

Intangible cultural heritage of nipropetrovsk region

UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage included:

- * «Petrykivka decorative painting as a phenomenon of the Ukrainian ornamental folk art» to the representative list of intangible cultural heritage of the humanity on December 5, 2013
- * «Cossack songs of Dnipropetrovsk region» the list of intangible cultural heritage in need of urgent safeguarding on November 30, 2016.





United Nations Educational, Scientific and Cultural Organization



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PETRYKIVKA PAINTING





1. HISTORICAL ORIGINS OF THE DECORATIVE AND ORNAMENTAL PAINTING

Petrykivka village is broadly and freely situated on the territory of Dnipropetrovsk region steppes. It was established by Zaporizhian cossacks in the second half of the 18th century. From olden times Petrykivka is famous for its folk art - wall painting and decorative painting on wooden and household things. The story of this art is rooted in traditions of wall paintings which originate from old centuries, from those very centuries when the original mother of Ukrainian architecture, white peasant hut (khata-mazanka) appeared.

Each mistress' aspiration to decorate her home better than her neighbor did contributed to artistic development of each woman and to improvement of her skills. Quick and skillful hands of faeries performed wonders turning poor peasant dwelling into beautiful premises which catch the eye. But real masters of painting were really few and it became impossible to



Petrykivka painting. Hut interior. (photo — A. Pikush)



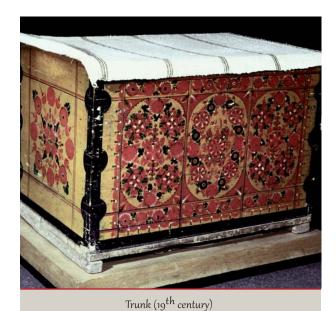
Bowery museum «Mykola's farmstead»

satisfy everybody who wanted to decorate native walls. And so, the most quick-witted of them started to paint floral patterns on paper. Paper paintings (they were called «maliovkas» in folklore) could be performed in any free time of the year and even in harsh winter conditions. Later household items and other things of the kind became surfaces for painting.

Petrykivka fairs have long been famous in the entire Dnieper region. These fairs were visited by peasants who wanted to acquire painted wooden and ceramic dishes, banduras and spinning wheels trucks and moneyboxes, embroidered tablecloths and towels and «maliovkas» with a vibrant floral and plant ornament.

Since the first third of the 20th century Petrykivka painting has quickly mastered new paints water colors and oil colors. Wall paintings which had long been performed with masters' own hands using paints made of plant juices moved to paper, paints were changed to factory-made ones and so new opportunities were open for artistic creativity and these conditions stipulate development of traditional art. Folk tradition of wall paintings in Petrykivka village continued up to the 30-s of the 20th century.

In 1936 a two-year school of decorative painting was opened in Petrykivka village and this



school existed up to 1941. Despite a short time of existence of these school its graduates, students of famous master Tetiana Pata made a significant contribution to preservation of Petrykivka painting and searching ways of its entering to the sphere of modern life.

Distinctive features of Petrykivka painting distinguishing it from other similar types of art include painting technique, painter's individual hand, colors and traditional white background.

In 1947 with the assistance of folk artists, Petrykivka painting was introduced to the sphere of artistic industry at the T.G. Shevchenko souvenir factory. In particular a new method was initiated—undervarnish paining on the black background of goods produced of pressed sawdust. Later this experience was continued in Petrykivka as well. In 1958 a workshop of undervarnish painting was opened. Later this workshop was reorganized into a factory «Druzhba» which changed its name to «Petrykivskyi rozpys» (Petrykivka painting) and existed up to 2006. In 1958 a children art school was also opened. During the period of twenty years from 1970 to 1991 a new development stage of the famous painting was started in Petrykivka.

The Union of Artists of Ukraine (on the initiative of Petrykivka painting masters) opened an experimental workshop of Petrykivka painting (a branch of Dnipropetrovsk Artistic and Production Industrial Complex of the Art Fund) (up to date it is Folk Art Center «Petrykivka»).

Age-old traditions of artistic decorative painting are transferred «from master to students». Elements of Petrykivka painting are learned by children yet at preschool educational establishments. Pupils have an opportunity to master this wonderful ornamental art during painting lessons at schools, at children art school, Children's creativity center and technical vocational school.



«Petrykivka painting — color of traditions» exhibition in **2013** at the UNESCO headquarters

On December 5 at the VIII session of UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage which took place in Baku city «Republic of Azerbaijan» Petrykivka painting was granted the status of intangible cultural heritage of humanity.





2. UNIQUENESS AND ORIGINALITY OF FOLK ART

Artists are transferring secrets of their mastership from generation to generation. Beautiful, flexible, curvilinear forms of Petrykivka floral decorative pattern confirm the old tradition. It is an echo of a peculiar artistic style of Ukrainian baroque. Artists of Petrykivka painting not only reflect forms of real flowers (for example pink or chamomile) but they also create images of fantastic flowers unseen in the nature. These fantastic flowers include the traditional «tsybulka» (onion bulb) flower which looks like an onion bulb cut in half, «kucheriavky». In addition to various flowers berries (snowball, strawberries, grapes) and birds are depicted. Depictions of animals and humans are more seldom. The most frequent ornamental units are «tsybulka», «kucheriavka» and snowball clusters. Artists made their paints from herbs, leaves, berries and flowers known to them from their very childhood by means of boiling them in a peculiar way. The beloved red color was received from cherry juice; the green color



Tetiana Harkava **1963** year of birth. Panel painting «Bouquet of Tsybulkas», **1983**.



Tetiana Pata **1884** year of birth.
Panel painting «Snowball Tree Grove», **1960**.

was obtained from wheat grass and night shade leaves; the blue color originated from squill flowers. Various tints of yellow were presented by sunflower petals, onionskin and bark of apple tree springs. The paints were diluted in egg yolk and milk and fixed by means of cherry glue of beat sugar. Much later factory-made coloring agents were introduced and only in the postwar period gouache and watercolors became to be used. Painting instruments were also of natural origin. Sticks of tree springs, stems of marsh grasses (in particular of Rush and Reed mace), handmade paintbrushes of catwool and fingers of the artist herself these are a small set of artistic tools used by folk artists for creating varieties of floral decorative pattern surprising us until now.

Symbols of the painting are not less interesting. So, bouquet-and-vase composition is a primordial image of the blossoming tree of life; frieze is a symbol of endlessness; flower is a peak point of beauty of nature and life; snowballs reflect girl's beauty; mallow is a prototype of cossack valor; oak is an expression of force and courage; depiction of bird is a sign of harmony, light and happiness; rooster signifies waking up and revival; cuckoo personifies mystery of the flow of time. The main traditional compositional plots of Petrykivka painting are decorative panel paintings: «flowerpot», «bouquet», «branch» and «frieze».

These kinds of compositions were used in wall painting as components of architectural decoration of

interior. A peculiar feature of a traditional composition (for example that one of a Petrykivka «bouquet») consists in location of three large flowers in the center and from these large flowers smaller flowers and buds are branched out and they are ended with graceful pedicles of meadow grasses. Color solution of such a bouquet is always based on main spots (in this case these are three central flowers) and smaller color spots of secondary elements of the composition rhythmically correspond to the main spots and correlate with them.

Coloring of traditional Petrykivka painting is characterized through a contrast combination of primary and secondary flowers of the spectrum and at the same time red and green colors are dominant. Up to date Petrykivka artists with a definite level of artistic education often perform their compositions in a warm or a cold range of colors. It is notable that they paint away from themselves and not toward themselves as for example artists of Khokhloma decorative painting.

Another natural feature of Petrykivka painting is that the entire picture as if deployed on the plain of the wall, sheet of paper, decorative plate or board, has a superficial appearance. At the same time lines of stems and twigs are not intersected and many elements of painting (flowers, leaves, berries etc.) have a silhouette image. Images of birds, animals, humans are usually performed as a contour image. Animals are depicted in profile and flowers are depicted full face. A peculiar feature of the painting is also that elements of the picture should be depicted with one stroke of the brush: a tender flower petal and a flexible plant stem, a soft touch should be used for performing hardness of a fruit as well as softness of a berry.

Uniqueness of this kind of art is that it refuses any templates and stencils. Being based only on the general direction (background, symbols, technique) every artist creates compositions according to his/her own preference and that is why each masterpiece is really unique. Equal works simply do not happen.

Nina Turchyn **1941** year of birth. Panel painting «Bouquet. Orange Flowers»





Vasyl Sokolenko 1922 year of birth, Panel painting «Bird», 1975.





3. "PETRYKIVKA DYVOTSVIT" FESTIVAL - PRESERVATION AND EXPANSION OF TRADITIONS

Since 2008 at the beginning of September an annual regional festival-fair «Petrykivka Dyvotsvit» is carried out in Dnipropetrovsk region. This ethnographic and folkloric arrangement has been initiated for popularization and preservation of



Ukrainian folk art. The festival gathers masters of folk and applied art from various regions of Ukraine and it also attracts representatives from other countries of the world. During all years of carrying out, the festival was participated by 2,200 collectives and 11,000 masters of painting and the total number of visitors is about 100,000.



The purpose of arrangement consists in getting acquainted with practical skills of preservation, popularization of cultural heritage and transfer of this heritage to future generations, exchange of experience concerning the matter of researching and preservation of cultural traditions of our region and other region of Ukraine, increasing people's acquaintance with elements of intangible cultural heritage recognized by UNESCO (Petrykivka painting and Cossack songs of Dnipropetrovsk region their origin and recognition).

Every year the festival meets its guests in a different way and presents unforgettable impressions. Organizers supplement the program of the festival with «rodzynkas» including performances of Ukrainian pop stars, breaking records, carrying out various competitions and attractions. The carrying out of 10th anniversary festival in 2017 was marked by breaking a record of Ukraine «The Longest Petrykivka Painting on Cloth», its length was 50 m 46 sm. United under a common task groups of artists from each corner of the region were performing panel paintings which personified their achievements. Petrykivka painting pattern with ribbons stretched on both sides of the towel, organically combining all the drawings into a vivid and unique composition.

Festival «Cossack songs of Dnipropetrovsk region» fully represents the original coloring of Dnipropetrovsk region. It is held annually, starting in 2015, and occupies a prominent place in the program of the great holiday. The song festival introduces visitors to folklore lyrics of the Cossack era, which arose and gained popularity in Dnipropetrovsk region. The worldwide-renowned participants of the festival are those, who recognized by UNESCO as the performers of real Cossack songs of Dnipropetrovsk region: folk folklore and ethnographic ensemble «Pershotsvit» (Kocherezhky village, Pavlohrad district).

The ethnic festival «Petrykivsky Dyvotsvit» always supports family values, preserving spiritual achievements and cultivating in a modern society a careful attitude to the intangible cultural heritage of past generations.



The process of creating «The Longest Petrykivka Painting on Cloth»



«The Longest Petrykivka Painting on Cloth»



Traditional Ukrainian dance





Valentyna Karpets 1970 year of birth, Panel painting «Forest flowers», 1991.



Fedir Panko $1924\,\mathrm{year}$ of birth, Panel painting «Bird and Berries», 1977.



Andrii Pikush 1950 year of birth, Panel painting «Vegetables», 1977.

COSSACK SONGS OF DNIPROPETROVSK REGION



Author of the painting: Fedir Panko 1983 year of birth. Panel painting from the cycle «The Legend about Petrykivka Cherry»

1. FROM ORIGINATION TO RECOGNITION

In 2016 Dnipropetrovsk region presented its unique and colorful cossack songs to the world community. These artistic works are a peculiar chronicle of our land presenting information about heroic struggle of Ukrainians for their freedom and independence as well as about life of cossack families. They indicate high national consciousness of Ukrainians of that period.

Ukrainian cossacks originate from the second half of the 15th century. Dnipropetrovsk region legitimately considers its territory to be the cradle of Ukrainian cossacks because five of eight Zaporizhzhia Siches were situated on this territory. It is here (on Tomakivka island) that the first Sich was founded.

Being based on historical facts and events (struggle against Turkish and Tatar invaders, victories and defeats of cossack troops, captivity in foreign





Cossacks

countries) cossack songs, first of all, reproduce the lyric image of a Ukrainian cossack as a typical representative of Zaporizhzhia Sich, his inner spiritual world, his thoughts and feelings caused by various circumstances of restless life of cossacks.

Topics function and style of cossack songs represent a harmonious integrity which separates them into a unique genre, an independent subdivision of Ukrainian song creativity. They combine a significant number of folklore works of social and domestic topics about life, military campaigns, hard luck and mode of life of Ukrainian cossacks in conditions of national liberation struggle of Ukraine. Cossack songs are notable for richness of their message, emotional content and high artistic value.

Music characteristics of Dnipropetrovsk region cossack songs include: group performance or solo performance without supporting music (except for songs belonging to repertoire of kobza players and bandura players); solo introductory song and upper part; chorus with elements of background polyphony; wide melody and its broad diapason, extension of each music phrase, singing poetic verses, overdubbing introductory song of the following strophe on the end of the previous one; a significant number of music strophes (couplets) presenting a long and detailed plot; march nature, clear and rhythmic four-dimensionality and availability of refrains in marching cossack songs.

The lower Dnieper region (including the territory of up-to-date Dnipropetrovsk region) being a historical nucleus of cossacks' origin and life has been interesting for researches ever since the 19th century. The most prominent researches include works by Ukrainian historian, archaeologist, ethnographer, specialist in folklore Dmytro Yavornytskyi.

Cossack songs of Dnipropetrovsk region were distributed throughout the territory of the region. This fact has been confirmed by means of folklore expeditions carried out in early 2000-s by specialists at

the research laboratory of Ukrainian folklore, national dialects and literature of the lower Dnieper region of Oles Honchar Dnipropetrovsk National University as well as by members of the All-Ukrainian Association of Young Researchers of Folklore. But the significant age of performers of cossack songs and relative absence of intergeneration transfer make these songs really vulnerable and their preservation in places determined by the researchers cannot be guaranteed.

On November 29, 2016 at the XI session of UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage which took place in Addis Ababa city (Federal Democratic Republic of Ethiopia) Cossack Songs of Dnipropetrovsk Region was granted the status of intangible cultural heritage in need of urgent safeguarding.



Receiving the certificate of UNESCO

In March 2017 three authentic folklore companies recognized as modern bearers of cossack songs («Krynytsia» (Pidhorodne town), «Pershotsvit» (Kocherezhky village, Pavlohrad district), «Bohuslavochka» (Bohuslav city, Pavlohrad district) received certificates about inclusion of «Cossack Songs of Dnipropetrovsk Region» to the list of intangible cultural heritage in need of urgent safeguarding.

2. PRESERVATION OF THE FOLKLORE HERITAGE

Tradition bearers are soloists and groups of singers in age of about 55 - 85; some of them took part in village amateur performance bands and that really contributed to preservation of cossack songs in their memory.

Folk and ethnographic band «Krynytsia» was formed in 1989. Participants give preference to learning and popularization of folk cossack songs.

The repertoire of «Krynytsia» includes songs sung in Pidhorodne town since long ago. Singers of the first cast of this girl band collected folklore wealth bit by bit by means of recollecting songs from their childhood (those they heard from their moms and grandmas). This group of singers is finding little known songs among the older generation, revives koliadky (Christmas carols), shchedrivky (new-year songs) and various religious singsongs as well as folk rituals and traditions of the native land. On March 30 1995 the amateur folklore and ethnographic band «Krynytsia» got the title of a folk amateur band.

This group of singers started taking part in regional, All-Ukrainian and international festivals, competitions and concerts. Up to date it is a diploma winner, laureate and participant of international festivals.

In autumn 2017 «Krynytsia» obtained its younger successors and disciples. The process of forming a new children (youth) group «Krynychenka» was initiated in collaboration with the Center of kobza



Children (youth) group «Krynychenka»



Folk and ethnographic band «Krynytsia»

art in Pidhorodne town.

One of the oldest groups is the folk ensemble «Pershotsvit». Repertoire of the ensemble includes songs of the region created by several generations. These songs are gems of Ukrainian national polyphony. This ensemble was created in 1984.

During the period of its existence the ensemble has acquired a certain scenic experience, it has tasted recognition including numerous published press releases (on the district and regional levels) as well as participation in regional, republican and All-Ukrainian competitions.

During existence of the ensemble its participants have reproduced 250 songs.

And from now on the primary task of the ensemble is to revive and popularize old cossack songs and to transfer the peculiar authentic manner of singing to the young generation. The ensemble is entered by new participants who adopt the unique manner of singing and learn cossack songs.





National folk ensemble «Pershotsvit»

National trio «Lileya», works side-by-side with «Pershotsvit». It was created in 1996.

Repertoire of the group includes over 30 songs of various genres and stylistic trends. These are compositions containing music and verses of local songwriters in Kocherezhky village of Pavlohrad district, cossack songs, processed Ukrainian folk songs and songs created by modern authors for the three-voice female group.

Trio «Lileya» has become a significant group in the region as for its creative tastes and vocal practices, scenic experience and creative face.



National trio «Lileya»

Kocherezhky village also has its children folklore groups. These groups are **ensemble «Vinochok»** and **folklore band «Pereveslo»**. These groups includes children aged 7-11 who are interested in folk songs and have necessary abilities or talents. With a course of time young singers adopt from older singers that unique manner of singing which exists nowhere but in Kocherezhky village.



National folk ensemble «Bohuslavochka»

Folk ensemble «Bohuslavochka» (Bohuslav city, Pavlohrad district) created in 1984. Its members were women without music education who still created a unique polphony. Because the main peculiar characteristic of the ensemble consists in their technique of singing (on the count of four-five). The first performances were organized for inhabitants of the village and later the ensemble became an active participant of regional and All-Ukrainian festivals, concerts, and competitions. Since 1998 it has become a participant and diploma winner of regional show contests and in 2005 it was a participant and diploma winner of the International festival «Kraina Mrii».

During all years of its existence, participants of the ensemble have been following the rule of not compromising with trends of the modern culture in order to preserve the folklore in its initial appearance. In 2007 the folk ensemble was awarded the title «national» ensemble.

Up to date M. Hlinka Dnipropetrovsk Academy of Music has become one of the centers engaged in ethnomusicological researches. In 2016 Laboratory of Folklore and Ethnography was created here. This educational establishment has developed activity aimed at preservation and popularization of cossack songs of Dnipropetrovsk region. This activity is carried out in several directions. A leading sphere of activity is collection of field materials and replenishment of funds of music folklore; cossack songs are included to studying programs; concerts of folk songs of Dnipropetrovsk region are carried out and tradition bearers take part in these concerts.



Students of M. Hlinka Dnipropetrovsk Academy of Music

Students of the Academy of Music take an active part in scientific and research expeditions; and revealed folk songs stimulate composer of Dnipropetrovsk region for their new creative activities; an active collaboration with mass media has been organized.

One of the methods used for preserving the great layer of national culture consists in creating young folklore ensembles at regional municipal institutions (these young ensembles adopt the manner of performance from the older generation).

On the basis of M. Hlinka Dnipropetrovsk Academy of Music **folklore ensemble «Kalyta»** was created. This ensemble is quite young but it has already earned a rightful place in the sphere of folk singing. The ensemble consists of students of such specializations as «Theory of Music» and «Musicology» (students of all years of study).



Folklore ensemble «Kalyta»

Originality of this ensemble consists in the fact that its repertoire has been formed of songs collected during folklore expeditions by the Laboratory of Folklore and Ethnography. The goal of the ensemble is to research, reconstruct and reproduce authentic folklore songs of Dnipropetrovsk region. Cossack songs have become the leading genre in the repertoire of the ensemble. Folklore ensemble «Kalyta» is a constant participant of regional and international cossack song festivals.



Ethnic band «Spivanochky»

Ethnic band «Spivanochky» was created on the basis of Kamianske Musical College. Participants of this band are predominantly girls aged from 17 to 25. The main direction of their activity is revival of authentic singing, in particular cossack songs of Dnipropetrovsk region. This band has formed a certain standard of the lengthy genetic cossack singing which is now a disappearing manner of performance. Participants of the band adopt experience of folk singing from famous groups performers of cossack songs: band «Krynytsia» (Pidhorodne town, Dnipropetrovsk region), folklore band «Chervona Kalyna» (Luka village, Kyiv region). A peculiar attention is paid to obligatory preservation of stylistics and peculiarities of traditional folk singing.

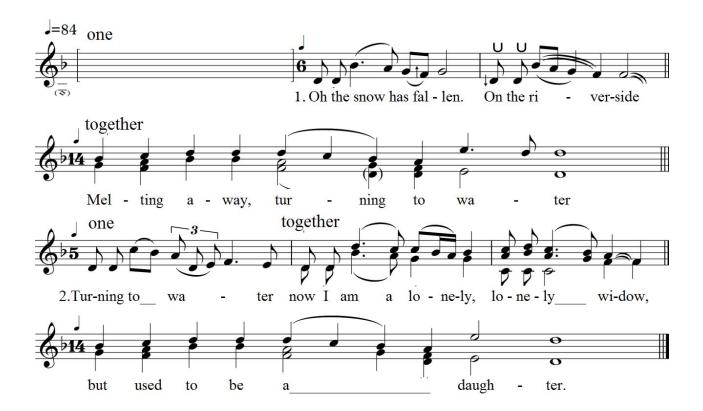
During the period of its existence band «Spivanochky» has taken part in many events on the city and regional levels. In September 2017 the band took part in the International workshop on exchange of experience with experts from Estonia in the sphere of intangible cultural heritage.

Scientists researching the folklore heritage of Dnipropetrovsk region aspire to fix, preserve and transfer (at least partially) that priceless folk treasure created and transferred during many centuries.

TEXT AND MUSIC OF COSSACK SONGS

OH, THE SNOW HAS FALLEN

Folk ensemble «Bohuslavochka» (Bohuslav city, Pavlohrad district)



Oh, the snow has fallen. On the riverside Melting away, turning to water.

Turning to water Now 1 am a lonely, lonely widow, But used to be a daughter.

Used to be a daughter Oh, he-crane is playing (2) She-crane is dancing...

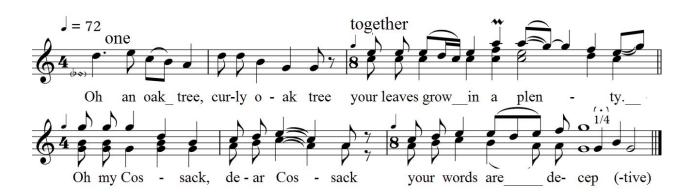
She-crane is dancing... Oh poor girl, oh, fatuous girl For a Cossack is crying.

For a Cossack is crying... Oh, don't cry, Olya, oh don't cry in pain. Your own fate will be the same.



OH, AN OAK TREE, CURLY OAK TREE

Folk ensemble «Bohuslavochka» (Bohuslav city, Pavlohrad district)



Oh, an oak tree, curly oak tree Your leaves grow in a plenty. Oh my Cossack, dear Cossack Your words are deceptive!

Your words are so pleasant But your thoughts are not kind Before I met you, I had been a dove That flew in the sky.

I was as free as dove, Making flight down the wind But while flying, I was crying, Feeling endless grief.

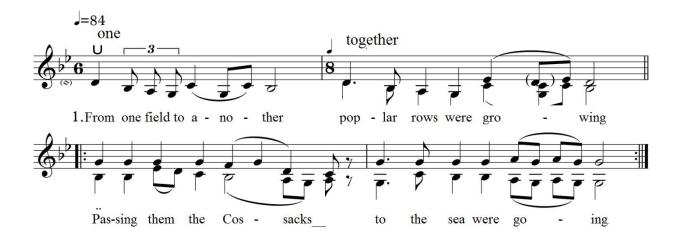
I was flying, I was crying: Oh, my endless grief! And I drowned my head in the deep blue sea, Life was too cruel to me.

And I drowned my head in the deep blue sea, Yet I have to comb it. Oh, my sense of love, oh, my fair love, Yet I have to fight it.

How can I forget you, my fair love? You're my only lover. Now I have to learn some humility And marry another.

FROM ONE FIELD TO ANOTHER

Folk ensemble «Znakhidka» (Zhovti Vody city)



From one field to another Poplar rows were growing Passing them the Cossacks To the sea were going.

And one Cossack said: «The blue sea is glowing» And another said: «Look, a girl is drowning».

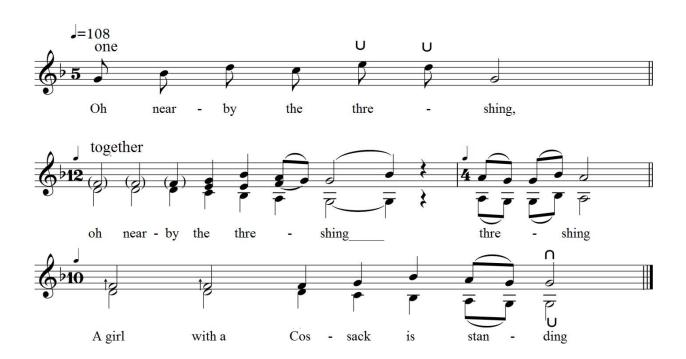
The first Cossack said: «Though I'll lose my horse The young pretty girl I will save, of course».

Oh, save me, my Cossack, A young pretty lady, As much as it's worth, Take any reward.

Yet I shall, my lady, Take nothing from you All that I want is To marry you.

OH, NEARBY THE THRESHING

Folk ensemble «Znakhidka» (Zhovti Vody city)



Oh, nearby the threshing, A girl with a Cossack is standing.

A girl with a Cossack is standing, Under her sleeve is hiding;

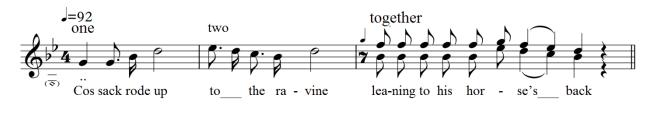
Closing face with both her sleeves – When he hugs her, gives a kiss.

When he hugs her, gives a kiss. Calls beloved mistress.

Calls beloved his pretty girl, Tells her: «Darling, let us go»

COSSACK RODE UP TO THE RAVINE

Folk ensemble «Znakhidka» (Zhovti Vody city)





His mot-her and fat-her were fol - lo - wing him: «Don't go, son, oh, please, come back!»

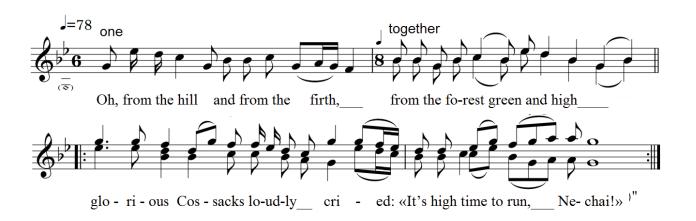
Cossack rode up to the ravine, Leaning to his horse's back His mother and father were following him «Don't go, son, oh, please, come back!»

I won't look back, I wouldn't stop. My way to Ukraine is long. Although the ravens follow me The blest fight, I'm young and strong.

My horse is carrying me to Sich, Where Cossacks need my help to fight. I'll join their squad on hilly beach In Zaporizhzhia. That's my life.

OH, FROM THE HILL

Folk ensemble «Znakhidka» (Zhovti Vody city)



Oh, from the hill and from the firth, From the forest green and high Glorious Cossacks loudly cried: «It's high time to run, Nechai!»

Nechai, the youngest of the Cossacks, He doesn't even listen. Mead, honey-vodka to his cup pours Godmother, named Khmelnytska.

I need your advice, Khmelnytska, You are for me like a mother: What is better: to unsaddle My horse, or leave it rather?

Oh dear Nechai, I can't protect you! A warrior must be ready. And keep his horse in armor — Prepared for war and steady.

COSSACK IS DALLYING

Folk ensemble «Znakhidka» (Zhovti Vody city)



Cos-sack is dal-lying, ale - wife is pou - ring, a Turk is as - king:"Why don't you drink?"



Cos-sack's wife's cry - ing, his wife is sob - bing:"Please, don't get drunk____ you'll lose your horse!"

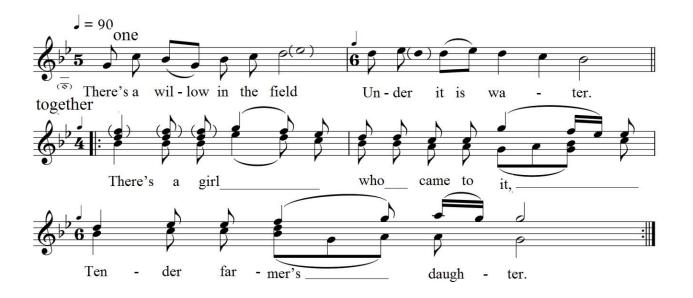
Cossack is dallying,
Alewife is pouring,
A Turk is asking:
«Why don't you drink?»
Cossack's wife's crying,
His wife is sobbing:
«Please, don't get drunk —
You'll lose your horse!»

The Cossack's laughing, Alewife is pouring The Turk's now saying: «Pour it by yourself». Cossack's wife's crying, His wife is sobbing: «Please, don't get drunk — You'll lose all you have».



THERE'S A WILLOW IN THE FIELD

Folk ensemble «Znakhidka» (Zhovti Vody city)



There's a willow in the field, Under it is water. There's a girl who came to it, Tender farmer's daughter.

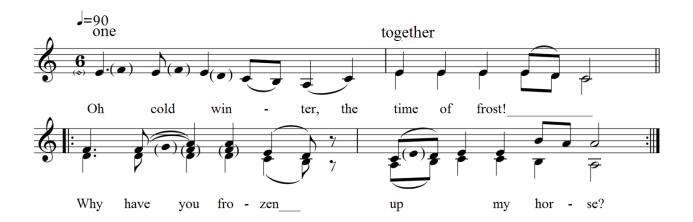
She is looking to the right: There's smoke on the road. There some Cossacks ride astride, Carrying heavy load.

One of them approached to her, Calling very loud: «Can you give my horse to drink, A girl thin, black browed».

Answers him a haughty girl: Don't you think you are an earl? I'm so careless. Do not shelve — Give your horse a drink yourself.

OH, COLD WINTER

Folk ensemble «Znakhidka» (Zhovti Vody city)



Oh cold winter, the time of frost! Why have you frozen up my horse?

A white-maned horse, a mate of mine, My brows are covered with a rime.

A Cossack who has curly hair. And all girls like it (to be fair).

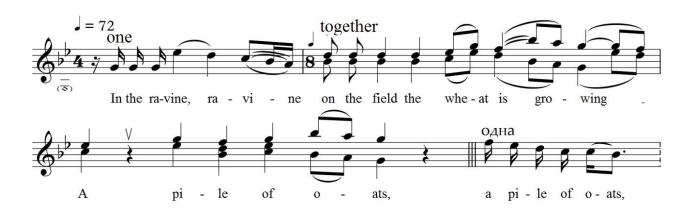
Oh please don't do it, dear girls, Don't fight for pretty shiny curls.

My curls are not for you today. I have a girl to take away.

She saddles my horse and brushes my hair And of my sabre she's taking care.



Folk ensemble «Znakhidka» (Zhovti Vody city)



In the ravine, ravine
On the field the wheat is growing.
A pile of oats,
A pile of oats.

You are untrue to me, my Cossack You're playing false, You're playing false.

And in the evening, When night falls, you are seeing Another girl. Another girl

And with me You only sometimes Just have a word, just have a word. Oh plant, my dear, My dear, black-browed Sweet grapes in the yard. Sweet grapes in the yard,

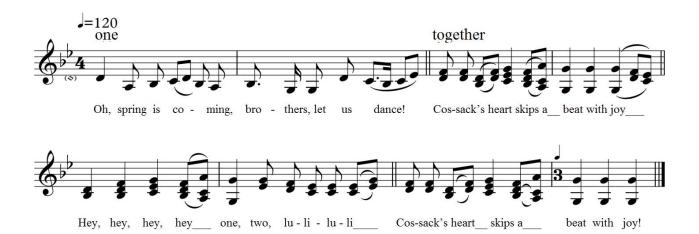
Plant a willow tree, Plant a willow-tree At the gate, sweetheart. At the gate, sweetheart.

If I'll go somewhere, If I'll go somewhere, I shall come to you, I shall come to you.

And of that willow tree, Of that curly tree, I shall make a leash.

OH, SPRING IS COMING

Folk ensemble «Krynytsia» (Pidhorodne town, Dnipro district)



Oh, spring is coming, brothers, let us dance! Cossack's heart skips a beat with joy Hey, hey, hey one, two, luli-luli, Cossack's heart skips a beat with joy!

Cossack's heart skips a beat with joy! Early risers can enjoy. Hey, hey, hey, hey one, two, luli-luli, Early risers can enjoy.

Brother-Cossack gets up soon, Washing face before the noon. Hey, hey, hey one, two, luli-luli, Washing face before the noon.

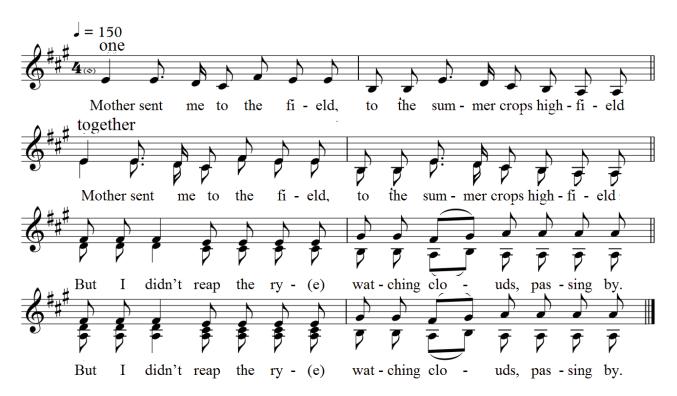
Washing face before the noon, Joining brothers in platoon. Hey, hey, hey, hey one, two, luli-luli, Joining brothers in platoon.

Training's difficult for me – I'm so weary, hands and knees. Hey, hey, hey, hey one, two, luli-luli, I'm so weary, hands and knees.

Hands and legs are hard to train, Let us all rejoice again. Hey, hey, hey, hey one, two, luli-luli, Let us all rejoice again.

MOTHER SENT ME TO THE FIELD

Folk ensemble «Krynytsia» (Pidhorodne town, Dnipro district)



Mother sent me to the field, To the summer crops high-yield But I didn't reap rye Watching clouds, passing by.

I was lying in the shade, Seeing a Cossack in my head. Suddenly I blinked my eye, Saw a Cossack standing by.

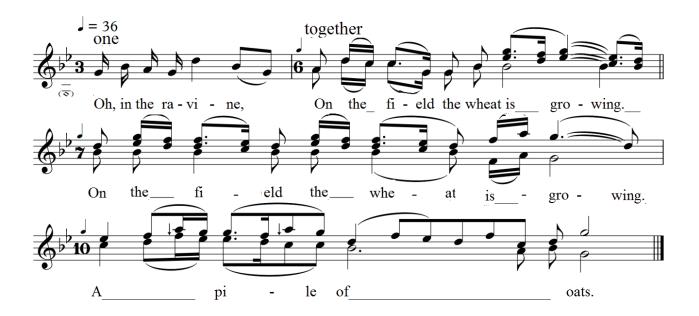
I sprang up to him at once Rolling up my sleeves to dance Lads are waiting in the village Let's forget about the tillage.

Then I put on my skirt And a wreth with red ribbons I will dance with you, Cossack, Until late in the evening.

Let the rye grow, grow And I don't want to reap I will dance with my Cossack And then go to sleep.

OH, IN THE RAVINE

Folk ensemble «Krynytsia» (Pidhorodne town, Dnipro district)



Oh, in the ravine, On the field the wheat is growing. On the field the wheat is growing. A pile of oats.

A pile of oats.

You are untrue to me, my Cossack You are untrue to me, my Cossack You're playing false.

You're playing false.

And in the evening you are seeing And in the evening you are seeing Another girl.

Another girl.
And with me only sometimes
And with me only sometimes
Just have a word.

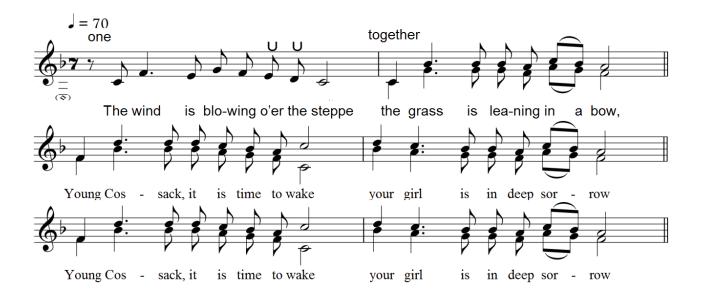






THE WIND IS BLOWING O'ER THE STEPPE

Folk ensemble «Krynytsia» (Pidhorodne town, Dnipro district)



The wind is blowing o'er the steppe, The grass is leaning in a bow, Young Cossack, it is time to wake Your girl is in deep sorrow.

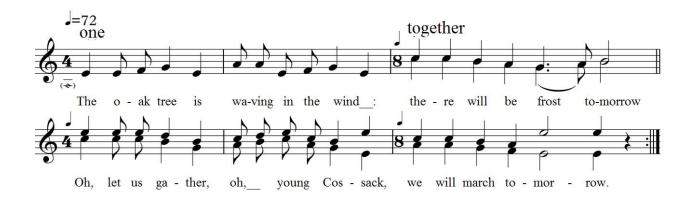
A Cossack, you had time to live, To live and to be loved. But vou fell down, a withered leaf Forgotten on the ground.

Your mother will not be the one To give out the cry. A Cossack, you are not the first, And not the last to die.

The wind is blowing o'er the steppe, The grass is leaning in a bow, Young Cossack, it is time to wake Ukraine is in deep sorrow.

THE OAK TREE IS WAVING IN THE WIND

Folk ensemble «Berehynia» (Chumaky village, Dnipro district)



The oak tree is waving in the wind: There will be frost tomorrow Oh, let us gather, oh, young Cossack, We will march tomorrow.

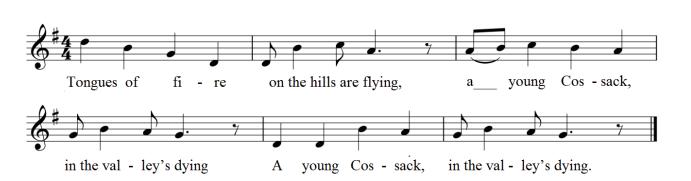
I'm not afraid of severe frost I can run across. No, I'm not afraid of severe frost I'll take off my clothes.

Oh, look, willows, green willow-trees, At the river Don. Oh, Cossacks, Zaporizhian Cossacks, Time to come back home.



TONGUES OF FIRE ON THE HILLS ARE FLYING

Collection «Songs of Apostolove district» in the records of Viktor Kyrylenko bandurist



Tongues of fire on the hills are flying, A young Cossack, in the valley's dying. (2)

He is wounded, violently chopped — And his body's covered with a silken cloth.(2)

Near him a black crow is croaking, And beside his grey horse is hopping. (2)

Faithful steed, you can leave me, please, Don't stay near, hit the ground beneath. (2)

Now run to the parents of mine, And hit the stockade of their yard. (2)

My sister will come to unbridle, And my father will come to unsaddle. (2)

As my father will come to unsaddle. Then my mother will arrive to question: (2) Dear horse, grey as a rain,Shall I ever see my son again? (2)

Mother, don't cry, do not weep,
Your son is married indeed. (2)

I am happy, to be fair, In the middle of nowhere. (2)

There's no sun, and wind can't hide In my covered house inside. (2)

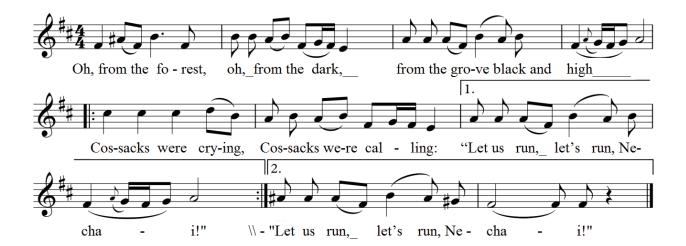
Take a handful of white sand Sow it gently on the stones. (2)

If the rye will rise from sand, It's a sign: your son's not dead. (2)

If there're no sprouts of rye, I was killed — just say goodbye. (2)

A SONG ABOUT NECHAL

Collection «Songs of Apostolove district» in the records of Viktor Kyrylenko bandurist



(2 variant)

Oh, from the forest, oh, from the dark, from the grove black and high Cossacks were crying, Cossacks were calling: "Let us run, let's run, Nechai!" (2)

Nechai's not ready, he is not thinking, he does not want to be bothered: He's drinking mead, he's drinking vodka, dallying with his Godmother. (2)

Oh, he sent some sentinels who could guard the city, Then he went to a feast (as he was so witty). (2)

Fish in plenty, tasty dish of pike, but he did not bite a piece, — When looked through the little window: Poles came to break the peace. (2)

Oh, so loud called Cossack Nechai to his young and faithful henchman:

— Saddle horses, a black one and a sorrel, follow me as quick as you can! (2)

Oh, my henchman, dear friend, pull all the straps stronger: For the Poles, those rich men, war can't wait no longer! (2)

He had no time to saddle up his horse, but Nechai is bringing damage To the Polish troops, to those gentlemen, cutting enemies like cabbage!

Cossack Nechai made his way from one gate to another gate: A whole heap of Poles on road laid, on his road laid. (2)

Cossack Nechai looked his young henchman fighting near him now. And the henchman, although he is young, is fighting with a bow. (2)



When Nechai fighting with a Pole looks to his right hand, Then the life of a Pole suddenly comes to its end. (2)

When Nechai fighting with a Pole looks to the other side Then beware and take care: bleeding enemy can't hide. (2)

Now it's time to give up the city, to run for God's sake, When a chaser, Pan Pototsky follows him to overtake. (2)

Pan Pototsky overtook him running, in the valley caught the Cossack, He was coming from behind, grabbed him strongly by the forelock. (2)

Is it the hop, is it not the hop that over the fence is ramping? Is it the Cossack named Nechai, who the Poles is battling? (2)

Not in an hour but in a minute then without any word — Pan Pototsky, evil chaser, cut his head with a gleaming sword. (2)

And soon the Cossacks crying in deep sorrow down the valley came, Where, brothers, shall we dig the grave? Where shall we write his name? (2)

Oh, let us gather, dear brothers at the burial hill, Let us plant a guelder rose to remember him.(2)

The guelder rose will be growing, and the glory never dies, All Ukraine will praise his glory and far, far beyond. (2)

THERE'S ROAR, MOTHER, ROAR

Collection «Songs of Apostolove district» in the records of Viktor Kyrylenko bandurist



There's roar, mother, roar, where the Cossacks go! Along their way, on that happy road, where the Cossacks go.

Wherever they go, the forests rejoice As the Cossacks are coming to fight with the Poles.

They stopped under the oaks, by the roadside Waiting for their chieftain to help to decide.

The chieftain is coming and loudly yelling. He sits under a white birch. The Cossacks are saying:

Oh, chieftain, our father, why don't you take care?
 There shambles and troubles are now everywhere.

Look at the horizon as the morning dawns, Let's saddle our horses and ride to the war.

- Forgive me, I cannot, there's no glory for me, As I cannot be a father, a good father for thee.

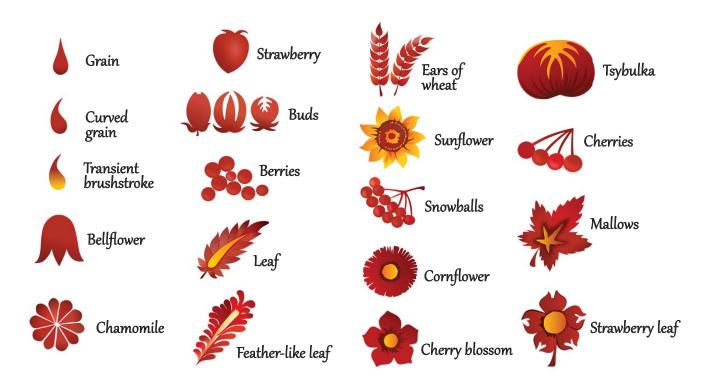


PETRYKIVKA PAINTING WORKSHOP

REQUIRED TOOLS AND MATERIALS

- Thick sheet of paper or Whatman;
- Paints (gouache);
- PVA glue;
- Brush;
- Graphite pencil;
- Palette for paints dissolve.

The main elements of Petrykivka painting:



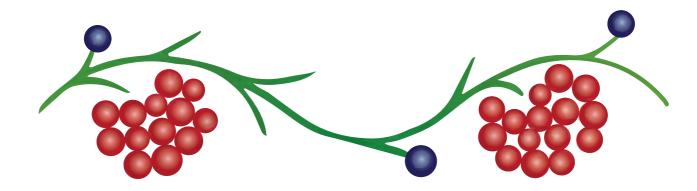
«Bihunok» is one of the main elements of Petrykivka painting. It includes flowers, leaves and berries placed one after another like clambering plants. Bihunok may be used for decoration of any object (jug or even hut). According to masters of Petrykivka painting it is one of the main protecting amulets which mean continuity of family happiness, endlessness of love and prosperity in the house.

LET'S START PAINTING

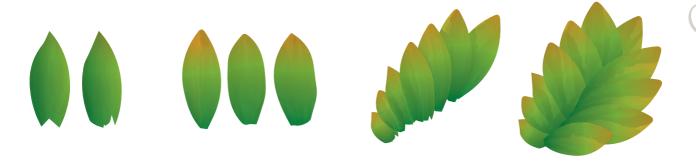
- 1. For performing a Petrykivka painting take a thick sheet of paper or Whatman. It would be preferable to slightly draw contours of the future painting with a graphite pencil. Dissolve necessary paints with PVA glue on the palette to the state of liquid sour cream (1 drop of PVA glue per 10 drops of paint).
- 2. Paint a wavy green line with a subtle movement of the brush. The brush should be kept under angle of about 80° to the paper.
- 3. Mark location of flowers, berries and leaves on this wave with a graphite pencil or immediately with a brush with green paint. All elements of Petrykivka painting place at an equal distance.



- 4. And now start painting berries. Dissolve red paint and deepen the tip of your forefinger to it. Carefully press the finger to the paper. Do not worry if there are some fingerprints left because berries do not look real without these fingerprints. If you make everything properly berry clusters will be neat and beautiful.
- 5. And now using the same method paint blue berries here and there.



6. Pay a peculiar attention to leaves. Dissolve green paint and clearly paint with the brush each leaf using transient brushstrokes What does it mean? Let's explain: in order leaves had various tones of orange, yellow and other colors first you should thoroughly dip the brush into the green paint and then dip only the tip of the brush into paint of a different color. And now you may paint.



Have you done everything? Very well! Let's continue our lesson of Petrykivka painting.

6. Now it is time to depict flowers. Dip the brush into the yellow paint and then softly dip it into the red paint. Paint a flower of the form you want to see on bihunok.

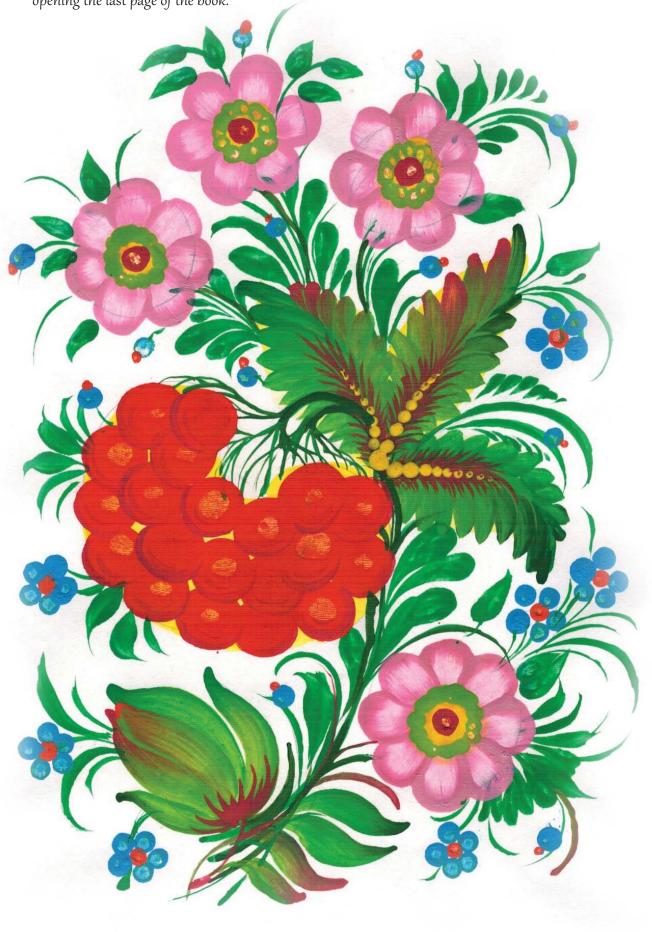


That's pretty much it! Our congratulations! Now it is not a really difficult task for you to perform Petrykivka painting.



And if you improve your skills you will be able to paint pictures of Petrykivka painting pretty easily.

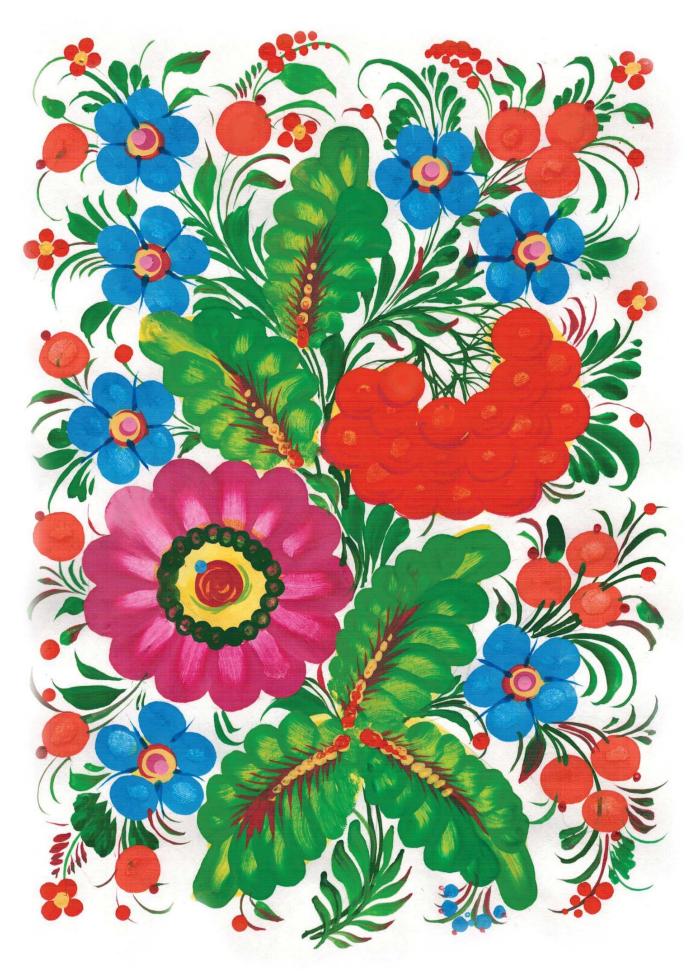
We invite you to plunge into the original world of Petrykivka painting and create your own unique work of art, opening the last page of the book.













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- specialists of humanitarian, social, cultural and education department of the executive staff of Dnipropetrovsk Regional Council;
 - musicologists of Dnipropetrovsk Academy of Music named after Mykola Hlinka;
 - scientists of Dnipropetrovsk Art Museum;
 - masters of Petrykivka painting of the Folk Art Center «Dyvokrai»;
 - team of Dnipropetrovsk Regional Investment Agency.

The works of Petrykivka painting masters from Dnipropetrovsk Art Museum Fund and private collection of Marina Holovko were used in this publication. Photo by Volodymyr Zolotarov.









