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DEVELOPMENT AND DISSEMINATION OF PROGRAMMES ON THE STUDY PYSANKAS IN THE LATE 19TH AND EARLY 20TH CENTURIES

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Rezumat

Elaborarea și difuzarea programelor pentru studiul ouălor de Paște la sfârșitul secolului al XIX-lea – prima jumătate a secolului al XX-lea

În articol, s-a încercat o analiză bazată pe surse a programelor pentru studiul ouălor de Paște de la sf. sec. al XIX-lea – prima jum. a sec. XX. Programele autorului au fost publicate în ediții separate sau în periodice. Unele dintre ele au fost descoperite în surse manuscrise din fondurile de arhivă ale diferitelor instituții. Pe baza materialelor studiate, s-a stabilit că programele pentru studiul picturii ouălor de Paște au fost dezvoltate destul de activ la sf. sec. al XIX-lea și înc. sec. XX. Scopul articolului este de a urmări publicarea programelor despre decorarea ouălor de Paște la sf. sec. al XIX-lea și prima jum. a sec. XX ca potențial informațional pentru cercetarea istoriografică. Analiza programelor pentru studiul ouălor de Paște conține un potențial informațional bogat pentru istoriografia problemei. Programele au jucat un rol important ca mijloc de comunicare științifică între oameni de știință, cercetători și respondenți. Autorii lor au fost M. Sumtsov, S. Kulzhynskyi, M. Korduba, M. Skoryk, L. Shulgina, precum și Societatea Științifică a Cercetătorilor din Volyn, Societatea Științifică „Taras Shevchenko” din Lviv, Societatea etnografică din Kyiv. Programele analizate sunt o sursă cu mai multe fațete, pentru că destul de des au ridicat probleme nu numai despre studiul ouălor de Paște, ci și despre alte tipuri de artă populară etc. La rândul lor, răspunsurile primite au permis cercetătorilor menționați mai sus să elaboreze o serie de publicații privind studiul ouălor de Paște, iar programele au contribuit la formarea colecțiilor muzeale.

Cuvinte-cheie: pysanka, programe, istoriografie, M. Sumtsov, S. Kulzhynskyi.

Резюме

Разработка и распространение программ по исследованию писанкарства конца XIX – первой половины XX ст.

В статье предпринята попытка провести источниковедческий анализ программ по исследованию писанок конца XIX – первой половины XX в. Авторские программы были опубликованы в форме отдельных оттисков или в периодических изданиях. Часть из них обнаружена в рукописных источниках архивных фондов разных учреждений. На основании проработанных материалов установлено, что программы по исследованию росписи писанок достаточно активно разрабатывались в конце XIX – начале XX в. Цель статьи – проследить издание программ по писанкарству в конце XIX – первой половине XX ст. как ин-

формационный потенциал для историографических исследований. Проведенный источниковедческий анализ разновременных программ по исследованию писанки содержит богатый информационный потенциал для историографии писанкарства. Программы сыграли немаловажную роль как средство научной коммуникации между учеными, исследователями и респондентами. Их авторами выступали М. Сумцов, С. Кульжинский, М. Кордуба, М. Скорик, Л. Шульгина, а также Научное общество исследователей Волыни, Научное общество имени Тараса Шевченко во Львове, Этнографическое общество в Киеве. Проанализированные программы являются многоплановым источником, так как в них довольно часто поднимались вопросы не только исследования писанки, но и других видов народного искусства. В свою очередь, полученные ответы позволили упомянутым выше исследователям подготовить целый ряд публикаций по изучению писанок, а программы способствовали формированию музейных коллекций.

Ключевые слова: писанка, программы, историография, М. Сумцов, С. Кульжинский.

Summary

Development and dissemination of programmes on the study pysankas in the late 19th and early 20th centuries

An attempt is made in the article to conduct a source analysis of programmes on the study of Easter painting in the late nineteenth – first half of the twentieth century. Author's programmes were published in the form of separate prints or in periodicals. Some of them are found in manuscript sources of archival funds of various institutions. On the basis of the processed materials, it is established that the programmes for the study of Easter painting were quite actively developed in the late nineteenth – early twentieth century. The purpose of the article is to trace the publication of Easter painting programmes in the late XIX – first half of the XX century as an information potential for historiographical research. The conducted source analysis of various programmes for the study of Easter eggs contains a rich information potential for the historiography of Easter eggs. Programmes have played an important role as a means of scientific communication between scientists, researchers and respondents. Their authors were M. Sumtsov, S. Kulzhynsky, M. Korduba, M. Skoryk, L. Shulhyna, as well as the Scientific Society of Volyn Researchers, the Taras Shevchenko Scientific Society in Lviv, the Ethnographic Society in Kyiv. The analyzed programmes are a multifaceted source, because quite often they raised issues not only the study of Easter eggs, but

also other types of folk art and more. In turn, the answers provided the above-mentioned researchers to prepare a number of publications on the study of Easter eggs, and the programmes contributed to the formation of museum collections.

Key words: pysanka, programmes, historiography, M. Sumtsov, S. Kulzhynsky.

At the present stage of development of the national science, researchers note the strong development of historiography as an independent subdiscipline. Referring to the state of Ukrainian ethnographic historiography, we can state that there are practically no special studies devoted to the process of development of ethnographic science in the 19th – early 21st centuries.

In the late 19th and early 20th centuries, interest in the study of local history and culture in Ukraine grew significantly, which was facilitated by the emergence of various scientific associations at that time.

The study of pysankas in the Russian Empire began in 1874 by members of the Russian Geographical Society. Until then, the literature contained only cursory information on this issue, scattered in some provincial and zemstvo publications, which concerned the established custom of using and giving eggs for Easter, the role of pysankas in rituals, beliefs and customs. Subsequently, a number of programmes were created to study the folk-art form. It was at this time that the historiographical and source base for pysanka art began to form.

It can be assumed that the development and publication of various programmes on the material and spiritual culture of Ukrainians by such well-known pysanka scholars as M. Sumtsov, S. Kulzhynskyi, M. Korduba, and others contributed to the recording of this phenomenon, the gathering of museum collections, and the direct study of pysanka.

Certain aspects of the issue under consideration were highlighted in their articles by S. Bakhtina (Бахтіна 1998), Е. Наїова (Гайова 2019: 232-245), and V. Tkachenko (Ткаченко 2019: 189-192). In the course of the search, new archival materials became available that had never been published before and are analyzed in this article.

Thus, it can be said that to date, there has been no actual analysis of pysanky studies, and the existing studies have been conducted only selectively.

The source base of the research is made up of documents from the archives of the M. T. Rylsky Institute of Art History, Folklore and Ethnology of the National Academy of Sciences of Ukraine and the Institute of Archeology of the National Academy of Sciences of Ukraine, as well as periodicals of the late

19th – first third of the 20th century (magazines, collections), and individual editions of programmes.

The author sets out to find out and analyze their content; to determine their place and role in the study of pysankas and the formation of museum collections.

For the first time, a prominent Ukrainian anthropologist, ethnographer, and archaeologist F. Vovk spoke about pysanka as a work of Ukrainian art and the need to study it at the Third Archaeological Congress in Kyiv (1874). This speech was devoted to Ukrainian folk ornamentation. The researcher drew attention to the importance of Easter egg patterns for the study of Ukrainian folk ornamentation (Волков 1878: 317-325).

In 1889, the Ethnographic Review published an article by M. Sumtsov on painted Easter eggs. In it, the author emphasized that the use of pysankas in Ukraine attracted attention in Polish and German ethnographic literature. At the same time, it was noted that in Russian literature the issue of Easter eggs has not been developed at all, no one has studied folk krashankas (pysankas – V. T.), no one has collected them, and there is no information about them at all (Сумцов 1889: 166-169). Therefore, continuing to research the topic of pysanka making in Slobozhanshchyna, in the same year, Professor Mykola Sumtsov of Kharkiv University published an article with a programme on the issue in the Kharkiv Provincial Gazette. He asked to collect information about pysankas and the products themselves and send them to him if possible (Сумцов 1889: 14). Bakhtina notes that “thirty people responded to his request” (Бахтіна 1998).

In 1891–1892, M. Sumtsov published a “Programme for collecting ethnographic data on the peasant population of the Kharkiv province” in the publications “Kharkivskiyi sbornik” (Сумцов 1891: 3-6) and “Kyivska staryna” (Сумцов 1892: 120-123), as well as a separate print (Сумцов 1891). In the preface to it, he noted that “the Kharkiv province has been little studied in ethnographic terms” <...> and “ethnographic data are insignificant and scattered”, so there is a need for a deeper study of the knowledge of the worldview and peasant life (Сумцов 1892: 120). He proposed, as noted, a short programme on various issues related to the material and spiritual culture of the population of the region. Regarding pysankas, M. Sumtsov asked for information about “beliefs, rituals, sayings, legends associated with Easter pysankas, what kind of drawings are on pysankas. The folk names of pysankas and what they are used for in everyday people’s life” (Сумцов 1892: 121). Having studied the materials sent, as well as using his own work, the scholar published the fundamental work on the

territory of the Slavic space at that time – “Pysanky” (Сумцов 1891), which was published in the edition “Kyivska staryna” (Сумцов 1891: 181-209).

It is worth noting that simultaneously with the emergence of such programmes, active collecting of museum collections of pysankas began. One of these institutions was the Lubny Museum of K. Skarzhynska. When forming the collection, museum employee S. Kulzhynskiy developed and published in 1895 a “Programme for the Collection of Folk Pysanky” (Кульжинский 1895), and published it in such publications as “Kursk Gubernia Vedomosti” (Kursk Provincial News) (Кульжинский 1895: 16-17), “Rodnaya Rechts” (Mother tongue) (Кульжинский 1897), and “Ethnographic Review” (Кульжинский 1898: 205-206). This made it possible to significantly add to the collection itself, as well as information about pysankas making, rituals and customs associated with the consecrated Easter egg, etc. The information obtained, the available literature, and the museum’s collection of pysankas made it possible to prepare a unique (even by today’s standards) catalogue-album of folk pysankas with a thorough introduction. In it, he reviews the literature, highlights the customs and rituals associated with pysankas and Easter eggs, the technology of their production, etc. However, the most valuable part of the book is undoubtedly the catalogue of colour and black-and-white Easter eggs (2219 drawings) from different places (Кульжинский 1899).

In 1896, Myron Korduba, on behalf of the Shevchenko Scientific Society in Lviv, developed a programme for collecting materials about pysankas, which was supplemented by Khv. Vovk. It was sent out by M. Korduba to different parts of Galicia, published in the “Notes of the Shevchenko Society” and reprinted in several other journals (Кордуба 1896: 3-5). In general, the application required specifying the county and locality where the questionnaire was to be filled out and answering 27 questions. In the general part, it was necessary to indicate whether pysankas and krashankas were painted; what was the difference between them, etc.; in the next block of questions, it was necessary to answer how pysankas were painted, what tools and paints were used to paint the ornament, etc. Next, it is necessary to indicate when pysankas were started and for what purpose, whether there are legends, traditions, beliefs, games associated with them, who paints them, etc. The last set of questions is related to pysankas ornamentation, composition, and names of motifs (Кордуба 1896: 3-5).

For the XII Archaeological Congress in Kharkiv (1902), M. Sumtsov prepared and published a new programme for collecting Easter eggs and informa-

tion about them. This programme has a large introductory part, in which the compiler emphasized that there are no ethnographic museums in Russia, unlike in Europe, which is quite significant. The author goes on to note that during the celebration of Easter, there is a custom of coloring eggs. It is common in Greece, Romania and other Slavic countries. Polish museums have rich collections of Easter eggs with different ornaments and names, and Easter eggs from Galicia have been exhibited at world exhibitions in Vienna and Paris. Therefore, it is important to collect them in “Malorossia”, where this phenomenon is also widespread. Everyone was invited to answer seven questions and, if possible, send the pysankas, drawings, and photographs themselves to Kharkiv University (Программа 1900). This programme was published before the congress in the “Notes of the Imperial Kharkiv University” (Программа 1900: 36-37), as well as in the “Works of the Kharkiv Preliminary Committee for the Arrangement of the XII Archaeological Congress” (Программа 1902: 36-37). Information on the received data and materials for the above-mentioned programme was published at a meeting of the congress committee in his speech “On Pysanky” by A. Vetukhov (Берухов 1902: 431-433).

During the preparation for the XIV Archaeological Congress in Chernihiv in 1908, M. Sumtsov’s programme was published in the Chernihiv Eparchial News in 1900 (Программа 1900: 409-421). All materials on this and other programmes were to be sent to the address of the Historical and Philological Society in Nizhyn. The report on Chernihiv pysankas, which was prepared based on the responses of the contributors and presented at the XIV Archaeological Congress in Chernihiv in 1908, states that in the early twentieth century, the production of pysankas for Easter was preserved in Chernihiv region (Б. Д. 1908: 176-178).

In 1906, the Podillia Orthodox Church Historical and Archaeological Society published two programmes in the magazine “Pravoslavna Podolia”. They invited the Society to send information about folk church and social customs and beliefs, as well as to collect folk songs, legends, and proverbs related to religious holidays and other festive days. The detailed programme included answers to questions from Shrovetide to Trinity (Green Sunday). It is also important that the authors were asked not only to answer the questions, but also to “describe what was special in the old days according to folk stories” (ASFMP IASFE, F. 43, p. 97, sh. 1-71). Another programme of the same Society, which is stored in the Archival Scientific Fonds of Manuscripts and Phonorecordings of the Rylsky Institute of Music and Performing Arts

(hereinafter – ASFMP IASFE), concerns the collection of pysankas and embroideries. Its authors noted that the Museum of the Podil Historical and Archaeological Society is establishing an ethnographic department, and therefore there is a need to collect ethnographic collections. Accordingly, the Society appeals to priests, teachers, volost leaders, students, young people, and all people who are not indifferent to this issue to collect and send the above items to the Museum. During their gathering, it is also worth making certain notes. For pysankas, it is necessary to note where the items come from, the names of the patterns, who is involved, when they are painted, etc. In addition, the compilers of the programme noted that before sending pysankas to the Museum, it is necessary to select the content from them, and suggested how to do this (this distinguishes it from other similar programmes). The compilers described how to pack the product so that it would not break and how to send it to the Museum in Kamianets-Podilskyi (Програма 1906: 14-16). It was also published in a separate edition (Програма 1906).

The programme “From the Shevchenko Scientific Society”, which is kept in the ANFRF of the IIRF, has certain differences from the previous ones. It can be assumed that this is one of the copies of this programme, which was once published in the newspapers of Galicia by M. Pavlyk, an employee of the NSS. In an appeal to local residents, as stated, “to all those who have the interests of the culture of our people and its development at heart” (ASFMP IASFE, F. 43, p. 97, sh. 1), it is noted that the NTSH Museum has twice already appealed to caring people with a request to collect collections of pysankas and material related to their production, which should be sent to its address. Despite the fact that society has responded to these requests, there is a need for further collection. Therefore, another programme was prepared, which proposed collecting both pysankas and information about them. It did not differ from the previous two programmes. As in the others, in addition to questions related to the making of pysankas and recording the answers, it described how to pack the products to send them to the museum. The authors of the programme also asked, in addition to pysankas and information about them, to send a letter about the parcel and whether there is a need to pay the costs of purchasing pysankas and sending them by post. It is also worth noting that in this programme, unlike the others, the developers promised to print the names of those who sent pysankas to the museum. If the textual materials sent are comprehensive, they will also be published in the museum’s publications and various scientific journals (ASFMP IASFE, F. 43,

p. 97, sh. 30-40). The programme of the Museum of the Shevchenko Scientific Society was also published in the journal *Illustrated Ukraine* (Від наукового товариства 1913: 10-11).

Among the materials of the ANFRF IMFE, the fonds of the Volyn Museum of Local Lore (F. 16) and Vasyl Kravchenko (F. 15) are quite large in volume and information-rich.

The Volyn Museum of Local Lore collection holds a number of documents related to the work of the Volyn Museum of Local Lore in Zhytomyr (1900–1932) and to pysankas making in particular. This was facilitated by the activities of the Society of Volyn Researchers, which brought together scholars, amateur local historians, and others.

Members of the society developed programmes for the study of Volyn, including pysankas making (Програма 1909). There were several types of questionnaires that were sent to informants on behalf of the Volyn Research Society. The first one had only seven questions. The second version of the questionnaire contained more questions and was more comprehensive. The introduction to the pysanka collection programme distributed by the Volyn Museum of Local Lore stated that the best source of replenishing the collection is to commission a specialist craftswoman to make pysankas with all the patterns she knows. Accordingly, the pysanka maker was able to answer all the questions of the programme. It also stated that any information related to the topic, including negative information, was important. Its authors pointed out that, in addition to pysankas, krashankas, multicolouredkapankas, painted pysankas, skrobankas (driapankas) and monastery pysankas are also common among the people; they should also be collected and described according to the questionnaire. There was a request to send pysankas or drawings of ornaments on them to the museum. At the end, it was indicated how they should be packed for shipment. The programme was signed by the vice-chairman of the Society of Volyn Researchers P. Tutkovsky, the head of the Ethnographic Section N. Belonin, and the secretary P. Abramovych (ASFMP IASFE, F. 16, p. 42, sh. 1-23).

Between 1909 and 1913, such questionnaires were sent to teachers of public schools, colleges and seminaries, volost boards, priests, and individuals. For example, the 1909–1910 report of the Society of Volyn Researchers noted that in 1910 the Society sent out about 800 questionnaires (Гарбузова 1998: 91-94).

According to the materials of the ASFMP IASFE, which apparently contains some of the questionnaires sent out with answers, the first informa-

tion about pysankas in the Volyn province began to arrive in 1909. According to the questionnaires, the contributors were mainly students of public schools, the Theological Seminary, teachers, and people who were not indifferent. Sometimes the answers to the questions were formal, and some of them provided quite interesting information about pysankas in a particular village or town of the Volyn province of that time (ASFMP IASFE, F. 16, p. 42-57, sh. 1-132). Today, the ASFMP IASFE holds 162 questionnaires with data on pysanka making for 1909–1913 and one for 1925 (from the village of Hladkovychi).

It is worth noting that thanks to such activities, the collection of the Volyn Museum of Local Lore grew significantly. According to documents, in 1915 this museum had 1345 copies of pysankas, krashankas, and malyovankas (painted eggs) (Гарбузова 1998: 91).

The development of these programmes and the programme for the study of pysanka making in the 1920s in Volyn is closely linked to the activities of V. Kravchenko (1862–1945), a scientist, ethnographer, writer, and one of the organizers of the Volyn Researchers' Society and the Volyn Museum of Local Lore. As an active member of the Enlightenment movement in Volyn, he was concerned with the revival of Ukrainians, researching their material and spiritual culture, and at the same time studying the traditions and way of life of various national minorities (Poles, Jews, Germans, and Czechs) living in the region.

Tetiana Loboda, a researcher of V. Kravchenko's public, scientific and educational activities, noted "<...> that the range of his scientific interests is striking in its breadth and diversity. <...> He is interested in the problems of ethnology, folklore, historical local history, religious studies, dialectology, etc." (Лобода 2008: 155).

In his article "The Ethnographic Activity of Vasyl Kravchenko", describing him as one of those who developed the theoretical foundations of ethnographic museum studies, H. Skrypnyk emphasizes his role in the creation of ethnographic studies not only at the regional but also at the national level (Скрипник 2002: 20-30).

V. Kravchenko worked intensively on the development of programmes for the study of both individual elements and phenomena of culture and material culture in general. He also distributed these programmes among collectors of folklore and ethnographic materials. He was one of the first to develop and distribute a questionnaire for the study of pysanka making in 1909–1913. The ethnographic section of the Society of Volyn Researchers and the Volyn Museum of Local Lore began researching

Volyn pysankas under this programme. In terms of content and structure, V. Kravchenko's programme for the study of pysanka making was similar to M. Sumtsov's questionnaire, developed and published in the late 19th and early 20th centuries. It included questions about the technique of making, types of ornaments, the functional purpose of Volyn pysanky, and their connection with beliefs and rituals in Volyn. Responses to the questionnaires, sketches, graphic materials, and samples of pysankas were sent to the museum in 1909–1925 (Ткаченко 2013: 133-138). In 1924, V. Kravchenko developed a new programme for collecting pysankas, which he divided into areas of research. All activities were divided into processing of relevant information in seven groups, although the author envisaged the possibility of combining them if necessary. These are: 1) written and descriptive, 2) names and giving of Easter eggs (writing down the names of Easter eggs, who was given each one, etc.), 3) paints and painting of Easter eggs (writing down what paints are used and what they are made of), 4) painting (sketching everything that he considers necessary), 5) folklore (records legends, sayings, customs, beliefs related to pysanka), 6) pigeons (records whether Easter pigeons are made of pysankas, what legends exist about this, etc.), 7) a group that organizes all the materials collected by other groups (ASFMP IASFE, F. 15, p. 111, sh. 1-37).

It was under V. Kravchenko's programme that in 1925, at the request of the Volyn Museum of Local Lore, a group of teachers consisting of Y. Biloshytskyi, N. Nikonchuk, and S. Panasenko recorded material about pysanka making in Hladkovychi village. Compared to other responses, it stands out for its volume, thoroughness of research, and factual content (Ткаченко 2018: 230-247).

Among the materials of the Scientific Archive of the Institute of Archaeology, the collection of D. Shcherbakivskyi also contains drafts of the programme for the study of pysankas, folk handicrafts, etc. Regarding pysankas, the correspondents were asked to answer 11 questions and explained how to pack the product if it was sent to museums or if it was kept by the author of the questionnaire (SA IA NASU, F. 9, p. 92, sh. 1-7). If we analyse all the previous programmes prepared by pysanka researchers, they are identical in their essence. In another unit of the same collection, there is a "Programme for collecting pysankas and embroideries" and a "Programme for collecting pysankas" (SA IA NASU, F. 9, p. 85, sh. 1-81).

Scientific institutions widely involved the public in collecting ethnographic materials. For example, the Ethnographic Commission of the All-Ukrainian

University of Science and Technology, headed by academician A. Loboda, had many correspondents among cultural workers, teachers, students, literate peasants, and schoolchildren who helped collect the material necessary for the study. Having created a network of correspondents in different districts and regions of Ukraine in the 1920s, prepared and sent out questionnaires, the commission's staff received responses to them. In addition, the Ethnographic Society in Kyiv, which operated under the Ukrainian Academy of Sciences, developed and published a number of programmes for collecting ethnographic materials in 1925. L. Shulhyna prepared a large-scale programme for the study of the folk calendar, including Easter. Its peculiarity is that the programme envisaged the study not only of the holiday itself, but also of the entire pre-Easter cycle, which includes Lent and the holiday itself. Pysankas are considered in a separate section consisting of 13 points, which were to be studied in detail. Thus, the programme was supposed to provide answers to the following questions: 1) do villagers follow the custom of drawing and painting Easter eggs for Easter; 2) what are the names of such painted, dyed or decorated eggs; 3) who paints them; 4) when do they start painting them; 5) what paints are used to paint and decorate eggs; 6) what accessories are used to paint Easter eggs; 7) what are the special beliefs and superstitions associated with painting pysankas; 8) how pysankas and Easter eggs are used; when and how they are blessed; 9) what are the special beliefs in pysankas; 10) what are the stories, legends, and traditions about pysankas; and 11) describe in detail the technology of making pysankas; 12) write down the names of pysankas and ornaments, how common they are. The last (13) point of the programme calls for collecting pysankas, malyvankas or sketches of ornaments and sending them to the Ethnographic Society in Kyiv. An analysis of the programme shows that its author was obviously familiar with previous programmes by various authors and took them into account when preparing her own (Шульгіна 1925).

In the 30s of the twentieth century, M. Skoryk (founder of the Boikivshchyna Museum in Sambir, the editor of the journal "Chronicle of Boikivshchyna") studied the pysankas of the Boikivshchyna in western Ukraine. In 1933, he published a questionnaire programme "How to record information about Boikivska pysankas?" (Скорик 1933: 61-63), in which he noted in the preface: "It is important to collect news not only from the entire territory of Boikivshchyna on both sides of the Carpathians, but also from the transitional strip of Boikiv lands" (Скорик 2005: 260). The programme itself (questionary) con-

sists of 25 questions. As in the previous ones, the contributors were asked to indicate where the material came from, what beliefs, rituals, customs, legends and traditions exist that are related to the making and use of pysanky; what is the difference between a pysanka and a krashanka; what tools are used to paint pysankas; what ornaments are painted and what colours are used, etc. The last question, which asks to indicate "whether the Magyars, Slovaks, and Romanians have a custom of painting pysankas and whether there are similarities in beliefs, customs, techniques, and ornamentation" (Скорик 1933: 63), is addressed to the inhabitants of Zakarpattia. This was probably the first time that the programme mentioned the need to study the issue not only among Ukrainians but also among other peoples. After some time, M. Skoryk processed the collected material and published an essay in the "Chronicle of Boikivshchyna" entitled "Boikivski Pysanky", which included 6 tables with 45 ornaments of Boikivski pysankas, as well as drawings of individual elements of the ornament (Скорик 1934: 20-28). Many years later, these materials were published by the Boikivshchyna Historical and Ethnographic Museum. The republication of the journal "Chronicle of Boikivshchyna" for 1931-1934 was carried out in 2005. According to the compiler R. Danchyn, "the publication reproduces the first two issues of the famous 'Chronicle of Boikivshchyna', launched by the 'Boikivshchyna' Society in Sambir in the 1930s", which explores the history, culture, and life of the Boikos (Літопис 2005).

Later, there was almost no research on pysanka art. This was due to the Soviet government's attitude to religion and the corresponding ideology. However, questions about it were included in the "Programme for the Study of the History of Ukrainian Art" (Програма 1956).

Thus, the conducted source analysis of different programmes on pysanka research contains considerable information potential for the historiography of pysanka art. The programmes played an important role as a means of scientific communication between scholars, researchers, and respondents. Their authors were M. Sumtsov, S. Kulzhynskiy, M. Korduba, M. Skoryk, L. Shulhina, as well as the Volyn Researchers' Society, the Taras Shevchenko Scientific Society in Lviv, and the Ethnographic Society in Kyiv. The analyzed programmes are a multifaceted source, as they often raised questions about the study of not only pysanka, but also other types of folk art, etc. In turn, the answers received allowed the above-mentioned researchers to prepare a number of publications on the study of pysankas, and the programmes contributed to the formation of museum collections.

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