

Influence of Russian Culture on The Development of Ukrainian Goldsmithing in the 17th-19th Centuries

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ABSTRACT

The purpose of this article is to study the destructive manifestations of the Moscow state's influence on Ukraine, in particular its culture and goldsmithing industry. The scientific methods used in this study included analysis, synthesis, induction, deduction, terminological research principle, historical, historiographical method and generalization. The review examined the influence of Russian culture on representatives of the Ukrainian jewellery industry, the development of the precious metals sector in the country, and the general state of goldsmithing under the direct influence of first Muscovy, then the Russian Empire. The paper reveals destructive aspects of the Russian pressure on the creation of the creative heritage of representatives of the art of goldsmithing and Ukrainian culture in general. The review identified elements of Russia's influence on the goldsmith culture of Ukraine in the form of requirements to include elements of another country's culture in the manufacture of jewellery. The review revealed the negative consequences of the Russian pressure on Ukrainian culture, which led to the levelling of the art of goldsmithing in Ukraine.

Keywords: Jewellery Art; Culture; Compositions; Destructive Manifestations; Ornament.

INTRODUCTION

In connection with the military aggression on the territory of Ukraine by the Russian Federation, there is now an urgent need to further consider the issue of the negative influence of Russian culture on Ukrainian culture from a historical viewpoint, and what such influence has turned into and may turn into in the future not only in the case of the Ukrainian State, but also of Europe, since Ukraine is located in its south-eastern part. In this regard, it is also necessary to consider the influence of Russian culture on the development of jewellery in Ukraine, in particular in Kyiv, from the 17th to the 19th century, when the goldsmith business was just beginning to emerge on the territory of the Ukrainian State. The issue of this paper is the review of the influence of Russian culture in the period from the 17th to the 19th century on Ukrainian goldsmiths and jewellery masters.

The territory of Ukraine has long been under the rule of many states, but it has always fought for its independence as a separate and independent country. It is worth noting, that according to Ukrainian researcher Sonko (2021, p. 35), the resistance movement of the Ukrainian defenders, the Cossacks, reached its peak in the 17th century, with the creation of an autonomous Cossack state entity, the Hetmanate, on the basis of the Treaty of Zboriv by the famous Ukrainian hetman B. Khmelnytskyi in 1649. However, this newly formed state did not help to get rid of Moscow's pressure and the division of Ukraine, so it is necessary to highlight the negative influence of Russia on Ukrainian culture and jewellery tradition in particular.

Hrushevsky (2021) notes that already on January 30, 1667, the Truce of Andrusovo on the termination of the war for a period of 13.5 years was concluded between the Moscow State and the Polish-Lithuanian Commonwealth. One of the terms of the Truce of Andrusovo was the division of the Hetmanate between these states along the Dnieper River – the Right Bank went to the Polish-Lithuanian Commonwealth (i.e., Poland), and

the Left Bank with Kyiv (the latter was transferred to the rest of the Right Bank lands in two years) went to the Moscow State. Both states exercised control over the Cossacks. Considering the strong influence of the Muscovite state on Ukrainian culture, it is worth studying this issue in more detail, in particular, the influence of Russia on Ukrainian traditions of goldsmithing.

In their own study of Ukrainian goldsmiths, Ukrainian scientists Hayko and Biletskyi (2022, p. 79) claims that jewellery artists who lived in Ukraine were famous for their skill and actively popularized the folk traditions of the state, depicting Christian motifs on their own jewellery, using sophisticated forms and decorative decoration in their works. Therefore, it is worth investigating more thoroughly the state of Ukrainian jewellery in the period of the 17th-19th centuries, since Ukrainian craftsmen were under constant pressure from Russian culture.

Researcher Mashtalir (2020, p. 168) notes that in the period of the 17th-18th centuries, the embroidery of floral ornaments was popular among the Ukrainian elite, which included the use of silk threads, as well as gold and silver leaves, and the Ukrainian clergy used masters' gold products. The reflection of the culture of the Ukrainian people, which includes the use of decorative elements made of gold and the results of the work of goldsmiths, in this aspect attests to the involvement of Ukrainian goldsmiths in the cultural development of the country. It is necessary to study in more detail the peculiarities of the work of goldsmiths of this period and to identify aspects of the influence on the development of this industry from the side of other countries.

Luhovyk (2021, p. 220) draws attention to the fact that Ukrainian goldsmithing was at a high level of development in the period from the 17th to the 19th centuries, which confirms the artistic and stylistic sophistication of the jewellery of Ukrainian masters and the separation of goldsmithing into a separate guild organization. However, according to the researcher, a period of decline began in the industry at the end of the 19th century. It is worth finding out the causes and consequences for the Ukrainian culture of this period in the context of the goldsmith's craft.

The purpose of this paper is to review the negative impact of Russian culture on the Ukrainian jewellery tradition.

METHODOLOGY

In the course of the review, the author of the article used the methods of analysis, synthesis, induction, deduction, the terminological principle of review, the historical and historiographical method, as well as generalization. In studying the issue of the influence of Russian culture on the Ukrainian goldsmithing industry, the author used the method of analysis, which revealed aspects of this influence and the destructive consequences for the jewellery industry in Ukraine. When applying the method of analysis, the historiographic method was additionally used to study the emergence, formation and development of events that influenced the jewellery business in Ukraine during the 17th-19th centuries. Special historiographical review was based on archival documents, scientific articles and papers of Ukrainian and American scholars who studied this issue in their own studies. In addition, when applying the historiographical method in the review, the historical method was used in parallel. The historical method of review was used to study the phenomena and events that highlighted the influence of Russian culture on the functioning of the goldsmithing industry in Ukraine in chronological order. An in-depth understanding of the essence of the issue was achieved through the use of the historical method in the review.

With the help of the terminological principle of scientific review, the article highlights the basic terms and concepts of the influence of the culture of, first, Muscovy, and then the Russian Empire on the goldsmithing of Ukrainian masters during the 17th-19th centuries. Using the method of synthesis, the article highlights and distinguishes aspects and elements of the influence of Russian culture and representatives of the Russian authorities on Ukrainian jewellery masters and the field of goldsmithing in the territory of modern Ukraine in general. Based on the scientific method of induction, the article studies and identifies the characteristic features inherent in Ukrainian goldsmithing in the period from the 17th-19th centuries, as well as the nature of the influence of foreign countries on the development of the industry. In turn, using the method of deduction in this review, it was possible to single out the formation and development of the jewellery industry in the territory of modern Ukraine, as well as the features and aspects of the influence of Russian culture on goldsmithing, from the general picture.

The scientific paper, which studied aspects of the influence of Russian culture on Ukrainian goldsmithing during the 17th-19th centuries, was carried out using the method of generalization to reveal the subject of the review. Through generalization, this article collects, analyses, and highlights the achievements of Ukrainian and

American scholars who have studied the issue of goldsmithing in Ukraine. In this study of the Ukrainian art industry, using the method of generalization, it was possible to highlight the main aspects of the development of goldsmithing and the nature of the influence of a foreign state on it, which continues to this day in Ukraine. After completing the processing of the theoretical basis of the scientific study of the influence of Russian culture on the jewellery industry of Ukraine, the author analysed the results of the paper and, based on the method of generalization, summarized the results of the scientific article. Also, using the method of generalization in this review paper, recommendations are formulated for future researchers on the issue of Russia's intercultural influence on Ukraine, in particular on the sphere of jewellery activities of goldsmiths.

RESULTS

In the history of the Ukrainian state, a long period of time is associated with Muscovy, which later became the Russian Empire (now Russia), and which has had an influence on Ukrainian culture for centuries. For a significant period of time, Ukrainian-Russian relations were characterized by Russia's aggressive policy toward Ukraine, the Ukrainian people, and their culture. The prejudiced negative attitude of the Russian people, including the elite, toward Ukrainian traditions and customs has at various times affected many aspects of Ukrainian culture and life. Various branches of Ukrainian art were subjected to the destructive influence of Moscow culture, destroyed and reoriented to the Russian production market, and it was forbidden to use elements of Ukrainian culture in art and traditions, including goldsmithing. The art of goldsmithing especially attracted the attention of the Russian elite, as the value of Ukrainian jewellery was significant: goldsmiths were trained by Russian specialists, involved in the creation of elements of Russian spiritual culture, while the Ukrainian-oriented jewellery tradition was suppressed. Gold, as a precious material of goldsmiths, has always been one of the most luxurious materials available to artists of different times, which required the greatest skill and sophistication in this craft. Traditionally, gold was valued above all for its variegated nature, which conveyed the aesthetics of jewellery. Despite this, gold had primarily a symbolic meaning for goldsmiths, which allowed the use of the precious material not only for wealthy people, but also for the clergy and the church in general (Garnczarska, 2020, p. 105).

The culture of goldsmithing on the territory of the Ukrainian state flourished in the 17th-19th centuries. Initially, the center of goldsmithing in Ukraine was the city of Lviv, but later goldsmithing in Kyiv became active, where jewellery accessories for church purposes were mostly created. A craftsman who created works of art from gold ore was called a goldsmith or a *zlotnyk*. The names of craftsmen who worked with gold in Ukraine began to become known to the general public (Figure 1). In Ukraine in 17th-18th centuries, the leading metalworking techniques for precious elements were actively used, including melting, forging, casting, as well as wire drawing; goldsmiths also used engraving, minting, gilding, and other types of precious metal processing. Goldsmiths mainly created gold and silver earrings and rings, as well as other jewellery. It is worth noting that, in addition to tiaras and chains made by Ukrainian goldsmiths, there were also objects of religious use, including various encolpion crosses and intricate icons. Such artistic metal products were ordered by Cossack officers, church and monastery representatives of the Left Bank of Ukraine. This was mainly due to the Cossack elders, who often built and decorated places of spiritual power, including churches, at their own expense.

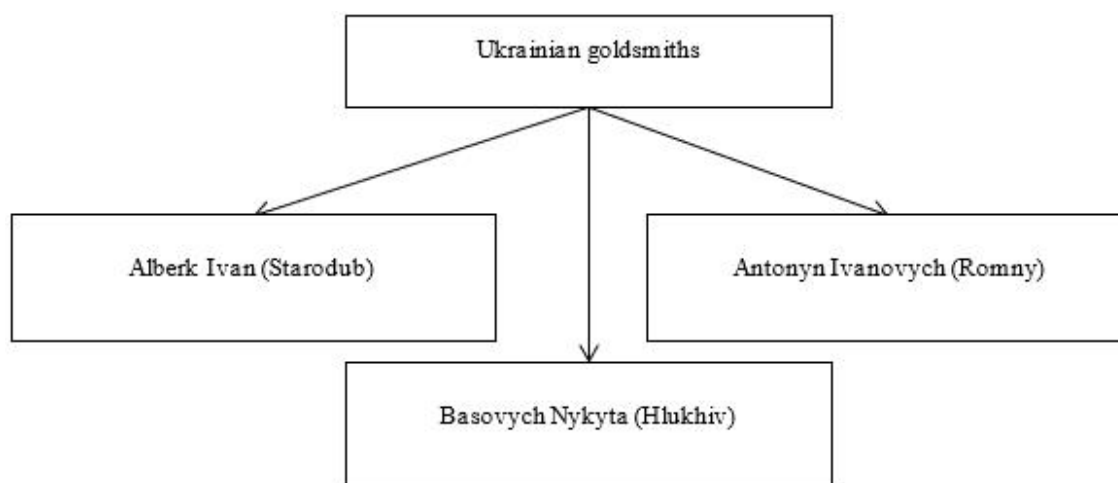


Figure 1. Ukrainian Goldsmiths of the 17th and 18th Centuries

However, Ukrainian goldsmiths during this period of formation and prosperity were greatly influenced by Tsarist Russia. Since the church occupied one of the most important places in life among the population of that time, jewellery for church use was actively produced. The jewellery business of that time was influenced by the church reform by the Russian Tsar Peter I, according to which the process of making jewellery for church use was controlled by the Russian Tsar. This reform was in effect throughout the 18th century, and also provided for the subordination of the church to the Russian tsar rather than the patriarch, which led to a split in the Russian Church (Barabtarlo & Christenson, 2016). Often, silver objects at this time were stamped with stamps in the form of a double-headed eagle, which indicated not the quality of the material from which the item was made, but its affiliation with the tsar.

On February 13, 1700, Russian Tsar Peter the Great issued a decree, according to which craftsmen had to bring their products to the starosta for stamping. The starosta, in turn, after stamping the brought products, had to write down the name of a master and charge them the appropriate fee. However, already in the 1720s, Peter the Great carried out a monetary reform, which also significantly influenced the development of Ukrainian goldsmithing (Isci, 2016, p. 463). Changes in ornamentation and jewellery making techniques began. This was all connected with the monetary reform, which limited the use of precious metals. At the end of the 18th century, there were at least two workshops in Kyiv: The Goldsmith's Shop and the Kyiv Silver Shop. The latter was active until 1886, when it was completely liquidated. Each Kyiv workshop had to pay an annual tax, the amount of which was determined by the main authority at the time, the magistrate, on the basis of royal charters. After the Russian Empress Catherine II abolished the institution of the Hetmanate in 1764, and 20 years later, the administrative structure of the p.Hetmanate, the tsarist government extended the taxes and recruitment duties that had been previously introduced in Russia to other Ukrainian workshops. The entire urban population was assigned to the workshops, regardless of the burgher's profession. Each burgher, accordingly, also had to pay taxes. The amount of the tax was further determined by the magistrate depending on the number of workshop workers in the audit registers. Deceased and fugitives could be removed from the registers only during an audit that took place once every 20 years. From one audit to the next, the shop paid taxes for those who had left. Taxes were distributed among the members of a workshop by the workshop master together with an "honorary society" that included influential craftsmen. Taxes had to be paid twice a year. In case of late payment of taxes, the workshops were ordered to take the most severe measures against defaulters: to take them to court and sell their property. The magistrate did not consider complaints from lonely old people and the sick.

In the 19th century, a Russian-style assay system was introduced in Ukraine. To control the quality of jewellery, the tsarist government established the Assay Office, which was subordinated to the Treasury Chamber, a provincial administrative and financial institution in the Russian Empire. In Kyiv, the Assay Office had been operating since the 18th century. During the reign of A. I. Romanova, a significant number of special royal decrees were issued (Cross, 2014). According to some of them, the provincial administrations had to send the most capable children of goldsmiths from Ukraine, not older than 20 years old, to the Russian Empire to study assaying in Russian. The training was carried out at the expense of the craftsmen themselves. The craftsmen produced their products under the supervision of the Russian authorities. In 1753, in response to an order from the provincial office to provide a candidate for the assaying courses, the Kyiv magistrate refused to provide their own master.

It is also worth noting that the Russian Empire actively introduced serfdom in the territory of modern Ukraine in the 17th and 18th centuries. Goldsmiths were not spared from serfdom. The craftsmen had to work off their serfdom not only by practicing goldsmithing, but also by performing feudal duties. It was from this time on, in the 18th century, that Russian precious metal products began to displace foreign ones on the territory of Ukraine. As a result, jewellery made by Ukrainian craftsmen was being replaced by Russian masters (Petrenko, 1970). And from the mid-nineteenth century, capitalist production became widespread in the Russian Empire, destroying not only the workshop craftsmen who cultivated high artistic traditions, but also the entire folk art craft. In 1721, Muscovy became the Russian Empire, and the wedding ceremony was immediately replaced by the coronation. In this regard, new regalia appeared in the Russian Empire, and crowns for weddings in the church were replaced by crowns that emphasized secular status rather than being related to the sacred rite (Kappeler, 2014). For example, for the coronation of Catherine II, a crown was made that was decorated with five thousand diamonds (Figure 2). There was a transformation in the manufacture and decoration of jewellery for priests, in particular, in panagias (Figure 3).



Figure 2. Catherine II's Crown



Figure 3. Panagia of the 16th Century by an Unknown Master. Kyiv

A panagia is a small pectoral icon worn on a chain over the clothes of the higher clergy (Papageorgiou, Bakirtzis & Hadjichristodoulou, 2018). Panagias have been known on the territory of Ukraine for a long time. In the 15th-18th centuries, they consisted of two flaps connected by a hinge. At that time, they often depicted the Virgin Mary or could depict the crucified Christ. They were made mainly of less valuable metals, for example, bronze, to emphasize the modesty and asceticism of a priest. In the 18th century, under the influence of Russian culture, panagias acquired the features of secular jewellery, in which special attention was paid not to the ascetic image, but to the frame and precious stones popular at the time: emeralds, rubies, sapphires, and diamonds. This is evidenced, for example, by an eighteenth-century panagia made by an unknown Ukrainian, probably Kyivan, craftsman. The frame of the eighteenth-century panagia is made of gold and decorated with precious stones: rubies and diamonds (Figure 4).



Figure 4. Panagia of the 18th Century (Ukraine)

Today, precious metals are crucial for a significant number of advanced technologies of mankind, which changes the value paradigm of precious elements (Eliseeva & Bünzli, 2011, p. 1169). However, it should be remembered that jewellery created by craftsmen in the past carries the cultural code of the nation and requires recognition of its value at the level of mentality of the people. It is also worth noting that the preservation of cultural heritage elements is an important aspect of the socio-economic development of the nation. Cultural heritage must be preserved, because by preserving works of art and cultural elements, new jobs continue to be created, the tourism sector develops, and the cultural identity of the people is preserved (M. Baglioni, Poggi, Chelazzi & P. Baglioni, 2021).

The negative impact of Russian culture on Ukrainian goldsmithing continues in 2023, during the full-scale war on the territory of Ukraine, unleashed by the aggressor state, Russia. The fact of the war in Ukraine, a global importer of the precious metal, causes a decrease in the value of gold in the country, as there is a direct correlation between the process of gold pricing on the world market and the cost of silver and oil, as well as the value of the dollar in the country, which has significantly increased since the beginning of the full-scale war, which has reduced the value of gold in the currency (Nazarenko & Nosan, 2022). It should be noted that within the context of the war on the territory of Ukraine, the economically unstable situation is causing the decline of Ukrainian gold mining. However, the precious metal continues to be used as an object of preserving equity and balancing riskier investment decisions, which allows supporting the economy inside the country and developing the industry in difficult war conditions.

It is worth noting that the influence of Muscovy, which affected the vast majority of Ukraine's cultural spheres and industries, on Ukrainian goldsmithing and jewellery craftsmen is considered destructive for the development of this craft within the country. The heyday of Ukrainian goldsmiths in the 17th century was suppressed by the imposition of Russian culture and the Russian re-profiling of Ukrainian craftsmen. Under pressure from the neighbouring state, Ukrainian jewellery craftsmen were unable to enrich the heritage of their own culture, as they were forced to work to improve the Russian jewellery industry. Much of the goldsmithing products of Ukrainian specialists were created without appropriate marks and engravings for identification, and the products created by Ukrainian craftsmen on the orders of the Russian elite had the character and features inherent in Russia and its culture.

Discussion

Goldsmithing was one of the oldest craft professions on the territory of modern Ukraine. Using traditional ornaments and compositions inherent in the Ukrainian people and its culture, Ukrainian goldsmiths developed the jewellery and artistic industry. However, the Ukrainian jewellery craft of the 17th-19th centuries was directly influenced by Russia, which had a negative impact on the formation and development of this industry and the creation of cultural heritage by Ukrainian goldsmiths. A significant number of scholars have studied this issue, so it is worth turning to scientists and analysing their conclusions and positions.

According to jewellery researcher Stempitka (2020, p. 145), Ukrainian goldsmithing is closely linked to both Ukrainian traditions and Western European cultural heritage, which were used by jewellery masters to create authentic products, which, in turn, were based on purely local traditions of the region. However, the scholar notes that a significant number of outstanding goldsmithing monuments on the territory of Ukraine in the period from the 16th to the 18th centuries are not marked with a stamp, signature of craftsmen or inscriptions that would allow to confirm the Ukrainian origin of these jewellery items. In this regard, it should be noted that this study has highlighted the manifestations of the influence of Russian culture on Ukrainian jewellery craft, which ultimately led to the levelling of the identity of the works of Ukrainian goldsmiths.

According to Buckland (2015, p. 23), the cultural heritage of a people is an important aspect of influencing the understanding and sense of national identity of people, their preferences and behavioral strategies. The author of the study agrees with the researcher and notes that the understanding and preservation of historical heritage, spiritual and cultural monuments by the people in 2023, including goldsmithing, helps the Ukrainian people remember the past and the lessons learned by their ancestors from their own experience. The negative influence of Russian culture on Ukrainian goldsmithing, as shown by this review, is another proof of the importance of preserving Ukrainian cultural monuments, including jewellery, which were created in the country.

Mista-Jakubowska et al. (2019, p. 6718) believe that the tradition of preserving silver and gold artefacts in Central Europe is an example of the typical works of craftsmen in filigree and granulation techniques of the time. It is worth noting that according to this study, Ukrainian craftsmen, in addition to the abovementioned techniques of the time, used advanced methods of processing precious metals, including gold, but today there are not many of them left, which is also a consequence of the influence of Russian culture on Ukrainian goldsmithing.

Gold is a valuable material today, as it was in different historical eras. The importance of this jewellery material is due to the unique properties of the precious metal. According to Bille and Humphrey (2021), Russia has always pursued an aggressive policy towards the jewellery industry. In addition to exerting pressure on Ukrainian goldsmiths in the 19th century, Russia created the Zhovtuz Republic in 1883 (located on the Zhovtuz River, from which the name comes), where gold miners were settled. Compared to the results of this paper, it is worth emphasizing the fact, that the destructive influence of Russian culture on goldsmithing in other countries was spread far beyond the Russian-Ukrainian relations, but the jewellery industry of Ukraine was the most negatively affected.

According to Khmelnytska (2018, p. 35), the most common products of Ukrainian goldsmiths were women's jewellery, which included mostly silver, gilded, and gold items. The scholar argues that goldsmiths often used traditional ornaments depicting nature and birds to decorate Ukrainian women, and earrings in the shape of the moon were quite common. Goldsmiths also actively used coins to make jewellery. The scholar notes that traditional women's jewellery in Ukraine carried a centuries-old history of the people, their customs and traditions. However, according to this study, the art of Ukrainian goldsmithing was largely influenced by Russian culture, which changed the inclination of jewellers to depict traditional compositions and ornaments on jewellery and precious metal products.

Researchers of the jewellery sector Varyvonchuk et al. (2021, p. 34) argued that at the end of the 20th century, when Russia's influence on Ukraine was declining, the vast majority of jewellery enterprises in the country were unable to withstand the economic transition to market relations, which was caused by the limitation of specialists in artistic aspects, inadequate taxation system, rising energy prices and a shrinking market. However, after Ukraine declared its independence, goldsmiths continued to develop the industry, which led to the creation of the State Assay Office of Ukraine and later the Association of Jewellers of Ukraine. It is worth noting that, according to this study, after a significant period of influence of Russian culture on Ukrainian goldsmithing, jewellery makers were able to restore and develop this industry, which confirms the professionalism of Ukrainian masters.

The history of the jewellery industry in Ukraine has always been accompanied by complex aspects of the influence of foreign countries, especially Russia. In her work, researcher of jewellery art in Ukraine Kostiuhenko (2022) notes the fact, that the craft of Ukrainian goldsmiths from the 16th to the 19th centuries functioned under the influence of the church, which, noteworthy, was subordinated to Russia. According to the researcher, many of the monuments of Ukrainian jewellery crafts of that time were preserved, i.e., protected from prolonged exposure to various irritants. However, with the outbreak of Russia's war on the territory of Ukraine in 2022, a significant amount of cultural and spiritual heritage was destroyed, stolen and mutilated by the Russian side, and conditions for the development of the industry within the country became difficult and sometimes impossible. As a result, Ukraine's art industry has suffered a serious negative impact and slowed down the development of its own traditions and culture in the field of jewellery not only during the 17th-19th centuries, but also continues to suffer from the aggressor's destructive policy.

The artistic industry, which embodies the art of goldsmithing, has been inherent in Ukraine and its craftsmen since ancient times, as evidenced by the skill of Ukrainian jewellers and goldsmiths in different historical periods. The jewellery tradition of Ukrainian goldsmiths has been preserved and developed for a long time, and goldsmithing was widespread among representatives of different strata of Ukrainians, and therefore the culture of goldsmithing played a significant role in the formation and development of the culture and traditions of the people, as well as their aesthetic preferences. However, the goldsmithing of the 17th-19th centuries in the territory of the Ukrainian state underwent fundamental changes under the pressure of Russia, which had destructive consequences for the preservation and development of Ukrainian culture. Jewellery craftsmen lost their autonomy and were forced to fulfil orders from the nobility of Muscovy and its elite population strata, without regard to their own cultural preferences and affiliation. The conversion of Ukrainian goldsmiths to the Russian jewellery market had negative consequences for the culture of Ukraine.

It should be noted, that today the negative impact of Russian culture on Ukrainian goldsmithing continues and is expressed in the destruction of the infrastructure of Ukrainian jewellery masters, the reduction in the value of gold as a material for the artistic activities of specialists as a result of Russia's general destructive activities in the territory of the Ukrainian State, which leads to negative results for the culture of Ukrainian goldsmithing.

CONCLUSION

Starting in the 17th century, with the onset of Russian expansion on Ukrainian lands, particularly in Kyiv, the development of jewellery in Ukraine was largely negatively affected. This influence was manifested not only in the destruction of Ukrainian ornamental traditions on jewellery, but also in political terms: Russian tsar's control over

the process of manufacturing luxury goods, serfdom, high taxation, deportation of Ukrainian goldsmiths to the territory of the Russian Empire and their actual retraining in the Russian language that is not their native, as well as a dismissive attitude towards Ukrainian craftsmen. All of this, of course, had a negative impact on the development of jewellery in Ukraine. Elements of the original Ukrainian culture in the design and manufacture of jewellery are being lost. Jewellers were forced to add elements of Russian culture to jewellery for church use, which generally led to a different semantics of such products, as the emphasis was not on spirituality but on secularism.

As a result of the review paper, it was possible to highlight the main aspects of the destructive influence of Muscovy's culture on the culture of Ukraine, in particular on the goldsmithing industry that developed on the territory of the state. The paper reviewed the nuances and peculiarities of Russian culture's pressure on Ukrainian goldsmiths, creating unfavourable conditions for the development of the industry in the country and levelling the elements of cultural significance on jewellery made by Ukrainian goldsmiths. During the 18th and 19th centuries, the negative influence of Russian culture on the development of jewellery only intensified, leading to the almost complete destruction of Ukrainian production, so the attribution of such jewellery is problematic today. Future researchers of the influence of Russian culture on goldsmithing in Ukraine are advised to pay special attention to the current state of destructive manifestations of Russia's influence on the Ukrainian craft of goldsmithing.

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