volume 10 (Řř. 1896). With this entry, Řehoř noted that Ukrainians used the term *gerdan* for a necklace; an ornamental adornment 1–3 cm wide, made from very small multicolored beads (seed beads). Řehoř also mentioned a *gerdan* in the form of a hollow tube with a strand of woolen threads inside. According to Řehoř, *gerdans* were worn by Ukrainians in Bukovina, Pokuttya and Hutsulschyna in the 19th century. They were used as a decoration for the neck, forehead and headwear. It is important to note that Hutsul adornments were often sewn onto leather and had metal buckles (Řř. 1896).

Evidence of traditional Ukrainian beadwork is also preserved in photographs taken by Řehoř. One photograph is of three girls from

the village of Tyshkivtsi in Horodenka county. The girls are busy with household chores, shaking the seeds out of poppy heads. Along with other necklaces, each girl is wearing a beaded ribbon (*gerdan*). This photograph provides an important piece of information: in the second half of the 19th century, beaded jewelry was used not only in festive clothing, but also in the everyday attire of Ukrainian girls (Hryniuk – Picknicki 1995: 47).

Řehoř's beadwork collection and its spatio-temporal dimensions

Řehoř studied the material culture of Galicia and Bukovina, where Lemkos, Boyks, Hutsuls, Opolans, Pokutyans, Podolians, and Bukovinians lived. For his collection, he purchased items both at town fairs and directly in the villages. Řehoř specifically mentions the cities of Bolekhiv, Kalush, Kolomyia, Kosiv, Kutý, Lviv, Mykolaiv, Nadvirna, Stanislaviv (current Ivano-Frankivsk), Stryi, Ternopil and Zhydachiv (Valášková 2017: 74).

It is known that the prominent Ukrainian cultural figures ethnographer Volodymyr Shukhevych, writer Olga Kobylanska and collector Hermina Ozarkevych assisted Řehoř with his collection of folk beadwork (Fedorchuk et al 2020: 78), but it is not exactly clear which items can be specifically attributed to them.

Volodymyr Shukhevych (1849–1915) was born in the Pokut region of Galicia. He studied the Hutsul regions of Galicia, Bukovina and Transcarpathia and obtained much information about them. As Řehoř's friend, he helped to collect valuable artifacts on Ukrainian culture in the Hutsul and Pokut regions for the Czechs. Shukhevych also donated some of his personal belongings. It is possible that one of these is an ornamental beaded ribbon sewn onto a strip of leather with a brass clasp (NM, H4-NS-2133; Fig. 1). The NM inventory card records this item as a *gerdan* and states that it originates from the Hutsul region. Thanks to the publications of Řehoř, we know that the beaded necklaces that were sewn on leather with a brass clasp were a component of Hutsul folk costume (Řř. 1896).

Shukhevych presented a similar adornment in his monograph *Hutsulshyna* (Shukhevych 1997: 157, Fig. 73). We managed to find the actual item, which originally belonged to the Didushytsky Museum in Lviv (Ukraine). After the Didushytsky Museum closed in 1939, the item passed to the Museum of Ethnography and Arts Crafts of the Ethnology Institute National Academy of Sciences of Ukraine in Lviv (MEAC). It is now in the Jewelry Fund (MEAC, EL-22135).

In all probability, Shukhevych acquired both of these very similar beaded adornments with brass *cheprahy* clasps at the same time in the Hutsul

region. He later donated one of these to the Diduszycki Museum and the other, through Řehoř, to the Náprstek Museum.

Olga Kobylýanska (1863–1942), who was born and lived in Bukovina, also knew Řehoř very well and she gave him Bukovinian adornments, which were rounded openwork collars made of beads (Matejko 1977: 141). There are three such beaded items in Řehoř's collection (NM, H4-NS-2863, H4-NS-2871, H4-NS-2862). Unfortunately, all attempts to find evidence as to which of these items were from Kobylýanska have been unsuccessful.

Hermina (Hermina-Maria) Ozarkevych (married Wieliczko) (1865–1924) was born in Pokuttya (Galicia). She had been collecting samples of folk beadwork and embroidery since her childhood (Fedorchuk 2017a). The Museum of Ethnography and Arts Crafts Ethnology Institute of the National Academy of Sciences of Ukraine owns a large collection of her fragments of beaded jewelry (originally mounted on 12 plywood boards) from Pokuttya and Bukovina, which are dated to 1880 (MEAC, EL-22391–22578; Fig. 2).

In the 1880s and 1890s, Ozarkevych's collection of jewelry and embroidery was quite large. She presented it in exhibitions in Vienna, Prague, Krakow, Lviv, Kolomyia, Chernivtsi, Ternopil and other European cities (Arsenych 2010: 53). In the 1890s, she donated a portion of her collection to Řehoř (Arsenych 2010: 53). We suspect that these are the fragments of adornments (50 items) from Pokuttya and Bukovina (NM, H4-NS-2864–2870, 2888–2930), from a similar time and place of origin, since they have the technical and artistic characteristics of the beadwork from the Ozarkevych collection, which is now in the Museum of Ethnography and Arts Crafts Ethnology Institute National Academy of Sciences of Ukraine (MEAC, EL-22391–22578).

As previously noted, Řehoř's collection includes beadwork not only purchased by him but also donated by Ukrainian cultural figures, such as the artifacts from Bukovina, Pokuttya (Galicia), Hutsulschyna (Galicia) and western Podillya (Galicia). The location of these artifacts confirms the conclusion of Fedorchuk that Bukovina (late 18th century), Pokuttya, western Podillya (beginning of the 19th century) and Hutsulschyna (first half of the 19th century) were the first areas to have traditional beaded decoration in Ukrainian folk costume (Fedorchuk 2020: 150).

In Řehoř's collection, we discovered beadworks from the whole of the 19th century. Among the earliest items are fragments of adornments that were deteriorated because of their long use. The intact items that are in relatively good condition tended to date towards the end of the 19th century, as this is the latest period of the Řehoř collection.

Probably the oldest artifacts in his collection are the beadworks donated by Ozarkevych. In the 1880s, she was already known for collecting very

old artifacts of Ukrainian art in Galicia and Bukovina, and, without her efforts, they would have most likely disappeared (Franko 2008: 173). It is therefore logical to assume that the oldest artifacts included items from the first half of the 19th century, and perhaps even from the very beginning of the 19th century.

The collection of the Museum of Ethnography and Arts Crafts Ethnology Institute of the National Academy of Sciences of Ukraine contains many fragments of adornments made from horse hair and very small beads that were collected by Ozarkevich. However, their condition is not satisfactory. Some artifacts have been completely destroyed and only their identification numbers remain on the plywood boards. Of the 225 samples, 46 have been completely lost, and at least a dozen more cannot be restored. However, all of the fragments of beaded adornments that are stored in the National Museum in Prague are strung on threads and are generally in satisfactory condition. Nevertheless, the enduring risk of losing these artifacts makes immediate analytical studies extremely necessary.

The historical value of the collection

Řehoř's collection is a reflection of one historical epoch. It demonstrates that in the 19th century there was considerable interest in ethnic folk culture. This interest led to the birth of ethnography as a scientific discipline. Ethnographic collections began to appear and often became platforms for cooperation between cultural figures of different nationalities.

A thorough analysis of Řehoř's ethnographic collection provides important material for the reconstruction of many ethnic traditions, one of which is the tradition of beaded decoration in Ukrainian folk costume of the late 18th century.

A comprehensive analysis of the beadwork helped to determine the earliest time frame for the beginning of traditional beaded decoration in Ukrainian folk costumes. When dating the artifacts, we took into account the state of their preservation; whether they were fragments of worn jewelry or relatively well-preserved artwork that was only used for a short time. Earlier research by Fedorchuk was also considered, which, using the hypothetical reconstruction method, dated the onset of the tradition of beaded decoration in Ukrainian folk costume to the beginning of the 19th century (Fedorchuk 2021a: 82). She also took into account the fact that the folk artists who made the preserved jewelry, including the dated artifacts, used the same beads as those used for items that were made for the elite. This is based on the assumption that the quality characteristics (size, grade, color palette) of the beaded artifacts depended on the market offer, which was the same

for the different social classes. Both wealthy and ordinary folk artists used similar beads (Fedorchuk 2021a: 83, 85). The qualitative analysis of dated beadwork indicates that in the first half of the 19th century, both the elite and folk environment used fashionable and therefore generally-used seed beads in both opaque and transparent shades of natural colors.

It was therefore possible to determine the time of origin of the oldest artifacts (early 19th century), as the fragments of beadwork were made from very small beads. The beaded adornments of that time were very small; their width was sometimes less than one centimeter (NM, H4-NS-2891, H4-NS-2909). The oldest examples include the above-mentioned fragments of damaged adornments, most likely donated by Ozarkevych (NM, H4-NS-2864–2870, H4-NS-2888–2929).

Thanks to the artifacts collected by Řehoř, we are able to specify locations for the historical tradition of beaded decoration in Ukrainian folk costume. The exact place of origin is indicated by various fragments (early 19th century), wholly-preserved adornments (mid- to late 19th century), and beaded headdresses (second half of the 19th century). These items include beadwork from: the village of Tyshkivtsi in Horodenka county (NM, H4-NS 2873–2875, H4-NS-2881, H4-NS-2891–2900) and Stetseva in Sniatyn county (NM, H4-NS-2901–2916) in Pokuttya; from the villages of Ispas (NM, H4-NS-2879, 2880, 2884, 2885) and Vashkivtsi (NM, H4-NS-2869) in Vyzhnytsya county; from the villages of Hlyboka (NM, H4-NS-2864–2868, 2871, 2877, 2878) and Teresheny (NM, H4-NS-2862) in Seretsky county in Bukovina; from the village of Chornokintsi (NM, H4-NS-1979) in Chortkiv county; and from Vilkhovets (NM, H4-N S 1972) in Borshchiv county in western Podillya. Thus, the Řehoř collection represents at least eight different centers of traditional beaded decoration for Ukrainian folk costume.

One large scientific complication is the authorship of folk artwork from the 19th century. Řehoř did note the names of the carver and brassware maker Marko Megedenyuk from the village of Richka in Kosiv county, the carpenter, turner and carver Vasyl Shkriblyak from the village of Yavoriv in Kosiv county, and the potter Peter Koshak from the village of Pistyn in Kosiv county (Fedorchuk et al 2020: 84). However, Řehoř did not record the names of various folk beadwork masters, and their names are also missing in the inventory books from the Ukrainian museums. This may imply that in the 19th century beadwork was so widespread that these items were considered objects of collective art.

The greatest value of the collection lies in the fact that it is a historical source for research into the main characteristics and artistic designs of the first stage of the tradition of beaded decoration in Ukrainian folk costume (late 18th to late 19th century).

The technological characteristics of the studied artworks

An analysis of the artifacts in the Prague collection confirms that in the first half of the 19th century the artwork of the folk artists from Galicia and Bukovina was made up of small-sized Venetian beads (nos. 13–12).¹ Secondary materials included horsehair, linen and hemp threads. In the second half of the 19th century, beadworkers from Galicia and Bukovina began to use Bohemian beads of slightly larger sizes (nos. 11–9).

Folk artists from the first half of the 19th century created mostly narrow, tiny beadworks, which required smaller amounts of beads. In the second half of the 19th century, wider and larger beaded adornments began to appear. According to Řehoř, at the end of the 19th century, the necklaces were usually 1–3 cm wide (Řř. 1896).

In the production of beadwork, folk artists from Galicia and Bukovina used techniques such as stringing, couching and beadweaving. At the end of the 19th century, they began to master the technique of loomweaving and embroidery (Fedorchuk 2021a: 184, 253).

However, all the jewelry and beaded headware ribbons in the Prague collection were made using the beadweaving technique. This demonstrates the dominance of this technique in the practices of Ukrainian beadworkers of the 19th century. We also found evidence that they most often used beadweaving in a multi-thread “cross” method (NM, H4-NS-2873) and a “mesh” technique (NM, H4-NS-2898).

Some artifacts combined both “cross” and “mesh” methods (NM, H4-NS-2872, H4-NS-2874, NM, H4-NS-2883, NM, H4-NS-2909). The combination of these techniques can often be seen in beaded adornments from Bukovina and Pokuttya (Galicia).

There is also a unique fragment of a tubular necklace from Bukovina, made using the technique of beadweaving on a single thread using the “mosaic” method. We have dated it to the mid-19th century (NM, H4-NS-2917). This artifact from the Prague collection shows that mosaic beadweaving was known to Bukovinian beadworkers as early as the mid-19th century, although it was rarely used (Fig. 3).

It should be noted that in the similar chronological and territorial scope of the Lviv collection (MEAC, EL-22391–22578), exhibits made using the “mosaic” method have not been preserved.

In addition to the fragment of tubular necklace in Řehoř’s collection, there are two more artifacts that used the “mosaic” method (NM, H4-

1 The bead sizes have a numbering scale. The number of the bead size refers to the number of beads that can fit on a line 1 inch (2.54 cm) long. The larger the number, the smaller the bead size.

-NS-2131, H4-NS-2132). Řehoř bought both adornments in Galicia, but they have ornaments untypical for Ukrainian folk beadwork, so we are not certain as to their authenticity.

In Řehoř's collection, no artifacts were found that were woven on a loom or embroidered. The absence of such artifacts directly confirms Fedorchuk's conclusion that such techniques were not widely adopted by Ukrainian beadworkers until the 20th century, although they did appear in the late 19th century (Fedorchuk 2020: 153).

Typology of beadwork in Řehoř's collection

A comprehensive analysis of the artifacts in Řehoř's collection confirms the existence of five types of beaded jewelry, which Řehoř referred to by the common term, *gerdan* (Řř. 1896). According to the classification proposed by Fedorchuk, they include the following types: the band *gerdan* (ribbon), the band *gerdan* with pendants (ribbons with pendants), the one-piece *sylianka* (collar), the tubular necklace and beaded beads.

The most frequent type of adornment in the Prague collection is the band *gerdan* (mostly fragments). It should be noted that this is not accidental, since the band *gerdan* is the oldest and most common type of Ukrainian beaded jewelry.

The oldest exhibits include a fragment of a band *gerdan* with pendants (NM, H4-NS-2899). This artifact has a sparse weave, so the whole adornment might have taken the form of a flat ribbon (band *gerdan* with pendants) or a rounded collar (a one-part *sylianka*). Considering the features of beaded jewelry dating to the first half of the 19th century (small size), we identified this artifact as a fragment of a band *gerdan* with pendants.

Řehoř's collection also includes one-piece *syliankas* made in the second half of the 19th century. Two items worth mentioning are the fully preserved adornments from the village Hlyboka (NM, H4-NS-2863, H4-NS-2871) and one fragment of a one-piece *sylianka* (made from two identical, horizontally sewn-together parts) from the village Teresheni, of Seret county (NM, H4-NS-2862) in Bukovina. The peculiarity of these "mesh" one-piece *syliankas* is that they initially had the shape of a ribbon with zigzag edges. Subsequently, the tops of the upper edges of the zigzag "mesh" were pulled together with a thread so these ribbons obtained a rounded shape. These artifacts indicate that in the 19th century, Bukovinian women made rounded collars (one-piece *syliankas*) in this way (Fig. 4).

Several fragments (NM, H4-NS-2867, H4-NS-2870, H4-NS 2917 and H4-NS-2918) and one whole tubular necklace (NM, H4-NS-2882) were also found in Řehoř's collection. These items were purchased in the artis-

tic centers of Pokuttya (Galicia) and Bukovina, and they are valuable as evidence of the early origins (from approximately the second quarter of the 19th century) and variety of tubular necklace designs.

A unique artifact in Řehoř's collection is beaded beads (NM, H4-NS-2881), one of only five known similar beaded Ukrainian adornments. Three of them (one complete adornment and two fragments) are in the Museum of Ethnography and Arts Crafts Ethnology Institute of the National Academy of Sciences of Ukraine. They date to the 19th century and originate from Pokuttya (MEAC, EL-22150, EL-22154, EL-22155). Two other artifacts are in private collections and are dated later (early 20th century), but they also originate from Pokuttya (Galicia). This type of adornment was produced and worn only locally (within Pokuttya), and by the mid-20th century it was considered completely outdated (Fedorchuk 2017b: 190). Thus, the beaded beads in Řehoř's collection is extremely rare (Fig. 5). It is fortunate that Řehoř recorded the exact place of its origin, the village of Tyshkivtsi in Horodenka county (Pokuttya, Galicia), since to date no exact location of any other of this type of jewelry is known.

Another category of beadwork is that of beaded headwear, which we have dated to the second half of the 19th century. These include three men's straw hats from Western Podillya (NM, H4-NS-1972, H4-NS-1979) and Pokuttya (NM, H4-NS-1981) decorated with *gerdans*, and a bride's wedding wreath from Pokuttya (NM, H4-NS-1945).

The most richly bead-decorated hat come from the village of Tyshkivtsi in Horodenka county (Pokuttya). The preserved hat is decorated with five *gerdans* with various geometric designs (NM, H4-NS-1981). However, the colors of each *gerdan* are identical, namely, white, terracotta, cherry and dark green.

Another unique object in the Prague collection is a girl's headdress from Sniatyn county (Pokuttya). It is a *karabul'ka*, which is the name recorded by Řehoř, and is adorned with an aesthetically-perfect beaded decoration from seven *gerdans*. This headwear is very similar to the *kapeliushynia* worn by girls in Bukovina on festive days, and it was also a part of a bride's costume. The bride's attire differed from girls' clothes worn on holidays in that a periwinkle wreath was placed on top of it (as a distinctive sign of the bride and an apotropaic).

The Polish researcher Xawery Mroczko described the clothing of the inhabitants in the village of Zavallya in Sniatyn county (Pokuttya), which neighbors Bukovina, at the end of the 19th century. Mroczko noted that the folk costume in this village was "quite similar to Bukovinian clothing". He stated that the festive girl's headdress was called a *karabulia*. It looked similar to a high hoop of hard paper, sewn with ribbons and necklaces and

decorated with peacock feathers (Mroczko 1977: 19–20). This description is quite consistent with the artifact we found in Řehoř's collection (Fig. 6).

The *karabul'ka* [crown-like] from the Prague collection is decorated with seven *gerdans*, in which six narrow *gerdans* (in three different repeating designs) are arranged in two groups. Between the narrow *gerdans* (three at the top and three at the bottom), there is a wide, central *gerdan*. Most of the *gerdans* have identical colors: white, terracotta, cherry, green, and blue, although two of them have dark purple instead of blue. Five of them also contain black beads. These artifacts from the Prague collection confirm the strong artistic interactions that have been clearly observed on the border of Pokuttya and Bukovina.

It should be noted that in the area of Pokuttya a folding version of the girl's headdress was better known, one which was gradually created on the girl's head. First, braids were created and then placed on her head in the form of a wreath. Then, various decorative and apotropaic objects were attached to it in a certain order. Even though the folding version of the bride's wedding wreath has persisted in Pokuttya to this day (Fedorchuk 2021a: 168), the whole (crown-like) headdress of the bride can only be found in a few villages of Bukovina. In any case, the modern wedding wreath has already incorporated a more modern composition and design (Fedorchuk 2021a: 147, 148).

We would like to emphasize that all of the described Ukrainian jewelry and headwear were exclusively found in folk costume. The authors are not familiar with similar items in the costumes of the secular and ecclesiastical nobilities.

Artistic and stylistic features of the artifacts

The scientific and artistic value of the beadwork from the Řehoř collection is a testimony to the ornamental variety of its exhibits; it is so rich that it would require an independent, detailed study to do it justice. Here, we mention only the main features of the ornamentation that was used in the researched artwork.

The style analysis of artifacts from Řehoř's collection confirmed that a typical beadwork motif in the 19th century was decoration with geometric outlines. The most common compositions were motifs with diamonds (the symbol of femininity), crosses (the symbol of the sun) and horns (the symbol of masculinity). By the end of the 19th century, these motifs were quite elaborate; their design was intricate, containing small, multicolored elements of diamonds, crosses, and horns. For example, the main motif of a partially-deteriorated *gerdan* from Pokuttya is a diamond with horns on its

sides and smaller diamonds inside (NM, H4-NS-2901). It should be noted that the artistic synthesis of diamond and horn motifs (a combination of femininity and masculinity symbols) was used as a sign of fertility. This sign can often be found on both female and male wedding headwear.

Among the intricate designs of beadwork in Řehoř's collection are swastikas, zigzags, S-shapes (NM, H4-NS-2892), horns, cords (NM, H4-NS-2879, H4-NS-2916), braids (NM, H4-NS-2915, H4-NS-2926) and other motifs. The swastika (wishes of happiness) was a rare motif, which was found mainly on beaded adornments from Pokuttya in the 19th century (Fedorchuk 2017b: 190, 195). In Řehoř's collection, we found this motif on fragments of deteriorating band *gerdans* from Pokuttya (NM, H4-NS-2875, H4-NS-2894).

Zigzag patterns (NM, H4-NS-2868, H4-NS-2896, H4-NS-2904, H4-NS-2920, H4-NS-2921), S-shapes (NM, H4-NS-2892), cords (NM, H4-NS-2879, H4-NS-2916) and braided (NM, H4-NS-2915, H4-NS-2926) motifs were more common than the swastika.

All the motifs of Ukrainian ornamentation were life-giving polysemantic archetypes and symbols, but they could also convey Christian symbols (Fedorchuk 2021a: 168).

It is important to note that the collection contains many artifacts from specific villages, namely from Stetseva in Sniatyn county and Tyshkivtsi in Horodenka county (Pokuttya, Galicia). Because of this, it is possible to determine how the folk art varied within one art center. The types of motifs were very different, but the palette of beadwork compositions was quite homogeneous.

For example, the typical colors of the beadwork from the village of Stetseva were white, terracotta, green, cherry, purple, occasionally pink and black, and in rare cases other colors were used (NM, H4-NS-2901–2916 and others).

Beadwork from the village of Tyshkivtsi in the 19th century used a slightly different color palette, namely, white, terracotta, cherry and dark green. Other colors were used, but in quite rare instances (NM, H4-NS-2873–2875, H4-NS-2895–2900 and others).

Thus, color is an important marker of the authenticity of beadwork: artifacts from different traditional centres of beaded decoration in Ukrainian folk costume differed in their color selection.

The compositional richness of the analyzed artifacts confirms that the beadwork from the Řehoř collection is valuable, although there are still many sources of Ukrainian period folk creativity in need of extensive research.

Conclusion

The analysis of beadwork from Řehoř's collection implies that these artifacts constitute an important source of knowledge for studying the processes of the beginning and first stage of the tradition of beaded decoration in Ukrainian folk costume. In particular, these unique artifacts allow us to clarify the technological, typological, artistic and stylistic principles implemented in the use of beads in Ukrainian folk art from the 19th century.

Qualitative analysis of the dated works of beaded material indicates that in the first half of the 19th century in both the elite and folk environment tiny beads of opaque and transparent varieties of natural colors were fashionable, and therefore widely used.

Using the method of analogies (comparison with the oldest beadwork from the MEAC funds), it was confirmed that in the first half of the 19th century Ukrainian beadworkers from different parts of Galicia and Bukovina preferred Venetian beads of very small sizes (nos. 13–12). In the second half of the 19th century, larger Bohemian beads became widely used (nos. 11–9) as well. Threads and horsehair were used to work with the beads as an auxiliary material.

In the 19th century, the most common beadwork technique was weaving on several threads using the “cross” and “mesh” methods and combinations of them. The Bukovinian beadworkers of the 19th century were also familiar with the method of beadweaving on one thread using the “mosaic” method. The absence of loom-woven and embroidered artifacts confirms that these techniques were not yet widely used in the late 19th century.

In Řehoř's collection, two typological groups of beaded products were discovered: beaded adornments and fragments of them (80 artifacts) and headwear decorated with beaded ribbons (4 artifacts). There were five types of beaded adornments: the band *gerdan*, the band *gerdan* with pendants, the one-piece *silyanka*, the tubular necklace and beaded beads. There were also two types of beaded headwear, men's hats and women's wreaths.

In the composition of most of the traditional beadwork, the geometric shapes of diamonds, crosses, swastikas, zigzags, and S-shapes were the most prevalent motifs. Furthermore, the designs used followed the color preferences of individual ethnographic counties and territories.

The recognition and publication of properly classified 19th century beaded art from the Řehoř collection is a significant contribution to the development of ethnology and art history, which should stimulate the practice of modern artistic beadwork.

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Figure 1 Band *gerdan* with a brass clasp. Beads and threads; beadweaving on eight threads using the “mesh” method. Mid- to late 19th century, Galicia (probably Hutsul region). NM, H4-NS-2133



Figure 2 Panels with *gerdan* fragments. The first half of the 19th century, Bukovina. Ozarkevych's Collection. MEAC, EL-22565–22578



Figure 3 Tubular necklace. Jewelry fragment. Woolen yarns, beads and thread; beadweaving in a column on one thread using the “mosaic” method (0.6 x 7 cm). Mid-19th century, Bukovina. NM, H4-NS 2917



Figure 4 One-piece sylianka. Beads and threads; beadweaving on 16 threads using the “mesh” method (8 x 41 cm). Second half of the 19th century, Bukovina. NM, H4-NS-2863



Figure 5 Beaded beads. Red wool balls, beads and threads; beadweaving on eight threads using the “mesh” method. Second half of the 19th century, village of Tyshkivtsi, Horodenka county (Galicia). NM, H4-NS-2881



Figure 6 Girl's *karabul'ka* headdress. 1880s, Sniatyn (Pokuttya). NM, H4-NS-1945