

**SOME ISSUES OF THE DEVELOPMENT OF UKRAINIAN ART
METALLOPLASTICS (XIII - XVIII centuries)**

Maryna Melnyk

National aviation university, Kyiv

Supervisor – Bashta O.T., professor

Keywords: *jewelry art., flat cast, technique of high-relief, dukachi.*

We begin our report about the development of Ukrainian artistic metalloplastics with the period beginning after the Mongol-Tatar attack of 1239-1242 to Kyiv Rus.

The masters, who managed to survive and keep their freedom, began to move to unconquered lands in the Galicia-Volyn principality after the practical destruction of the jewelry industry and the decline of all kinds of this art. The traditions of Kyiv Rus were continued, and as often happens, under the influence of Western European art received a new development. In the XVI-XVII centuries, jewelers began to prefer engraved pattern and flat cast or chased relief (this is the technological process of ornamentation metals under pressure, which consists of making a drawing or an inscription by embossing certain tools of a given relief. The minting is done volumetric, plane and castings).

From the 16th century, the center of jewelry art moved to Lviv – the capital of the Galicia-Volyn principality. Since then, foundry has a significant place in. Since then casting had significant role in metalworks. It should be noted, along with the jewelry industry, the foundry of guns and bells was very active in development.

In the 17th and 18th centuries, the jewelry foundry became more developed. Its success was facilitated by close contacts with Western European craftsmen, who worked in such cities as Gdansk, Nuremberg and others.

Monumental casting, mainly guns and bells, which is characterized by a high level of skill, acquires a high level of development during that period. Kyiv became an art center. At the same time foundries are appeared in Nizhyn, Hlukhiv, Novgorod-Siversky, Starodub, Potelych and other Ukrainian cities. From amateur Ukrainian foundries grew real outstanding masters, whose activities were especially appreciable from the beginning of the 18th century. Among them were Joseph and Ivan Gorlyakevich from Glukhov, Kyiv masters are Opanas Petrovich and Oleksiy Ivanovich. At the end of the 17th and 18th centuries restraint in the decoration of church bells and guns gave up wealth and splendor place. Superb, masterfully done sophisticated floral ornament, heraldic insignias and emblems and epigraphic started decorating bells and cannons.

At that time in Ukraine, particular in the revived Kyiv, a new generation of masters-jewelers was growing, the names of the best of which were becoming known. To this day, jewelry from the workshops of G. Podilky and I. Ravych (the frame of the Great Gospel from the Kyiv-Pechersk Lavra and robes on the icon of the Virgin in 1724); the masters P. Volokh, M. Yurievich, I. Zavadovsky (the royal gates made of cast silver and metal wrapping of the throne in the Kyiv-Pechersk Lavra and for the St. Sophia Cathedral in Kiev, 1752); the masters P. Yasinsky and I. Biletsky. The works of these masters of the past occupy a leading place in the Kyiv-Pechersk Historical and Cultural Reserve and the State Historical Museum.

Products made in the technique of high-relief began to dominate in jewelry. Gilding of products with the use of floral ornaments was very widespread. It is necessary to note the widespread use to cult jewelry, which is decorated with a rich and lush pattern.

Metalloplastics jewelry was widely used in such products as weapons, clothing, jewelry. Later began the widespread use of the patterns and decorations in the decoration of tableware. Decorative tableware – glasses, forks, spoons, knives, mugs and others were often used in everyday life, not only the rich but also the middle-class people. This led to an increase in demand for metalloplastics, and hence the development of folk jewelry – goldsmithing. Folk masters in their products widely used subjects from folk art – fairy tales, Cossack thoughts, folk legends and sayings. A new kind of folk art began to exist. In addition to the already known jewelry and products, goldsmiths began to produce new samples of women's jewelry – dukachi, which are widely distributed throughout Ukraine. This in turn led to an even greater spread of goldsmithing.

Our analysis of the development of Ukrainian art metalloplastics of the 13th – 18th centuries showed that despite the fact that during the Mongol-Tatar invasion it received a devastating blow from the invaders. But later, it managed to revive, gained rapid development and made a significant contribution to world culture.

References:

1. Petrenko, M.Z., 1970. *Ukrainske zolotarstvo XVI-XVIII stolittia* [Ukrainian goldsmith XVI-XVIII centuries]. Kyiv: Naukova dumka.
2. Zholtovsky, P.M., 1983. *Khudozhnie zhyttia na Ukraini v XVI-XVIII stolittiakh* [Artistic life in Ukraine in the XVI-XVIII centuries]. Kyiv: Naukova dumka.
3. History of decorative art of Ukraine, 2014. Kyiv: IMFE.