




Jewellery Development in Right-Bank Ukraine and Galicia (XVI-XIX Centuries): Insights from Precious Ecclesiastical Artifacts

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Abstract

This article examines the development of jewellery in Right-Bank Ukraine and Galicia from the XVI to XIX centuries, focusing on precious ecclesiastical artifacts as evidence of the flourishing of Ukrainian goldsmithing. The relevance of the research stems from its detailed exploration of ecclesiastical jewellery in Right-Bank Ukraine and Galicia, providing a unique perspective on the region's artistic heritage and European cultural integration. The purpose is studying the artistic techniques used by Lviv and Kyiv jewellers in creating church artifacts like domes, icon covers, and other ecclesiastical items. The historical-genetic method enabled comprehensively analysing the evolution of Right-Bank Ukrainian jewellery in the example of church artifacts. Periodization identified three stages of Ukrainian goldsmithing's development in the XVI-XIX centuries. The system-structural method emphasized Western European cultural influence on overall Ukrainian jewellery. The typological approach reflected empirical reality of Right-Bank Ukrainian jewellery development as evidence of flourishing culture. Narrative described and explained the significance of jewellery artifacts at each stage of the formation of Ukrainian goldsmithing. Research materials included art organizations' experience, archaeological documentation, and museum exhibits. As a result of the research, the article presents the work of such Kyiv masters as: Iyeremiya Biletskyy, Ivan Ravych, and Matviy Narunovych. Detailed descriptions of works of art by Lviv and Kyiv masters of the XVI-XIX centuries are provided. And information about the Kyiv goldsmith shop is displayed. Conclusions confirm that Right-Bank Ukraine and Galicia were a stronghold of European jewellery styles in the 16th-19th centuries. The study of church artefacts by Ukrainian craftsmen shows a special cultural mentality shaped by centuries-old traditions and the multid denominational nature of Christian faiths. Thus, the materials of the article represent a practical value for historians, ethnographers, and architects who are interested in the construction of Orthodox churches; and jewellers engaged in artistic blacksmithing.

Keywords: decoration of churches and monasteries; cultural influence; blossom; Ukrainian goldsmithing; Ukrainian masters; artistic blacksmithing.

Introduction

Having gained its independence in 1991, Ukraine began to rebuild its own culture. Ukrainian historians, ethnographers, philosophers, and teachers faced the task of reviving the love of the people of Ukraine for their own language, science, art, religion, literature, architecture, and local monuments. Rebuilding one's culture is vitally important for several reasons. First, it allows people to reconnect with their shared heritage, history, traditions, values, and identity as a community. When culture is suppressed or erased, it severs this connection to the past and communal roots. Reviving culture helps restore pride, dignity, and a sense of belonging. Second, culture provides perspective and context for understanding the present and shaping the future. Cultural knowledge, creativity, and philosophical outlooks offer timeless wisdom. Third, vibrant culture makes life richer and more meaningful through language, arts, rituals, cuisine, and more. Cultural diversity makes the human experience more colourful and thought-provoking. Overall, rebuilding culture is crucial for nurturing



connection, tapping into accumulated wisdom, inspiring fresh creativity, and enabling people to fully appreciate their humanity (Jeong et al., 2023).

Right-bank Ukraine and Galicia are historically significant regions in Eastern Europe with rich cultural heritages. Right-bank Ukraine refers to the area west of the Dnieper River, encompassing parts of modern-day central and western Ukraine. Historically influenced by various powers, including the Polish-Lithuanian Commonwealth and the Ottoman Empire, this region has a diverse cultural and historical landscape. Galicia, straddling present-day western Ukraine and southeastern Poland, was historically part of the Kingdom of Poland and the Austro-Hungarian Empire (Limaj et al., 2023). Cities like Lviv, Ternopil, and Ivano-Frankivsk in Ukraine, mark its cultural centers. Renowned for its ethnic and cultural diversity, Galicia has been a melting pot of Ukrainian, Polish, Jewish, and Armenian influences, evident in its language, traditions, and architectural styles. Understanding these regions' historical contexts is crucial in appreciating their contributions to the cultural and artistic developments in Eastern Europe (Komar & Bohdanova, 2020).

The collective contributions of researchers S. Bilokin (2020), O. Travkina (2021), C. Tataru (2020), and M. Pesenti (2020) significantly enrich the study of Ukrainian jewellery from the XVI to XIV centuries. S. Bilokin's (2020) exploration of the Kyiv St. Floriv Ascension Women's Monastery provides a historical and architectural context crucial for understanding the religious and artistic milieu of Ukraine. Research by O. Travkina (2021), highlighting the 400-year anniversary of Archbishop Lazar Baranovich, offers insights into the ecclesiastical leadership and church restoration efforts in Ukraine, which are instrumental in understanding the societal background influencing Ukrainian goldsmithing. C. Tataru's (2020) research on early XVII century jewellery pieces, delves into the stylistic and technical aspects of the era's jewellery, showcasing the craftsmanship and creativity of Ukrainian artisans. Lastly, M. Pesenti's (2020) study on the cultural and social transformation in Ukraine provides a broader perspective on the societal conditions that influenced artistic expressions in Ukrainian goldsmithing, framing the development of jewellery within the larger context of Ukraine's cultural evolution. Together, these authors' works form a comprehensive backdrop for understanding the intricate tapestry of Ukrainian jewellery artistry and its historical significance.

Analysing the scientific literature of the last 3-5 years, the author of the article concluded that in the study of jewellery development in Right-Bank Ukraine in the XVI century, the study of precious church utensils as evidence of the highest flowering of the field of jewellery art is insufficient. Thus, O. Chernenko (2019) claims that the jewellery business has undergone certain transformations for several centuries. While preserving the old traditions, the masters changed the forms and decor, improved the technology, and experimented with the types of metalworking. The cultural heritage of Right Bank Ukraine of the XVI century, the decoration of precious jewellery, has its own characteristics, which differ in many respects from the characteristic of the Ukrainian people in other regions of residence (Prychepii, 2022).

V. Rudenok (2019), having carried out a historical analysis of archaeological findings, stated that the development of the jewellery industry has long depended on the social conditions in which society developed. Thus, with the development of the jewellery art of the ancient Slavs, craft settlements later turned into urban jewellery workshops. The jewellery business is the legitimate pride of the Ukrainian people, which arose during the Eneolithic period on the territory of modern Ukraine in the 5th millennium BC and underwent a process of centuries-long creative reinterpretation. In particular, M. Plavinski and M. Stiapanava (2019) point out that in the XIII century, Kyiv master jewellers were in great demand both in Kyivan Rus and beyond. It was connected with the worldview of Ukrainian artists, as all products carried some meaning. Manual processing of precious metal requires using the most rational methods for each workpiece, which provides opportunities for a broad application of creativity. H. Korbich (2020) notes that the innovative modern artist faces the problem of finding new improvement methods and creating effective jewellery devices and tools. Therefore, there are personal requirements for a specialist in this field: high consciousness, love for beauty, ethical qualities, and interest in the profession.



Right-bank Ukraine and Galicia of the XVI-XIX centuries it became a stronghold for jewellery development, in which all directions of artistic styles that prevailed in Europe at that time developed. According to A. Konior (2021), Lviv, at that time, played an essential role in the development of jewellery art in the XVI – the first half of the XVII centuries on the Right Bank of Ukraine. This can be traced to the monuments of Lviv goldsmithing. In the XVI century, goldsmithing was characterized by the features of ancient Russian art, the traditions of which became the basis for the development of all Ukrainian art (Chung and Falova, 2023). At the same time, it was not free from Western European influence. The masters of Lviv of different national origin created products in which trends of various European and Eastern cultures are visible.

According to the research of G. Gregoriotti (2022), the first mention of Lviv goldsmiths dates back to 1384, but there is an assumption that the masters worked from the very beginning of the founding of Lviv in 1256. A separate goldsmith shop was founded in 1600, and before those 30 masters-jewellers were part of foundries and artists. G. Gregoriotti claims that in the second half of the XVII century, a new stage in the history of the jewellery business began, the main center of which was Kyiv. For the first time as an independent, the Kyiv goldsmith shop was mentioned in 1794, its representatives were Iyeremiya Biletskyy, Ivan Ravych, and Matviy Narunovych. According to F. Clouet and Ch. Bordes (2022), orders to Kyiv masters came from the Kyiv-Pechersk Lavra to decorate the monastery with precious utensils. This is one of the few facts of mentioned by jewellers in the history of decorating churches with special utensils, marking the chosen goal's relevance in this study.

The purpose of this study is to study the artistic technologies of jewellery making in Right-Bank Ukraine in the XVI-XIX centuries, the use of which reached its perfection in the creation of precious church utensils: domes for churches, icon painting, and other elements of church use. The objectives of the study are:

- identify the major techniques, styles, and decorative elements used by Lviv and Kyiv jewellers in producing ecclesiastical artifacts during the XVI-XIX centuries;
- characterize the evolution of Ukrainian goldsmithing over this period by categorizing key stages of development and achievement;
- profile renowned jewellery masters from Lviv and Kyiv, highlighting their contributions to Ukrainian material culture.

Materials and Methods

The following theoretical methods were used in the research process: analysis and synthesis of Ukrainian, Kazakh, American, British, Lithuanian, and Polish literature; specification and generalization of best practices in history, ethnography, philosophy, and fine arts; using the method of analogies, the research experience of American, British and Polish jewellery artists was taken into account. Conversation, interview, and observation were used among the diagnostic methods. During the empirical stage of the research, the author of the article used the experience of art organizations, regulatory and methodological documentation of archaeological excavations, and museum exhibits. The study was conducted in three stages. The results are presented as images of the museum collection and theoretical analysis of historical facts.

At the first stage of the research, a theoretical analysis of scientific developments was carried out in the following areas: decoration of church utensils with precious metal, jewellery, and the history of the development of artistic culture in Right-Bank Ukraine in the XVI-XIX centuries. Data on the work of Kyiv and Lviv jewellers was collected from written sources in the archives of Kyiv and Lviv. At this stage, the research methods were laid down, the problems were worked out, and the relevance of the researched topic was determined.

In the second stage, the study's author considered several samples of precious church utensils, namely: the censer of 1541, the throne cross of 1546, the tabernacle of 1695, the Gospel Books in silver covers of 1658, the cross of 1671, the cover of the icon of the Degtyarivska Mother of God ending of the XVII – beginning of the XVIII century, the list of the Degtyarivska Mother of God icon in



1794, the cover of the Gospel Book of 1722, The Book of the Acts of the Apostles in the 30s of the XVIII century, miter of the XVIII century, the cover of the icon of 1738, traces of the XVIII century they were made by well-known Lviv and Kyiv goldsmiths of that time in line with the various styles that prevailed in Europe at that time. Using the system-structural method, the author identified 3 stages of the development of Ukrainian goldsmith art of the XVI-XIX centuries, according to the characteristics of each step, the attributes mentioned above of church use were classified using the typological method as evidence of the development of jewellery in Right-Bank Ukraine in the XVI-XIX centuries. Also, at this stage, the creativity and life path of Lviv and Kyiv masters were characterized: by Iyeremiya Biletsky, Ivan Ravych, and Matviy Narunovych. With the help of the historical-genetic method, the main details of the development, formation, and decline of Lviv and Kyiv goldsmith shops were described.

In the third stage, theoretical and practical conclusions were made, and the obtained results were systematized. Also, at this stage, the influence of Polish, Austrian, Prussian, and Ottoman cultures on jewellery development in Ukraine is substantiated. An in-depth understanding of the historiography of the problem was achieved thanks to modern methodological approaches, principles, and methods, which made it possible to achieve the goal and fulfill all the research tasks. Being under the influence of the Russian Empire for a long time, and then the USSR (Union of Soviet Socialist Republics), Ukrainian culture was suppressed, and the achievements of Ukrainian folk art were successfully hidden, therefore, in the article's conclusions, the author of the report outlined the ways of future research.

Results

In the development of Ukrainian goldsmith's art of the XVI-XIX centuries, three main stages were identified. The first (XVI – first half of the XVII century) was the period of the formation of Ukrainian goldsmithing. A product of the first period is a censer (Figure 1) made by an unknown master in Lviv in 1541 in the Gothic style, which is an example of the influence of Western European culture. Arrow-shaped forms were inherent in the Gothic style in the art of jewellery. The center is crowned with a pointed tower with a cross, on the edge of the lid and under the crowns of the bowl – cast openwork ribbons. The center was presented to the Assumption Cathedral of the Kyiv-Pechersk Lavra by the Lithuanian sub-treasurer Ivan Hornostay (Monuments of Ukrainian jewellery..., 2021).

The enthroned cross of 1546 (Figure 1) is evidence of the influence of another Western European style, the Renaissance, on Ukrainian goldsmithing and belongs to the rare works of art of the first half of the XVI century. An unknown, probably Lviv master, made them. In the XVI – the first half of the XVII centuries engraving technique is gaining popularity in jewellery art. All the figures and most of the ornamental decorations on the cross are engraved. "Crucifix" is depicted on the obverse side. Above Christ's head are three insets of blue glass. On the upper crossbar, on a dark green enamel background, the monograms: "King of Glory" are written, interrupted in the center by an overhead rosette with a glass insert under which the inscription – "JS ChS" (Jesus Christ). On the planes of the ends of the cross, bust images of the Virgin (left) and John the Baptist (right) are carved. The inscription "NI KA" (Winner) is on a slanted crossbar against an enamel background. The rod of the cross is decorated with spiral plant stems characteristic of Renaissance ornamentation. In general, the cross is the most important attribute for Christians. It symbolizes the Crucifixion of the Lord Jesus Christ and the salvation he brought to humanity. In the XVII-XVIII centuries, seven-pointed crosses became widespread in Ukraine (Konior, 2021).



Figure 1. Censer, 1541, Lviv and enthronement cross, 1546, Lviv
Source: Bilokin, 2020.

In the second stage (the second half of the XVII – the first half of the XVIII century), goldsmithing reaches its peak. The products are characterized by a particularly high artistic level and technical excellence. The second stage of the flourishing of Ukrainian jewellery is represented by the examples of precious church utensils described below. Under the influence of the renaissance style, a tabernacle (Figure 2) was made, which dates back to 1695. It was created by an unknown master from Kyiv in the form of a rectangular box, which is mounted on ball feet. On the front side, the composition is based on a relief frame made of interwoven leaves like a wreath. Inside the composition is a floral renaissance pattern. On top of the lid, there are three faceted drums with hemispherical domes, on which are mounted miniature figures: The Lord Almighty (in the center) and two Angels (on the sides). In another, more conventional manner, figurines of Angels, as well as caryatids, which support the dome of the central drum, were made. Caryatids are Carian virgins and priestesses of the Temple of Artemis in Caria (Lakonia, Asia Minor) (Gregoriotti, 2022).



Figure 2. Tabernacle of 1695, Kyiv
Source: Travkina, 2021.

The Gospel Books in Silver Covers of the XVII century impresses with the skill of execution (Figure 3). Both date from 1658 and may have been made in the same Kyiv workshop. Their silver frames are examples of a particular type of frame, where the overhead corners of the front board are L-

shaped, and the middle one is made in the form of an arch with two columns. On the surface of the corners are complex relief compositions with images of evangelists and Seraphim. Between them on the sides are overlay strips with an embossed Renaissance pattern of a twisted stem with leaves and shoots. And in the arch of the middle, there is a cast "Crucifix" on both sides, separately made figurines of Virgin (left) and John the Baptist (right). But, of course, the frames differ among themselves, in the decor of one of them, there are inserts of colored glass. The inscription located on the lower board indicates that the frame was made by order of Nizhyn Colonel Vasyl Zolotarenko, who presented it to the Church of St. Nicholas of Christ in Nizhyn. Another frame contains two inscriptions: one indicates that the Gospel was donated to the Church of the Nativity of Christ, Korsunya, and according to another note on the middle of the lower board, the frame was gilded by order of Pereyaslav colonel Radion Dumytrashko for Golden-Domed Monastery in Kyiv. It is unclear why and under what circumstances the Gospel ended up in the Golden-Domed Monastery in Kyiv. But it is noteworthy that the influence of individual Gothic and Renaissance motifs is still felt in both frames.



Figure 3. Gospel Books in Silver Covers, 1658, Kyiv
Source: Tataru, 2020.

The crucifix cross (Figure 4) is a rare item with the master's signature. After all, it is known that in the 17th century, Ukrainian goldsmiths rarely signed their works. According to the inscription, it was made in 1671 by the Kyiv master Fedir Zolotar for Assumption Cathedral of the Kyiv-Pechersk Lavra. Inside the cross is wooden cross with small "kivot" boxes where the relics of saints were placed. Interestingly, there is a kind of text on the object's edges with "rules" for using the cross with the relics of saints and instructions in case water gets into it. The front side of the cross is decorated with the overlay "Crucifix", on both sides of which are overlay bust images of the worthy – the Virgin and John the Baptist. At the bottom of the handle, in the engraving technique, there is a figure of Saint Spyridon, the bishop of Trimifuntsky, who became famous thanks to the gift of miracles and clairvoyance. These compositions are complemented by carnelian, amethyst, and glass inserts.



Figure 4. Crucifix cross, 1671, Kyiv
Source: Singapuri, 2019.

In the Baroque style, at the end of the XVII – the beginning of the XVIII century made silver and gilded cover of the icon of the Degtyarivska Mother of God (Figure 5), which was located in the Church of the Intercession of the Virgin in the village of Degtyarivka near Novgorod-Siversky in Chernihiv region. During the Soviet era, the church was closed, and it suffered significant destruction. Unfortunately, the icon itself has not survived to this day, but its lists have survived. The oldest of them, which dates back to 1794 (Figure 6). The original list of the icon is kept in the museum of the National University "Chernihiv Collegium" (Clouet, & Bordes, 2022). The Lord of Hosts is depicted in a triangular halo in the upper part. On the left is Arkhytratyh Mykhayil, on the right is John the Baptist, the patron saint of Ivan Mazepa, the famous Ukrainian hetman patron, by whose order the precious frame of the icon was made. The coat of arms located below indicates the customer. The image of the coat of arms is erased because after Ivan Mazepa was declared anathema in 1708, the memory of the great hetman was destroyed. It is believed that this cover was made by an unknown Kyiv craftsman using the punch technique at the end of the XVIII centuries and the beginning of the XVIII centuries (Gregoriotti, 2022).



Figure 5. Cover of the icon the Degtyarivska Mother of God. From the end of the 17th – the beginning of the 18th century, Kyiv
Source: Singapuri, 2019.



Figure 6. List of the icon of the Degtyarivska Mother of God, 1794
Source: Chernenko, 2019.

From the end of the XVII century, various household and cult objects began to be decorated with multi-colored enamels. Enamel replaced precious stones depending on the method of coating and fixing on the metal. There are several types of enamel, but painting enamels are the most popular in Ukraine (Rudenok, 2019). A luxurious golden miter decorated with enamels (Figure 7), made by the Kyiv master Hryhoriy Chyzhevskyy in the second half of the XVIII century, commissioned by the Kyiv-Pechersk monastery nun Piara Ivanivna Hlybova (Chernenko, 2019). On the miter, there are painted enamel medallions with the image of Christ, Virgin and John the Baptist, the evangelists, and Saint Antony and Feodosiy Pechersky, the founders of the Kyiv-Pechersk Lavra.



Figure 7. Miter XVIII century, Kyiv
Source: Chernenko, 2019.

One can get an idea of the work of the Kyiv master V. Moshchenko only thanks to one object – the cover of the icon (Figure 8), which was made in 1738. A clear, expressive, carved relief distinguishes this work. And the ornamental motifs: poppy heads, curved stalks of flax, hops, curling, and imitating patterns on the fabric of the Virgin's clothes – bring it closer to works of folk art. That is, the master did not copy the forms of Western European baroque but relied on the foundations of folk aesthetics.



Figure 8. Cover of the icon, 1738, V. Moshchenko
Source: Chernenko, 2019.

The third stage (second half of the XVIII century – XIX century) is characterized by the further development of goldsmithing in line with the styles that prevailed in Europe at the time. Since the 60s of the XVIII century, the third stage of the flourishing of Ukrainian goldsmithing began, where the rococo style (decorative shell) began to spread, which is characterized by a desire for greater freedom of composition, asymmetry, complicated forms, curved lines, ornamental motifs in the formation of whimsical curls, similar to a shell. The most vivid example of this style is the tabernacle (Figure 9), made in 1787 by master Klyment Chyzhevsky, a representative of a whole family of Kyiv jewellers of the late XVIII century.

On the side walls of the first tier, the master placed mortars with evangelical scenes made in the blacksmithing technique. Cast figurines of evangelists with open books are placed on the sides of the tier. A coffin is installed on the second tier. Above it flies a dove with outstretched wings – a symbol of the Holy Spirit (the effect of flight is achieved thanks to the chain). On the side protrusions of this tier, there are figures of Angels with hands joined in prayer and an inscription that indicates that the offering box was made for the Pereyaslav Ascension Monastery. The third tier is crowned with a figure of Christ.



Figure 9. Tabernacle, 1787, Klyment Chyzhevskyy
Source: Singapuri, 2019.

In the rococo style, the cover of the Gospel Book (Figure 10) was made by an unknown master from Kyiv in 1764-1766. The boards of the cover are covered with a dark red velvet. In the front board's middle is an enamel medallion - shot blaster with the composition "Lord Almighty" with attendants. Next to it are inserts made of colored glass and topaz. Around the shot blaster, a pattern called "Yesey's Tree" is an artistic representation of the genealogy of Jesus Christ, starting from Yesey's father, King David, and ending with the Virgin. Two enamel medallions have rare signatures of master enamellers: on the middle (master Fedir) and on the medallion with the image of the evangelist Mark (master Damian Volnovetsky). At that time, enamellers did not sign their names. It is also worth noting that the master ordered enamel medallions in advance from the enameller or bought them ready-made. The center of enamel production from the end of the XVII to the beginning of the XIX century was the Kyiv-Pechersk Lavra. The Gospel Book is the contribution of Kyiv burgher Pylyp Markevych to the Kyiv-Podilskyi Church of Nicholas the Good (Singapuri, 2019).



Figure 10. The cover of the Gospel Book 1764-1766, Kyiv
Source: Monuments of Ukrainian..., 2021.

From the end of the XVIII century, the creativity of Ukrainian goldsmiths began to be influenced by the style of classicism with its characteristic features: simplicity, restraint of compositional construction, use of decorative and plot motifs borrowed from antiquity: images of vases, urns, wreaths, laurel and oak stems (Gregoriotti, 2022). The chalice (Figure 11) was made in the classicist style by an unknown Kyiv master in 1822. The chalice's leg is made in the form of a cast figure of an Angel with raised arms, and the bowl is decorated with enamel medallions. According to the inscription, the chalice comes from the Church of Mykola Prytysk, located in Kyiv on Podil. The fire that mentioned in archival documents occurred in 1811, when almost the entire Podil burned down (Chernenko, 2019). The church was rebuilt in the 20s of the XIX century.



Figure 11. Chalice, 1822, Kyiv
Source: Monuments of Ukrainian jewellery..., 2021.

Description of the presented samples of precious church utensils by masters of the Right Bank of Ukraine of the XVI-XIX centuries reflects the main stages of jewellery development in this period. Among the jewellery heritage of Ukraine, the most significant part is made up of objects of worship since the church was one of the main customers of the creations of Ukrainian jewellers.

Discussion

Among the most famous jewellery masters in Right-Bank Ukraine of the XVI-XIX centuries were Iyeremiya Biletskyy, Ivan Ravych, and Matviy Narunovych. In the work of Ch. Muscato (2021), recalling the life path and work of Iyeremiya Biletskyy and the article's author, was interested in the works of art left behind by the master. The cover of the Gospel Book of 1722 (Figure 12) of the Kyiv master Iyeremiya Biletskyy, who lived and worked in Podil, where he had his own estate and house.



Figure 12. The cover of the Gospel Book, 1722, Iyeremiya Biletskyy
Source: Muscato, 2021.

Like all representatives of the first stage of the flourishing of jewellery in Right-Bank Ukraine, in the center of the front board of the Gospel frame, the craftsman placed a shot blaster (a small separately made medallion) with the image of the "Crucifix" with decent figures of Virgin and John the Baptist. Shot blasters with the image of evangelists and their symbols are traditionally placed in the corners. Both boards of the frame are decorated with silver plates with a pattern of small plants made in the chern technique. They serve as a background for gilded embossed compositions, united by an exquisite pattern of twisted acanthus buds.

The chern is an alloy of copper, sulfur, silver, and lead, which was applied to a pre-carved ornament. The product was then fired in furnaces, blackened, and polished thoroughly (Gregoriotti, 2022). It should be noted that the chern technique is not particularly popular in Ukrainian goldsmithing, but the products made in this technique by local craftsmen are distinguished by their perfect mastery of it. Thus, the background for the gilded relief compositions placed on both boards of the frame of the Book of Acts and Writings of the Holy Apostles (30s of the XVIII century, Ukraine, Kyiv) (Figure 13) are also silver plates covered with a dense plant pattern made in the technique chern.



Figure 13. Book of the Acts of the Apostles, the 30s of the XVIII century, Iyeremiya Biletskyy
Source: Muscato, 2021.

In contrast to the description of church utensils presented by the author of the article, S. Zuboff (2019) paid great attention to the master's personal life, believing that it significantly influenced the jeweler's work. The famous name of the Kyiv master is Ivan Ravych, who lived all his life in Podil in the parish of the Church of Mykola Prytysk. His wife, Mariya, was 30 years younger than him. He knew several languages and understood theology. At the age of 23-25, he became a craftsman and fulfilled the order of Hetman Ivan Mazepa himself. The creative heritage of the master is about 70 works. It is known that in 1740 the master was in Germany, where he purchased books on behalf of the management of the Kyiv-Pechersk Lavra in order to update the monastery library. Unfortunately, the monastery library itself burned down in 1718.

Goldsmithing did not bring the master the desired material benefits of doing his favorite business. At the age of 63, he dies, leaving behind large debts and beautiful works of art. The research of S. Zuboff (2019) is evidence that the master successfully mastered the chern technique. In confirmation of this, (Figure 14) depicts a painting of the large Gospel Book on the throne, which Ivan Ravych executed in 1717 on the order of St. Michael's Vydubitsky Monastery. In the middle is depicted the "Crucifix" with two dignitaries. Around the center are eight medallions, framed by wreaths, representing Christ's instruments of torture. Oval elongated corners were initially made, where their symbols are placed instead of the evangelists (Angel – Matviy, eagle – Ioann, bull – Luka, lion – Mark). Above and below between the corners are medallions with the stories: "Miracle of Archistrategos Michael" (Archistrategos Michael – the patron of the Vydubitsky Monastery) and "The miracle of St. "George".



Figure 14. Cover of the Gospel Book, 1717, Ivan Ravych
Source: Zuboff, 2019.

The pinnacle of the work of the Kyiv master Ivan Ravych is the reliquary (Figure 15), made in 1743 by order of the abbess of the Frolovsky Monastery of Kyiv Olena (Baroness de Jeanty). Olena (Baroness de Jeanty), then Iustyna (Todorska), was the daughter of the Cossack Fedor Ivanovich Todorskyi (Zuboff, 2019). The tabernacle has the appearance of a three-tiered structure, which stands on four balls, clamped by animal paws. Evangelistic story compositions are engraved on the walls of the tabernacle. Figures are cast on the edges of the tiers: guards with spears, evangelists with open books, Angels with instruments of Christ's torture. A pear-shaped dome crowns the sacristy with miniature sculptures of Angels and the "Resurrection" scene. Compared with the examples of tabernacles of other masters of this period, the article's author notes that the Ivan Ravych tabernacle is an example of architectural forms' influence on goldsmithing objects. This phenomenon was popular in Ukrainian jewellery art at the end of the XVII and the beginning of the XVIII centuries (Koniukhov, 2022).



Figure 15. Tabernacle, 1743, Ivan Ravych
Source: Zuboff, 2019.

S. Berezova (2019) believes that the Kyiv master Matviy Narunovych also left a considerable legacy behind. More than 50 products dated in the 30s-50s of the XVIII century with the Matviy Narunovych stamp were found in various museums of Ukraine and Russia. Most of them are preserved in Ukraine – 30. The article's author notes the subtle artistic taste of Matviy Narunovych, which stands out from the artistic techniques of other masters of that time. The miniature vestments evidence this cover of the Icon of the Kyiv-Bratsk Mother of God, made in 1738 (Figure 16). The icon was one of the central temple icons of the Epiphany Monastery and the Brotherhood Monastery and is considered one of the most revered icons in Kyiv. Its oldest list from the beginning of the XVIII century is currently kept in the National Art Museum of Ukraine. Combining the embossed surface with engraving gives the cover extraordinary expressiveness and creates a light play of light and shadow.



Figure 16. Cover of the Icon of the Kyiv-Bratsk Mother of God, 1738, Matviy Narunovych
Source: Berezova, 2019.

S. Berezova (2019) emphasizes that among the creative work of the master, the chalices (Figure 17) are predominant, which are distinguished by a variety of decor. In confirmation of this, the article's author notes that it is precisely in their decoration that the stylistic features of the master, who preferred local flora motifs: pears, apples, grapes, and stylized flowers, are most noticeable. A silver chalice's bowl (Figure 18), made in 1743, is dressed in an embossed "shirt" of lush acanthus leaves. Oval medallions with evangelical subjects stand out against the background of slotted baroque décor (Olianina, 2023).



Figure 17. Traces of the XVIII century, Matviy Narunovych
Source: (Berezova, 2019).



Figure 18. Chalice of 1743, Matviy Narunovych (left) and Chalice of 1741, Matviy Narunovych
(right)
Source: Berezova, 2019.

According to the donation inscription engraved on the tray, the chalice was commissioned by the monk Ioakim Dvygubskiy. Ioakim Dvygubskiy had the real name of Ivan Dmytrovych Dvygubskiy. He was a centurion of the Zmiiv Slobid regiment. After his resignation, in 1730, under the name Ioakim, he took monastic vows at the Saint Nicholas monastery in Zmiiv, which belonged to the Kyiv-Pechersk Lavra. It is known that a stone belfry was built in the sanctuary at the expense of Ivan Dvygubskiy. In 1743, Ioakim became hieromonk and vicar of St. Michael's Vydubitsky Monastery (Berezova, 2019; Znak et al., 2022).

Chalice (Figure 18) of 1741 Matviy Narunovych was presented, according to the engraved inscription on the tray, to the Kyiv-Pechersk Lavra as a donation by the abbess Mariya Kvitkova, head of the leading women's monastery of Slobozhanshchyna – Pechersky Ascension Monastery (Berezova, 2019). It impresses with its size – 38 cm in height. Medallions with the image of Saints Antony and Feodosiy Pechersky are placed on the embossed shirt of the chalice among the lush baroque pattern.

The surface of the pallet is divided horizontally by a wide profiled strip. The upper and lower parts are decorated with garlands of juicy fruits, alternating with acanthus leaves, creating a rhythmic pattern.

It is worth noting that it was an important center of jewellery art in the second half of the XVII – the first half of the XVIII century was Kyiv. There is information that at that time, there was a goldsmith's workshop in Kyiv, which made jewellery for church use (Ławski, 2019; Suchanek, 2019). The Kyiv goldsmith's shop was first mentioned as an independent one in 1794, before that, there was information about it only until 1503 (Hnidets, & Yasynskiy, 2020). The article's author believes that this happened because, from the second half of the XVII century, Kyiv goldsmiths were part of the icon painting shop and subordinated to the Kyiv-Pechersk Lavra. Artisans were able to sign their works by making only single precious items, so it is tough to find the early works of Kyiv masters because they are often not marked. At that time, items of church use made by Kyiv masters were stamped with the master's initials (Cyrillic or Latin), as well as the city stamp with the inscription "KIOV", the metal test (on silver products, the number "12" is often the carat number (and, perhaps,



and the lot system.) In the 1880s, a new stamp appeared on goldsmith's items from Kyiv in the form of a miniature coat of arms of the city with the image of the arch-strategist Michael with a sword and a shield (Bracki, 2019). More than 200 names of Kyiv jewellers who made jewellery for church use are registered in the archival sources of the city of Kyiv. They represented the Ukrainian school of goldsmiths, which preserved the national traditions of Ukrainian culture, taking into account the trends of Western European styles of the XVI-XIX centuries.

Conclusions

This research demonstrates that Right-Bank Ukraine's and Galicia cultural identity in the 16th-19th centuries was shaped by its position at the crossroads of European influences. As a territory long contested between powers like the Polish-Lithuanian Commonwealth, the Ottoman Empire, and the Russian Empire, Right-Bank Ukraine absorbed diverse artistic styles. The prevalence of Baroque and Rococo elements in Lviv and Kyiv goldsmiths' church artifacts shows integration with wider European trends. Yet the continued use of ancient Slavic techniques like enameling and chern indicates preservation of Ukrainian folk aesthetics.

Studying Lviv and Kyiv masters' ecclesiastic objects provides insights into Ukraine's cultural flowering amidst domination by foreign powers. Despite suppression under the Russian Empire, Ukrainians sustained their artistic heritage through centuries-old faith traditions and craftsmanship. The Gothic and Renaissance-inspired works reveal how Western influences took root in Right-Bank Ukraine and Galicia. Prominent masters like Iyeremiya Biletskyy and Ivan Ravych merged European elements with local styles, shaping a distinct regional identity. Their creative reinterpretations demonstrate remarkable cultural resilience.

This research underscores the importance of uncovering Ukraine's erased historical contributions. With Russian cultural hegemony pervading the Soviet era, much of Ukraine's artistic heritage was hidden or appropriated. As Ukraine reasserts its national identity, recognizing figures like Biletskyy and Ravych becomes vital. Their ecclesiastical craftsmanship embodies Ukraine's significant but overlooked role in Eastern European art.

Ultimately, studying Right-Bank Ukraine's ornate church jewellery facilitates cross-cultural dialogues. As globalization erodes traditional craftsmanship, appreciating the technical mastery of past jewellers promotes humanistic values. Examining how diverse cultures intersected centuries ago in Ukraine's alloyed goldsmithing techniques inspires openness to intercultural exchange today.

The practical significance of the research on Right-bank Ukrainian and Galician jewellery from the XVI to XIX centuries lies in its detailed exploration of historical goldsmithing techniques and styles. By analysing the works of notable Lviv and Kyiv masters, the study provides valuable insights into traditional jewellery-making methods such as casting, forging, and engraving. This knowledge is crucial for contemporary jewellers and craftsmen, offering inspiration and technical understanding. Additionally, the research is beneficial for historians, ethnographers, and architects interested in the cultural heritage of Orthodox churches, as it presents a comprehensive view of the artistic and cultural influences in ecclesiastical artifacts of the region.

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