

Embroidery in the Clothes of the Ukrainian Intellectual Society at the Turn of 19th - 20th Centuries

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ABSTRACT

With this publication, author honors the memory of not only famous Ukrainian trendy persons, but outstanding Ukrainians, who, despite canons, orders and prohibitions, gave very significant national-cultural and educational lessons of Ukrainianness. By their thoughts and actions, including the wearing and study of national clothing, they demonstrated their nationality and thus made an invaluable contribution to the struggle for Ukrainian independence. Author carried out terminological analysis of concepts related to clothing that has a strong Ukrainian flavor for a deeper understanding of the cultural and historical aspects of selected issue. Using a personological approach, interesting facts from the life of representatives of aristocratic nobility of Ukraine at the turn of 19th - 20th centuries and their families in context of traditions of national revival, in particular, ethno-fashion and its study were analyzed. Based on the analysis of historical, ethnological, cultural and educational sources of information, including items from the collections of famous Ukrainian museums, made our own generalizations and conclusions and drew parallels between events and facts of two hundred years ago and nowadays.

The reader is presented with exceptional examples of exaltation of the value of Ukrainian embroidery, as well as cases where embroidery traditions of Ukrainians, including clothing, were in danger of self-destruction. In particular, the author's attention is focused on the tradition of wearing embroidered items as a progressive fashion trend (in the families of Ivan Franko, Kosachiv-Drahomanov and Volodymyr Korolenko, etc.), as well as collecting samples of Ukrainian folk embroidery and exploring their uniqueness.

Keywords: Ukrainian embroidering, embroidered shirt, embroidery, ethno fashion of the turn of the 19th - 20th centuries, personological approach.

1. Introduction

Of exceptional relevance is the preservation and reproduction of Ukrainian authenticity, national traditions and customs, including the characteristics of national clothes at a time when Ukraine is defending its independence. It is fashionable and prestigious to wearing an embroidered shirt nowadays. Almost every modern Ukrainian, regardless of age, status or professional affiliation, has embroidered clothes in his every day, holiday or even official wardrobe. In 2006, World Embroidery Day was founded - an international holiday that aims to preserve the original folk traditions of creating and wearing ethnic embroidered Ukrainian clothes. The appearance of various Internet resources devoted to the topic of Ukrainian embroidered clothes is noticeable now.

O. Kostantynivska, a senior researcher at the Museum of Outstanding Figures of Ukrainian Culture, said in an interview with T. Troshchynska (2017), radio host of Public Radio: "Now we are used to seeing our government officials in embroidered shirts which they wear under the jacket". But the embroidered shirt under the European suit was recorded for the first time in a photo of Mykhailo Drahomanov. Photo was taken in Geneva (1870s), where Drahomanov was a political emigrant at that time. But in present, we be used that this

is typical formal wear of our men.

Socio-political conditions at the turn of 19th - 20th centuries were such that wearing embroidered clothes was prerogative of the peasants and at the same time an exquisite weapon of the Ukrainian intellectuals in the struggle for the Ukrainian idea. It was during this period that a serious multidimensional scientific study of folk embroidery in Ukraine began, private and museum collections of embroidered things were formed, criteria for their scientific evaluation were developed, and so on.

It should be noted that along with examples of deep ideological national valor, manifested, in particular, in the culture of wearing clothes, there was also the phenomenon of "hlopomanstvo", which is considered by historians as a civic movement, populist and cultural movement, which arose "as a result of the populist worldview of the wealthy Ukrainian population, who began to renounce social and cultural solidarity with their state and tried to get closer to the local Ukrainian peasantry (Shandra, 2013)". However, its essence is close to costumed, artificiality, insincerity.

The phenomenon of "hlopomanstvo" at the turn of 19th - 20th centuries can be compared with some modern trends. As M. Melnyk (2016: 20) rightly observed, holding parades and marches of embroidered shirts is excessive on the outside, but superficial on the inside, admiration for wearing embroidered things for holidays, religious and social events, the spread of kitschy, "Cossack pants" versions of clothing embroidery, wearing them on monuments, animals, etc. causes not only the revival of traditions, but also their distortion.

Thorough historical and ethnographic study of traditional Ukrainian attire in the everyday culture system was carried out by M. Oliynyk (2017) using as example Kyiv city, in which I found the longevity of use of folk costumes in urban realities from the second half of 19th century to the beginning of the 21st century and clarified the specifics of its existence at different historical stage. Author has monitored the process of diffusion of Ukrainian traditional clothing into the social and cultural space of the city and identified the main directions of urban development of traditional Ukrainian costume, etc.

It should be noted that the issue of determining the period when it was embroidery and embroidered clothing that appeared on the territory of modern Ukraine is not yet closed and is under discussion by researchers. According to E. Shcherbyna (2010), the history of folk embroidery in our country dates back to the time of Trypillia (Late Neolithic and early Bronze Age). But the well-known modern Ukrainian ethnologist O. Kosmina in an interview with the correspondent of the multimedia platform "Ukrinform" O. Rudyachenko (2020) reports that according to written records, embroidery appears for the first time in Ukraine in the period of Kievan Rus (approximately in the 10th - 11th centuries) and at first it was an elite type of decor, and at the end of the 18th century it became widespread among the rural population of Ukraine.

Anyhow, in the middle of the 19th century, national clothes in Ukraine were worn mainly by peasants, but among the advanced layers of the population wear "peasant clothes", as they say in the peasant language that is, Ukrainian, was considered a manifestation of pastness and even bad taste. This is primarily due to the existence of official bans on the Ukrainian language and everything Ukrainian. So, in the Dnieper region (part of Ukraine, which at that time was part of the Russian Empire), the Ems Decree and the Valuev Circular acted. Researchers of history, such as O. Reyent (2012), analyzing the evolution of the Ukrainian

national movement from the late 18th to early 20th century and the policy of state power of the Russian Empire on this issue, reveals various factors shaping national consciousness. Of course, the clothing culture, which carries the symbols of the national code, can be considered as an attribute of the people and their identifier, especially in the era when putting on an embroidered thing was on the verge of law and a manifestation of courage and at the same time national dignity.

Historical facts indicate that in the wake of the Ukrainian national movement, which raged at the turn of 19th - 20th centuries, bright representatives of Ukrainian elite (Mykhailo Drahomanov, Ivan Franko, Olena Pchilka, Lesia Ukrayinka, Volodymyr Shukhevych, Opanas Slastion, Mykola Bilyashivs'kyi, Hryhoriy Pavluts'kyi and many others) show a desire to preserve old folk traditions and present clothing embroidered shirt up to the level of a classic European costume was regarded as "demonstration of one's national choice" (Oliynyk, 2014). Before presenting specific examples of the embodiment of ethno fashion by prominent figures of the Ukrainian revival of the late 19th - early 20th century, it is necessary to provide an interpretation of certain concepts and terms.

Dictionary of the Ukrainian Language Online (2013) provides the following definition of the word "embroidery": the same as embroidery; embroidered on something pattern.

Ukrainian folk embroidery, which has come a long way of development, is extremely rich and technically complex it has long been a unique phenomenon of decorative and applied arts and the code of the nation. It is believed that Ukrainian master embroiderers use about 250 stitches, which are based on 20 embroidery techniques (Orel, 2003), (Hromads'ka, 2015). Of course, it is extremely difficult to check this, because "outwardly" similar, the same technique in different regions, in different areas - can be called differently. That is, there can be several names at the same time, although in fact - one technique. Or maybe the other way around: we see - several different techniques, but in different areas it's names are similar (O. Rudyachenko, 2020).

A thorough analysis, systematization and determination of the peculiarities of folk embroidery of different regions and its terminological vocabulary among other industrial and professional genres of language, as well as a commentary on its semantic groups was made in the study of E. Shcherbyna (2010). Author published, in particular, the following scientific findings:

- the vocabulary of Ukrainian embroidery is heterogeneous in origin, part of it comes from the Sith-Slavic language: Ukrainian "vyshyvaty", "vyshyty", Russian "vyshivat'", "vyshit'", Belarusian "vyshyvać", Polish "wyszywać", as well as from terminology of foreign origin: "aplikatsiya" (Latin applicata), "biser" (Arabic bustra), "kanva" (France canevass), "muline" (France moulinet), "indyho" (Spanish indigo) etc.;

- semantic groups of vocabulary of Ukrainian folk embroidery contain a description of motifs, ornaments, embroidery techniques, tools for all regions of the country: "rukodillya" (needlework), "nabyruvannya" (typing), "poverkhnystsia" (surface), "bihunets'" (runner), "kachalochka" (rocking chair), "pletynnya" (weaving), "retyaz'" (string), "khrestyk" (cross-stitch), "kozlik" (yeanking), "petel'chastiy shov" (buttonhole seam), "ланцюжок" (chainlet), "tambur" (tambour), "zubchyky" (purl), "merezhka" (openwork), "vyrizuvannya" (cutting-out), "lyshstva" (welt), "vykolyuvannya" (riving), "dovbanka" (dugout), "lyakhivka" (Polish

woman) etc.;

- in embroidery vocabulary, a large semantic group is the definition of plant, anthropomorphic and zoomorphic motifs: “khvyl’ky” (waves), “shashechky” (chequer-work), “zerna” (grain structure), “klyuchyky” (pattern keys), “volovi oka” (ox eye), “khmil” (hops), “teren” (sloe), “vynohrad” (grape), “Khmelyk” (hopbind), “sosonky” (pine tree), “vazony” (flowerpots), “chornobryvtsi” (marigold), “repiakhy” (burdock), “kupchaky” (carnation), “petrushka” (parsley), “horytsvit” (adonis), “fasol’ky” (beans), “runta”, “rozha” (rosehip), “shypshyna” (dog-rose), “yabluko” (apple), “polunytsya” (strawberries), “vuzh” (grass snake), “v’yunok” (loach), “raky” (crawfish), “pidkova” (horseshoe), “luska” (scales), “sovy” (совы), “zozul’ky” (dinkey), “lastivky” (swallows), “lastivchyni khvosty” (swallowtails), “качечки” (ducks), “pavuchky” (spiders), “konyk” (hobbyhorse), “vovchi zuby” (briar tooth), “vitryaky” (windmill), “hrebentsi” (comb-shaped), “lemeshi” (plowshare) etc..

It should be noted that now in Ukrainian everyday language and in popular science sources of information, there is a terminological discrepancy with the word “embroidery”. For example, M. Melnyk (2016: 20), notes that according to Google statistics, the word “embroidered” is now almost twenty times more popular than the more traditional “embroidered shirt”. Senior researcher at the All-Ukrainian Center for Embroidery and Carpet Making Y. Melnychuk in an interview “Embroidered or embroidered shirt: a powerful Ukrainian code” for the TV channel “Priamyi” (2019), explains: thing, so it is illegal to call an embroidered only part of the outfit, because, for example, a napkin or towel can also be embroidered. As for the festive shirt decorated with embroidery, it is correct to say – “embroidered shirt”.

Embroidered clothing, especially shirts, for many centuries, or rather from Christian times, has been and remains for Ukrainians a cultural phenomenon, amulet and an attribute of national identity. At the same time, shirt was the only clothing that existed in the village, in role of both upper and lower clothes, also both underwear and outerwear at the same time. According to O. Rudyachenko (2020), such a situation was typical for many nations - Slavic and non-Slavic. Therefore, in material culture, study of embroidered things acquires special significance, allows us to understand the depth of a true ethnic culture.

In a thorough study of the artistic and functional features of ethno-clothing, R. Philip points out that “collective experience and artistic tradition, which are passed down from generation to generation, is the basis of the creative method of folk art of clothing embroidery; over the centuries, folk art has developed a clear specific system of imagery, which reflects the worldview and aesthetic tastes of the masses” (Pylyp, 2008: 112).

Despite the growing activity of modern rethinking of Ukrainian national clothing traditions, there are too few individual person-oriented studies in this perspective. Ukrainian museums have a rich collection of folk clothing, as well as unique embroidered items that belonged to famous people. But, at the same time, in-depth explorations of museum workers, unfortunately, remain inaccessible to the general public. They are often not widely distributed and officially published, such as the rare art publication “Vyshyvka v odyazi vydatnykh ukrayintsiv” (2020) - a project that has recently been implemented through the cooperation of modern Ukrainian hand-embroidered masters (initiative group “Zeta_atelier” under the direction of Tetiana Zez), of Museums of Ukraine (Lviv Literary and Memorial Museum of Ivan Franko, Museum of Outstanding Figures of Ukrainian Culture) (Kyiv), Novograd-

Volyn Literary Memorial Museum of Lesya Ukrainka, Kyiv Literary Memorial Museum of Maksym Ryl'skyi) and publishing house "Adef-Ukraine" (Kyiv) for the purpose of popularization of traditional Ukrainian embroidery in modern realities of time and represents a folder of leaflets-stories with schemes for an embroidery. It is planned to reconstruct a total of 20 embroidered items worn by famous representatives of the Ukrainian intelligentsia and stored in the collections of Ukrainian museums. We have already reproduced (restored diagrams and made copies) and described the "biography" of such unique things as: two embroidered shirts of Ivan Franko, collars of Ol'ha Kosach (Olena Pchilka) and her daughter Oksana Kosach, embroidered shirt of Lesya Ukrayinka, two dresses with laces modeled on Ol'ha Kosach-Kryvnyuk, vest-shirt of Mykhaylyk Kryvnyuk, blouse of Izydora Kosach, shirt of Maksym Ryl's'kyi.

Therefore, there is a need to study the personal contribution of prominent figures of Ukraine in the rise of Ukrainian ethno fashion in different historical periods. Moreover, such examples will be a model for the inheritance of modern Ukrainian youth, a chain of transmission of glorious Ukrainian traditions and the popularization of Ukrainian ideas around the world.

2. Clothing embroidered shirt, as a constitutional component of the biography of Ivan Franko and his family



Ill. 1. Ivan Franko

Ivan Franko (1856-1916) - Galician by descent, a man of broad scientific and universal interests, an outstanding Ukrainian poet, prose writer, playwright, literary critic, publicist, translator, public and political figure; Doctor of Philosophy, Senior Member of the Science Partnership named after Shevchenko, Honorable Doctor of Kharkiv University, Member of the Partnership "Prosvita". There is no separate work about Ukrainian embroidery in his work, however, the writer had expressed ethnographic interests and somehow touched on the topic of embroidery in his works. In the article "Vyshyvanka v rodyni Frankiv: vid kodu rodu do kodu narodu" N. Tykholoz (2017) provides a list of scientific works, articles and reviews, as well as works of art in which Ivan Franko occasionally or purposefully still touches on the problem of embroidery art of Ukrainians. The author also analyzes in detail the place of folk embroidery in the life

practice of Franco and his family members.

It should be noted that the writer was a famous fashion designer-experimenter of his time, for the first time equated to the exquisite European clothing classics embroidered linen shirt in the folk style, while for the first time in history wore an embroidered shirt under a men's three-piece suit and tie. Ivan Yakovych (patronymic) liked to wear embroidered clothes all the time: on weekdays and on holidays, at home and "in public". It should be noted that embroidered items were an organic part of the life of the entire Franco family. His wife Olga (before marriage - Khoruzhynska) knew how to embroider herself and wore

embroidered short baby's undershirt and shirts on their own children from birth, and there were four children in the family: Andriy, Taras, Petro ta Anna. It was Anna Franco-Klucko who in 1956 in Canada addressed the women of Montreal with the essay "The Secret of Embroidery". "As the most valuable treasure, she kept her father's white Poltava lace shirt (a gift from Khrysti Alchevs'ka), which she gave to the Ivan Franko Museum in Lviv during her visit to Ukraine in 1967" (Tykholoz, 2017). According to the museum, the shirt was embroidered by a famous Reshilov craftswoman Olena Samoilovych to order of Mykola Lysenko, he, in turn, was asked about it by Olga Franko, and Khrystia Alchevs'ka brought an embroidered shirt from Poltava region to famous Galicians-customers, her old friends.



Ill. 2. Ivan Franko's lace shirt

This shirt is a unique thing, embroidered with white threads on a white fabric, in a combination of several embroidery techniques: nets with flooring and twig, as well as with serrations. By the way, embroidery "billiu", which is typical for Poltava region and has found the greatest development in the village Reshetylivka, is considered the most complex and beautiful among all other Ukrainian embroidery.

According to relatives, friends and associates of Ivan Franko, he had a lot of embroidered shirts. His love for embroidery was passed on to children, grandchildren and great-grandchildren and millions of people around the world. Therefore, the statement that is increasingly common in the World Wide Web that Ivan Franko was the first to introduce the fashion for embroidered clothes among the Ukrainian elite is not unfounded. Only one clarification remains: this championship belongs to Franko in relation to the male cohort of Ukrainian intellectuals.

It should be emphasized that the already mentioned Mykhailo Drahomanov - Ukrainian publicist, historian, philosopher, economist, literary critic, folklorist, public figure - had the practice of wearing an embroidered shirt under his jacket, although outside Ukraine. The famous Ukrainian composer Mykola Lysenko (1842–1912), according to the memoirs of his contemporaries, also liked to walk home in embroidered shirts.

3. Olena Pchilka is a world-class ethno fashion researcher and one of the first fashionistas-experimenters among Ukrainian women



Ill. 3. Olena Pchilka

Olena Pchilka is a brilliant representative of the female half of the Ukrainian intelligentsia of the late 19th - early 20th centuries born Olga Drahomanova, married Kosach (1849–1930), mother of Lesia Ukrainka, famous Ukrainian ethnographer, writer and public figure, a native of Poltava region.

In the Kosach family, all children wore embroidered clothes from an early age, all four daughters learned to embroider early, and when they grew up, following their progressive mother, they inspiredly decorated classic blouses and elegant dresses with elements of Ukrainian national embroidery, as evidenced by numerous unique photos of the Kosach family. Which published, in particular, in the publication of T. Skrypka "Rodovi hnzda

Drahomanovykh-Kosachiv: yikh ustryi ta kul'tura" (2013).



Ill. 4. Lesia Ukrainka

In many photos you can see that Lesia Ukrainka, the eldest daughter in the Kosach family, constantly wore Ukrainian clothes at home and showed it on at social events. In addition, she embroidered clothes herself, gave her products to family and friends. Thus, from the information prepared by M. Koval'chuk (2019) on the materials of the Volyn Regional Museum, it is known that "in the exposition of the Department of Ancient History among many unique objects there is one - the only one of its kind: women's shirt, sewn from linen home-woven fabric, embroidered with a cross and a smooth surface". The label states that the shirt was embroidered by Lesia Ukrainka and was given to her by Varvaria Dmytruk, a resident of the village of Kolodyazhne, to her companion maid in about 1887.

V. Aheieva in the article "Yak Olena Pchilka vvela modu na vyshyvanky i ukrayins'ku movu" writes that Olena Pchilka managed to play so many roles brilliantly in the theater of life that her fate and activity are very difficult to grasp by any one definition. "She was an aristocrat by origin, lifestyle, and creative writing guidelines ... Else - a beauty, a legislator of fashion (the current popularity of embroideries, knowledge of the variety of ornaments and styles, we owe much to her), the queen of balls and a tireless collector of songs, patterns, samples of applied folk culture" (Aheieva, 2019: 13).

Olena Pchilka became the first woman academician in Ukraine also she won the Grand Prix at I - World technical and Industrial Exhibition in Paris in 1876. Such high achievements are connected with the radical study of Ukrainian embroidery, national clothes and with the collection of samples of traditional folk embroidery. The crown of Olena Pchilka's scientific research was a thorough work - an album on Ukrainian ornamentation called "Ukrains'kyi narodnyy ornament: vyshyvky, tkanyny, pysanky" (1876) – the first collection of its kind in Ukraine, which was recognized as the best at an exhibition in France - a country that is launching fashion, and where world exhibitions began to be organized, where each country presented its achievements and demonstrated its culture. The album consisted of 31 sheets on which samples of Ukrainian embroidery made by masters and by hand were submitted. Samples of chest and sleeve ornaments of embroidered shirts, samples of patterns on towels, our ribbon necklaces and Easter eggs with the compiler's comments were presented here.

A main achievement of Olena Pchilka was that on the album of embroidery samples and a thorough preface she compares Ukrainian ornaments with neighboring cultures, as a result of which there is a conclusion that Ukrainian culture is original. According to reviews of O. Kostantynivs'ka about Olena Pchilka's exploration were published in the Austrian and French press, and her albums were used to teach ornamentation at the Paris Academy of Arts (T. Troshyn'ska, 2017).

During her life the author republished the collection five times (already under another name – "Ukrayins'ki uzory"), because the work has always been popular. Unfortunately, the first edition has not survived in full; some parts of it are in the funds of various museums of

Ukraine and to this day are of great interest among historians, culturologists and all who are interested in the history of Ukrainian culture. Due to the prohibition on the official Ukrainian language in the Russian Empire, and in particular in the Dnieper region, the first album of Ukrainian samples by Olena Pchilka was published in Russian and French.

It should be noted the unique desire shown by O. Kosach (Olena Pchilka) in her research - to find common ground in the embroidery patterns of different regions of Ukraine, and not different. In the foreword, which Olena Pchilka addressed to the readers in the fifth edition of "Ukrayins'kykh uzoriv" (1927), it is said: "It is desirable that our embroidered shirts remain with their ancient, inherent in them, beauty". In the sixth (posthumous) reprint of "Ukrayins'ki uzory" (1947) we read the following commandments of a prominent Ukrainian woman: "Ukrainian style in our folk (and not only folk) sewing begins to deteriorate, distort; instead of patterns of the ancient style - with those geometric patterns, or stylized flowers and twigs - you will often see on the sleeves of our peasants, burghers, - or in young ladies and ladies - a terrible slap: some impossible "roses" and flaky leaves, or some motley teeth there, birds, and all that cuts the eyes, makes a piece of some Russian calico, the most senseless taste, out of the sleeve, or the predecessor"...

Olena Pchilka felt that the embroidery technique imported from the West, the Western European cross, crushed the ancient embroidery and ached so that our ancient seams would not be forgotten. As history has shown, among other things, Olena Pchilka's warning that the excessive fascination of Ukrainian embroiderers with the "cross" technique could become harmful to the entire culture of Ukrainian embroidery has become prophetic.

For reference: the technique of cross stitching has been known in European countries since the XVI century, when the first printed editions of designs for fabric and embroidery appeared in Italy. Later, such collections were printed in Germany, Holland and other countries. Generally, between the 16th - 18th centuries, about 100 albums with embroidery patterns were printed in Europe and reprinted dozens of times.

Thus, at the end of the 19th century, unnatural naturalistic motifs of grapes, carnations, lilies, peonies, images of birds, animals and mythical creatures, which adorn interior items, accessories and clothing, became very popular in Ukraine. Initials, wreaths, bouquets, heraldic signs and even "wise quotes" embroidered on things are becoming popular. A well-known motif of almost all of Europe is the well-known red and black rose, which is usually embroidered with a cross. This motif is still considered by many Ukrainians to be ancient, but in reality it is foreign, because it was imported to Ukraine, as well as the technique of sewing with a Western European cross, only 150 years ago, and, accordingly, is not traditional for Ukraine. Such "fashionable" ornaments, embroidered with the technique of christening, mainly in red and black, from cities and manors quickly fell into the peasant environment and, in the end, radically changed the image of folk costumes.

On the territory of Ukraine, the spread of naturalistic floral ornaments is associated with the name of the Russian entrepreneur-perfumer of French origin Heinrich Brokar (from his name and style began to be called "Brokar's") and his wife Charlotte Fabryka "Brokar' and K" owners of which they were, used this fashionable style in the advertising campaign: put schemes of bright embroidery in boxes of public cologne and cheap soap, which was produced under the names "Narodne", "Hlitserynove", etc. This successful marketing move opened access to a new market - the peasantry, which until the end of the 19th century did

not use such goods at all.

In addition, in the magazines of that time (for example: “Nyva”, “Rodyna”, “Vestnyk mody” and others) began to make tabs specifically for women (applications) with embroidery patterns in the Western European style.

L. Bilous (2015) in the article “Nevidoma vyshyvanka. Myl’na abo Brokarivs’ka vyshyvka” analyzes in detail the history of the embroidery in the technique of Western European cross on the territory of Ukraine in the late 19th century. The author notes that in many parts of Ukraine and Russia small albums, brochures, booklets containing drawings and schemes of embroidery patterns in the so-called “folk” style were widely distributed. These were patterns made by professional artists of the time using ancient motifs of Ukrainian and Russian folk embroidery. Publishers producing such products operated in Moscow, St. Petersburg, Kiev, Mogilev and Odessa.

Ukrainian women were captivated by the novelty of the ornament, color saturation, decorativeness, and the presence of a ready-made pattern - greatly facilitated the work. The ease of cross-stitching is gradually displacing traditional time-consuming embroidery techniques. Straight and oblique welts, longitudinal and transverse bottoms, cutouts, elegant nets, a whole cohort of unique curly seams, which have existed for centuries, recede to the periphery and become the decoration of only the older generation.

Many art critics have spoken about the harm of spreading the pseudo-folk (“brokarivs’koho” or “myl’noho”) style in Ukrainian embroidery. They promoted traditional national embroidery in various ways. However, along with the negative effects of the penetration of the broker’s style in Ukrainian embroidery practice, researchers note a creative rethinking of its talented folk artists, the formation of local features of this style, largely interpreted through ethnic traditions and historical and cultural ties of different regions. L. Bilous, emphasizes: “no matter what embroidery was created by folk embroiderers, they always reflected the festive mood inherent in folk art” (Bilous, 2015).

An important contribution of Olena Pchilka to the development of Ukrainian folk embroidery was also the holding of a congress of handicrafts in Poltava in 1901, on a joint initiative with O. Slaktion. In the source “Ethnography” M. Oliynyk (2014) published an article “Ukrains’ke narodne vbrannya ta mis’ka moda”, from which we learn that at the congress Olena Pchilka (O. Kosach) delivered a report “Pro narodne ukrayins’ke mystetstvo v kustarnykh vyrobakh”, and O. Slaktion spoke on “Pro pidnyattya khudozhn’oho elementa v kustarnomu vyrobnytstvi”. On the basis of these speeches, a resolution was adopted: “...to ask the rural councils of the Little Russian provinces to recommend that professional schools take care of preserving the national style in their products”.

Another personal contribution of Olena Pchilka to the popularization of ethno fashion at the turn of the 19th - 20th centuries was the opening of a handicraft warehouse at the Poltava county council. Thanks to this event, Poltava county council, in fact, became a kind of experimental laboratory for the development of products in the national style. The activities of the warehouse ensured the implementation of the following important measures to assist in the production and sale of ethno products: the formation of a museum collection of folk art, the exhibits of which became the primary sources for reproduction in handicrafts of real folk embroidery patterns; use of quality raw materials (factory fabric) for clothing production; involvement of professional fashion designers in the production of clothes in

order to implement the idea of combining in the cut products of contemporary fashion and decor in the Ukrainian style; creation of advertising products (catalogs of ethno clothes); organization of ethnographic exhibitions-sales, the selection of products for which was personally engaged by Olena Pchilka herself. Such mass demonstrations of consumer clothing were very successful among consumers and drew public attention to the artistic level of ethno fashion samples.

It is important that O. Kosach-Kryvyniuk, a Ukrainian writer, literary critic, translator, bibliographer, ethnographer, doctor by profession, a member of Ekaterinoslav's "Prosvita" and Lesia Ukrainka's younger sister, actively continued her mother's work on researching and popularizing Ukrainian embroidery and clothing embroidery. In 1928 she edited and published an album-booklet "Ukrains'ki narodni uzory Kyivshchyny, Poltavshchyny, Katerynoslavshchyny" (Kryvyniuk, 1928), which contained examples of Ukrainian national patterns for embroidery: only four illustrated tables depicting such embroidered pieces of clothing as sleeves, collars, sinuses, settings, platbands of women's and men's shirts.

It is significant that since the death of Olena Pchilka and to this day there is an active restoration of her ethnographic collections, reprints of her works are published, modern embroiderers reproduce the ornaments preserved by Olena Pchilka, decorate modern clothes with them. For example, in 2007 the publishing house "Novohrad" (m. Novohrad-Volyns'kyi) published a reprint from the 1927 edition of "Ukrayins'ki uzory", is the work of O. Kosach (Olena Pchilka) was published for the eighth time and became widely available to all connoisseurs of Ukrainian embroidery art.

Another example of reproducing a collection of samples collected and described by Ol'ha Kosach: from 2005 to 2013 at the web community forum "Spilkuvannia za vyshyvanniam" the All-Ukrainian project has been implemented "Vyshyvka etnografichna" "Ukrayins'kyi narodnyy ornament: vyshyvky, tkanyny, pysanky (1876) (project by the album of Ol'ha Kosach)": more than 30 masters from 14 regions of Ukraine presented their products in folk tradition, demonstrated the use of traditional ornaments in their own products. This project has become large-scale and in addition to the practical reproduction of samples of ancient embroidery, has received thorough informational support from libraries, museums, educational and cultural institutions of Ukraine, during the day more than 10 lectures and workshops were held (All-Ukrainian project "Ethnographic embroidery", (2013). The author and organizer of the project, modern researcher of Ukrainian embroidery and talented embroiderer T. Serebrennikova in her interview L. Hromads'ka announced plans to combine their research with the general program of national-patriotic education, which means further development of the project (L. Hromads'ka, 2015).

Thus, thanks to the versatile activities of O. Kosach (Olena Pchilka) on collecting, studying, exhibiting, promoting samples of Ukrainian embroidery, they learned about original Ukrainian folk ornaments all over the world and the published album "Ukrains'ki ornament" is considered the first systematic work on the study of Ukrainian folk art and the invaluable personal contribution of its author to the development of national culture of Ukraine.

4. Volodymyr Korolenko and his goddaughter, the famous master embroiderer Vira Roik



Ill. 5. Volodymyr Korolenko

Volodymyr Korolenko (1853–1921) - famous writer, publicist and public figure with Ukrainian-Polish origins, was born in Zhytomyr and for the last twenty years of his life he lived with his family in Poltava and had Ukrainian-loving sights.

Among Korolenko's photographs there is one where the writer in an embroidered shirt (now this picture is stored in the funds of Poltava Literary Memorial Museum V.G. Korolenko). Little is known about this photo, but a young man (in the photo Korolenko 23 years old) gave it to his future wife Yevdokiya long before marriage.

In addition, no less interesting is information posted on the official web portal of Lubny District State Administration (Poltava region) (2018) that Volodymyr Korolenko had friendly relations with the family of the famous Ukrainian master embroiderer Vira Roik, who was the writer's goddaughter.



Ill. 6. Vira Roik

Vira Roik (before marriage - Sosyurko) (1911–2010) was born in the Lubny, Poltava region in the early 20th century and embroidered some of her first embroidered things, a towel and a shirt, for Volodymyr Korolenko. "Kryms'ka poltavka" there is how Vira Serhiyivna (patronymic) liked to call herself, she lived a long life – 99 years and most of which is a love of embroidery. After the Second World War she moved to Simferopol' and there she popularized Ukrainian embroidery traditions. Her works are in many museums in Ukraine and around the world. Master - Hero of Ukraine, she awarded the Order of Princess Olga, she is the Honored Master of Folk Art of Ukraine, Honored Artist of Crimea, laureate of the State Prize of the Autonomous Republic of Crimea and the Volodymyr Korolenko Prize. She was awarded the International Order of St. Nicholas the Wonderworker I degree "For the augmentation of good on Earth". Vira Roik was

a member of the National Union of Artists of Ukraine and Masters of Folk Art of Ukraine. Her name is engraved by gold letters in the Italian city of Bari, where the relics of Nicholas the Wonderworker rest, along with the names of Pope John Paul II and Mother Teresa. She been master of about 300 types of embroidery techniques of nations of the world.

According to the information provided by Yu. Obelets' (2016), Volodymyr Korolenko contributed to the passion for folk embroidery by the future world-famous master: when she was a child, Vira took up the needle because "she wanted to celebrate her tenth birthday in her own embroidered dress and for her adored "dyeda" (grandfather) Volodya to see it". Unfortunately, Korolenko did not see works of his favorite goddaughter - the writer died of

pneumonia.

In one of the interviews given by one and only son of Vira Roik, Vadim, described the whole life of a famous human, a woman of legend, a Ukrainian phenomenon, a foremost master of Ukrainian folk embroidery (V. Sadovs'kyy, 2011: 19).

The work of Vira Roik is a significant artistic phenomenon in Ukraine, "her works are distinguished by a clear pattern, conciseness of color, emotional expressiveness and impeccable technique, they are permeated by history and Ukrainian folk tradition, while differing in the author's rethinking of traditional motifs and in the ability to bring their own experience to the canvas" (Verbets'kyy, 2013).

5. Conclusions

So, Ukrainian clothing embroidery, as well as, in fact, folk embroidery is a unique phenomenon of universal scale. She went through a long period of development and became a symbol of the struggle of Ukrainian enslavement and a means of overcoming the abyss between the Ukrainian people and the Ukrainian elite.

Popularization of clothing with a national marker at the turn of 19th - 20th centuries was carried out by representatives of the Ukrainian intelligentsia through such measures: the beginning of individual fashion for wearing embroidered clothes on a par with the classic European costume; scientific study of traditional Ukrainian clothing through private collection (collection) of antiquities and publication of own ethnographic findings; holding congresses of masters of decorative and applied arts and organization of large-scale temporary ethnographic exhibitions and stationary museum exhibitions; providing informational, technological, and material assistance for the establishment of workshops for the manufacture of clothing in the national style; opening of warehouses-shops for the purpose of giving the chance to realize clothes embroidered shirts, and also advertising of fashionable ethno production among potential consumers, first of all citizens.

Prominent figures of the Ukrainian intellectuals - Mykhailo Drahomanov, Ivan Franko, Olena Pchilka, Lesia Ukrayinka and many others by specific ideas and their incarnations contributed to the consolidation of the status of folk clothes as a national costume, by their own example of wearing and researching ethnic clothes, they created a national culture and made an invaluable personal contribution to the struggle for Ukrainian independence, to the upbringing of a cohort of fans of folk art in Ukraine and beyond, and, in the end, in the formation of Ukrainian patriots.

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