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**ANCIENT UKRAINIAN JEWELRY “YAHNUSKY” AS MEMORIALS
OF THE 17th – THE BEGINNING OF THE 21st CENTURIES**

Abstract. *The purpose of the research is to analyse the original heart-shaped female dukachi-yahnusky, which remain in private and state museum collections of Ukraine, and the data of literary sources, which are used to trace the aspects of the ancient jewelry spread of this type in the domestic cultural space during the 17th – 19th centuries, as well as their later “replicas reconstructions” that have been used by Ukrainian women since independence. The methodology of the research is based on a set of dialectical, semasiological, semiological, hermeneutic, historical genetic, historical chronological, comparative (historical comparative), idiographic, historical cultural, prosopographic, inductive and deductive methods. The scientific novelty of the research consists in determining the local historical and cultural specificity of the spread among the Ukrainians of the 17th – the beginning*

of the 20th centuries of wearing the original dukachi in the form of a heart (sometimes in combination with a bow). Separate sources of inspiration have been singled out that had influence on the spread of such jewelry in the territories of Kyiv region, Cherkasy region, Poltava region, Chernihiv region, Sumy region, Kharkiv region, Voronezh region, and Kursk region, populated by the Ukrainians or compact groups of the Ukrainians during the period under analysis. There have been distinguished varieties of ancient “folk” jewels, primarily, made of copper alloys, bronze, nickel, and silver; and “panskyh” (first of all, made of silver, sometimes gold plated) objects, and in modern universal everyday “replicas” – zamakovykh (zinc alloy with aluminum, magnesium and copper), non-silver (copper, nickel, zinc alloy), brass, cupronickel, silver, gilded yahnusky. **The Conclusion.** It has been determined that wearing of yahnusky played a special role among the Ukrainian women’s jewelry, which originated in the circles of the Cossacks of the Baroque era. The connection between the beginning of the tradition and the spread of such neck and chest ornaments talismans was outlined at the end of the 16th century (the age of Mannerism) in Europe at the initiative of Pope Urban V (since 1594). The spread of the fashion for the symbol of the Sacred Heart of Jesus Christ in the ensemble of outfits from this time has been traced, first in the western Ukrainian territories (as an imitation of the ancient of wearing medallions of various shapes, where ducat was understood as a ducat – a metal coin minted in Venice from the 13th century, and from the 14th – in Hungary, Austria and Poland). It has been discovered that these ornaments of the national women’s costume had been found in Kyiv region since the second half of the 17th century. It has been noted that the commemoration of the feast of the Sacred Heart of Jesus coincided in the Baroque era with the spread of fashion in courtly women’s European costume to wear whimsical, decorated in the style of clothing of French favorites, in particular, the Marquise de Pompadour, heart-shaped wax dukachi with bows and frills around the neck instead of a cross, which corresponded to the aesthetic requests of the Baroque and Rococo for the demonstration of virtues and readiness for love. There have been analysed the ancient examples of dukachi, including their wedding varieties, made on the territory of ethnic Ukraine at the end of the 18th and the beginning of the 20th centuries, which preserved in domestic private and state collections. There have been singled out the objects among them originating from Kyiv region, Cherkasy region, Poltava region, Chernihiv region, Sumy region, Slobozhanshchyna.

Key words: ancient Ukrainian jewelry, “yahnusky”, jewelry shops, the 17th – the beginning of 21st centuries.

СТАРОЖИТНІ УКРАЇНСЬКІ ЮВЕЛІРНІ ПРИКРАСИ “ЯГНУСКИ” ЯК ПАМ’ЯТКИ XVII – ПОЧАТКУ XXI ст.

Анотація. Метою статті є аналіз оригінальних жіночих дукачів-ягнусків у формі серця, що збереглися у приватних і державних музейних колекціях України, та даних літературних джерел, за якими прослідковуються аспекти поширення у вітчизняному культурному просторі старожитніх прикрас такого типу упродовж XVII – XIX ст., а також їхніх пізніших “реплік-реконструкцій”, що вийшли до вжитку українок від доби незалежності. **Методологія дослідження** охоплює сукупність діалектичного, семасіологічного, семіологічного, герменевтичного, історико-генетичного, історико-хронологічного, компаративного (історико-порівняльного), ідіографічного, історико-культурного, просографічного, індуктивного і дедуктивного методів. **Наукова новизна** дослідження полягає у визначенні локальної історико-культурної специфіки поширення у колах українців XVII – початку XX ст. носіння оригінальних дукачів у вигляді серця (подеколи у поєднанні з бантою). З’ясовано окремі джерела інспірації, що вплинули на розповсюдження подібних прикрас на теренах Київщини, Черкащини, Полтавщини, Чернігівщини, Сумщини, Харківщини, Вороніжчини, Курщини, населених в окреслений відрізок часу українцями або компактними групами українців. Розмежовано різновиди старовинних “народних”, – насамперед, викопаних з мідних сплавів, бронзи, меляхіору та срібла; і “панських” (переводом вироблених зі срібла, тьохли золочених) предметів, та в сучасних універсальних повсякденних “репліках” – замакових (цинковий сплав з алюмінієм, магнієм та міддю), нейзильберових (сплав міді, нікелю, цинку), латунних, меляхіорових, срібних, золочених ягнусків. **Висновки.** Встановлено, що з-поміж українських жіночих прикрас, носіння яких зародилося у колах козацтва доби бароко, особливу роль відігравали ягнуски. Окреслено зв’язок започаткування традиції на поширення таких нашіно-насрудних оздоб-оберегів наприкінці XVI ст (доба маньєризму) на

теренах Європи з ініціативи Папи Урбана V (від 1594 р.). Простежено розповсюдження моди на символ Святого Серця Ісуса Христа в ансамблі стрій з цього часу спочатку на західноукраїнських теренах (як наслідування давньої традиції носіння медальйонів різних форм, де під дукачем розумівся дукат – металева монета, що з XIII ст. карбувалася у Венеції, а з XIV – в Угорщині, Австрії та Польщі). З'ясовано, що означені оздоби вітчизняного жіночого костюма зустрічалися на Київщині ще від другої половини XVII ст. Зазначено, що шанування свята Святого Серця Ісуса збіглося в епоху бароко з розповсюдженням у куртуазному жіночому європейському костюмі моди носити замість хреста на шії прихлєві, прикрашені в стилі одягу французьких фавориток, зокрема, маркізи де Помпадур, дукачі із воску в формі серця з баштами і дармовисами, що відповідало естетичним запитам бароко і рококо на демонстрацію чеснот і готовності до кохання. Розглянуто старожитні приклади пам'яток, у тому числі їх весільні різновиди, виготовлені на теренах етнічної України наприкінці XVIII – на початку XX ст., що збереглися у вітчизняних приватних і державних колекціях. Серед них вибілено предмети, які походять з Київщини, Черкащини, Полтавщини, Чернігівщини, Сумщини, Слобожанщини.

Ключові слова: старожитні українські ювелірні прикраси, “ягнуски”, пам'ятки, ювелірні цехи, XVII – початок XXI ст.

The Problem Statement. Yahnusok (yahnus, yahnusyk, yahnusek, yahnusik, ahnus, ahnusok, ohnusok, ohniusok) is the name of an ancient heart-shaped dukach ornament (sometimes with a bow), which is common in Naddniproshchyna (more often on Left Bank) and Slobozhanshchyna from the 17th to 18th centuries, derived from the Old Slavic term “Ahnets” (“Lamb”). The sources of inspiration for such products are rooted at the same time in the traditions of wearing medallions, known since the ancient times, and the fashion for “shymelinnia” (making noise) from coins among eastern peoples (starting with the Scythians, the Sarmatians, the Polovtsi, etc.). In domestic jewelry, from the Baroque era to the present day, jewelry gained considerable popularity, but until now it was not covered by historians of culture and art, museum workers sufficiently.

The Historiography of the Issue. The Ukrainian historians began to do research on yahnusky in connection with the study of antiquities in museum collections mainly. Doctor of Historical Sciences Ivan Spassky, a specialist of Nizhyn District Museum, Kharkiv Historical Museum, a renowned expert in the field of numismatics, could be named the first in this series. In 1970, he published the monograph “Dukaty and Dukachi of Ukraine. Historical and Numismatic Study” in “Naukova Dumka” (Scientific Thought) Kyiv publishing house, in which yahnusky were also mentioned on page 38 (Spaskyi, 1970, p. 38).

At the same time, Kyiv publishing house “Naukova Dumka” (Scientific Thought) also published a monograph by Candidate of Art History, Mark Petrenko, “Ukrainian Goldsmiths of the 16th – 18th Centuries”, but he did not focus on Dukachi (Petrenko, 1970, p. 18). However, the permission to study the jewelry heritage gradually attracted wide sections of the population to scientific research work in the defined area, which affected a number of local history publications of individual source scholars in the next few decades and the awareness of its purely “folk” (mainly represented by copper, bronze, nickel silver, nickel and silver) and “panskykh” (primarily silver, gilded) varieties.

Almost 40 years after these publications, Kyiv publishing house “Rodovid” published a monograph, written by Lviv researcher, Candidate of Art History, Hanna Vrochynska “The Ukrainian Folk Women’s Jewelry of the 19th – at the Beginning of 20th Centuries” in 2007, (Vrochynska, 2007, pp. 3–230), and a wider community was interested in various domestic neck and chest accessories depicted in the above-mentioned monograph, in particular, dukachi, which had their own artistic characteristics from among ancient Ukrainian ornaments.

Over the next few years, numerous articles were published about the dukachi of Eastern Ukraine, in which the features of the yahnusky began to emerge gradually.

Hence, I. Dunaina in the research “Dukachi and Estuaries from the Collection of NIEZ “Pereyaslav” (2009) elucidated the distribution of the types of jewelry indicated in the title of the publication from the second half of the 17th century (Dunaina, 2009, pp. 116–117). Valentyna Nesterenko, Deputy Director for Scientific Work of Cherkasy Regional Museum of Local History did an in-depth analysis of the ancient samples preserved on Left Bank for the next several years. Valentyna Nesterenko began her research in the mid-2000s (Nesterenko, 2007). The scholar was one of the first to study woven, horned and the so-called “Veremiyiv” (flower-like) dukachi with bows in Cherkasy region (Nesterenko, 2010), the specifics of their “beautification” (decoration with patterns of stripes and dashes), additions with glass and beaded inserts, gilding.

At the same time, the author indicated the localization of goldsmithing in Cherkasy region by specific settlements: “the villages of Melnyky, Kropyvna, Irkliiv, Veremiyivka, Vasiutynsi, Helmiaviv and the city of Zolotonosha”, the scholar also mentioned Chornobai, Halyske, Zhovnyna, Zahorodyshe and specific craftsmen. There were mentioned, in particular, “Strannyk” from Zhovny and Chornobayiv (who had his own students and a bad reputation), the Hetman family representatives (a father and his son and daughter), I. T. Marynets from Zhovny. In 1920s one dukach cost 5 krb in the above-mentioned master from Zhovny (Nesterenko, 2010).

At the same time, the scholar specified the materials from which dukachi were made in Cherkasy region – brass, copper, silver alloy of Polish origin (remelted kuverty, etc.), tin solder (Nesterenko, 2010).

Later on, certain types of dukachi with brass chains, similar to the exhibits from the numismatic museum collection “NIEZ “Pereyaslav”” of the last quarter of the 18th century, became the subject of interest of Oleksandr Yurchenko from Pereyaslav-Khmelnytsky (Yurchenko, 2013, pp. 168–169).

At the beginning of the 2010s, other studies on dukachi were carried out, in which, however, there was no focus on yahnusky. These were some of Oleksandr Samkov’s significant publications. First of all, his “Essays on the History of Goldsmithing in Cherkasy Region” (Samkov, 2010, pp. 2–105), was devoted to the development of bow forms in dukachi, and the book “The Ukrainian Dukachi”, (Samkov, 2013, pp. 3–132), in which the focus was on the typology of the forms of such products of the end of the 19th and beginning of the 20th centuries.

The issue regarding the origin of different types of dukachi was discussed in the article by Kateryna Volik, a scholar of V. Stefanyk Precarpathian National University, in a year. The author came to the conclusion about “coin” and award coronation (for merits before the crown), or funeral (posthumous, on the theme of “The Virgin – Queen of Heaven”) “medal” (varieties of dukachi) that were common in the Ukrainian attire in Cherkasy, Poltava, Slobozhanshchyna, the towns of Nizhyn, Chuhuiv and Baturyn from the 17th to the beginning of the 20th century. At the same time, the scholar clarified that from the 1860s, according to Mykola Sumtsov (Sumtsov, 2008, p. 234) the quality of jewelry in the Ukrainian traditional costume decreased gradually (Volik, 2014, pp. 57–60).

These works became the basis for the compilation in 2014 of Lviv Institute of Collecting Ukrainian Art Monuments at the National Academy of Sciences, together with its ideological mover Taras Lozynsky, the album “The Ukrainian Goldsmithing. Dukachi [Ukrainian

born jewelry of the end of the 18th century and until the 1930s]”. O. Valko, O. Samkov, Yu. Kovalenko acted as the editors and authors of the foreword in this publication. The photos made by O. Lozynsky, A. Kis, Yu. Kovalenko were used when preparing the album (Ukrainske zolotarstvo, 2014, pp. 9, 16, 152, 153).

In this article, the chief focus is on ancient yahnusky of different regions of Ukraine (Kyiv region, Chernihiv region, Cherkasy region, Slobozhanshchyna, etc.), in which a wider audience of connoisseurs was interested.

In 2015, Maryna Bondarenko and Svitlana Zakharchenko from Pereyaslav-Khmelnytskyi published a scientific article “Women’s Folk Jewelry of Chernihiv Region in the Collection of the National Historical and Ethnographic Reserve “Pereyaslav” in the publication “Nizhynska Starovyna” (Bondarenko & Zakharchenko, 2015, pp. 23–27). The authors characterized the territorial belonging of the jewelry from the specified group of the specified reserve. And it was detailed that 70 units of them are dukachi (a special decoration, often with a bow), ducaty (mostly Austrian coins were strung on a thread together with beads, corals, etc.), lychmany (“crosswords”). At the same time, 33 units of the specified museum group originate from Poltava region, 22 from Cherkasy region, 8 from Pereyaslav region in Kyiv region, and 7 from Chernihiv region. And they explained that the dukach in the ensemble of breast jewelry was a “central figure” of the ensemble of jewelry (Bondarenko & Zakharchenko, 2015, p. 27).

The majority of the objects of this group were made in the technique of casting and minting in silver with gilding. On the “Queen” type of products, the reverse side of the medallion sometimes had the “Annunciation”, “Angel with a Flower in Hand”, and “Dove between Clouds” subjects. At the same time, the scholars recorded that similar products were sold in Nizhyn region up till 1918 (Bondarenko & Zakharchenko, 2015, pp. 23–27).

Some of the bows were decorated, in addition to stones made of red glass, with faience inserts with an enamel painting with a golden flower on a blue background, mounted in “casting” cells. The author distinguished a product, among Chernihiv dukachi of a lychman type, made of a token with the image of St. Theodosius Uhlytskyi, Archbishop of Chernihiv in 1896 and the inscription “Chernihiv Cathedral”. The images of St. Kateryna, St. Varvara, St. Elyzaveta, St. Paraskeva were considered to be “amulets/protective” (Bondarenko & Zakharchenko, 2015, pp. 23–27). However, in fact, yahnusky were not singled out until the middle of the 2020s, among such decorations.

In 2017 – 2019, Candidate of Historical Sciences Yaroslava Kovalenko, who worked at Bohdan Khmelnytsky Cherkasy State National University and Cherkasy Local History Museum, joined the study of the latter in several short researchers. Her publications “Dukachi of Ukraine” (Kovalenko, 2019b), “Dukachi of the South-Eastern Slobozhanshchyna” (Kovalenko, 2019a) and “Yahnusok – Dukach with Heart” (Kovalenko, 2017) posed the question of studying this part of the national jewelry heritage under the prism of a new wave of interest in authentic jewelry. In addition, Yaroslava Kovalenko, in fact, introduced the very term “yahnusky” into domestic scientific circulation.

In 2018, Candidate of Historical Sciences, Ethnologist Oksana Kosmina decided to deal with the issue of preparing dictionary articles on the Ukrainian traditional jewelry. The author, in her publication, which was called: “Names of Ornaments of the 11th – 18th Centuries (Materials for Terminological Dictionary)”, published in the “National History Notebooks” (Kosmina, 2018, pp. 237–238), relied on the publications of Lviv linguists – a valid member of the National Academy of Sciences, Candidate of Philological Sciences H. Hrynchyshyn, Doctors of Philological Sciences L. Humetska and Ya. Zakrevska in 1985,

which was also published in Kyiv publishing house “Naukova Dumka” under the title “The Ukrainian Historical and Dialectical Lexicon” (Hrynchyshyn, Humetska & Zakrevska, 1985, p. 41).

The scientific article of 2019 written by Olha Frasyuniuk, Candidate of Historical Sciences “Dukach – traditional decoration of Ukrainian woman of the 17th – the Beginning of the 20th Centuries” was the next most important in terms of the study issue based on the materials of the exhibition “The Sun on Necklace. Dukach” in Issue 4 of the Scientific Bulletin of the National Museum of the History of Ukraine (Frasyuniuk, 2019, pp. 524–540).

The author, who then worked as a leading researcher at Museum of Historical Jewels of Ukraine, a branch of NMIU, and now holds the position of Deputy Director for scientific work of the National Museum of the Ukrainian Folk Decorative Art, devoted her attention to two collections, the works of which were then exhibited at NMIU – Kyiv one from NMIU, which has about 100 dukachi, and Pereiaslavsk (then 26 exhibits out of seventy were involved).

The purpose of the research is to analyse the original heart-shaped female “yahnusky” in the form of dukach, widespread in the ensemble of traditional women’s clothing of the 17th – at the beginning of the 20th centuries in the Northern, Central, and Eastern parts of Ukraine, which now returned to the national fashion in the form of “replica reconstructions”.

The Results of the Research. In general, it should be noted that the definition of “yahnusok”, “ahnusok”, derived from Agnus Dei, is close to the Old Polish term “Agnušek”, (which means, in addition to “Lamb of God”, a variant of the wax lamb consecrated by the Pope, which had the qualities of a talisman against all kinds of calamity and disaster) (Hrynchyshyn, Humetska & Zakrevska, 1985, p. 41; Kovalenko, 2017).

It is believed that initially such jewelry was made of wax in the form of a medallion with the image of the Lamb, which was depicted on the reverse, and John the Baptist on the obverse. Since antiquity, a heart wrapped in ivy became a symbol of strong love and affection (Kovalenko, 18.03.2019).

Since the Early Middle Ages, there were found paired hearts, as connected pendants, on the wedding belts of the Byzantine Emperors and the representatives of the establishment. Hence, a renowned fragment of such an initiation belt of the end of the 6th – beginning of the 7th centuries, made of gold, is now kept in the Dumbarton Oaks collection, Washington (USA) (**Fig. 1**). (Bosselmann-Ruickbie, 2011, pp. 1–320). It depicts the newlyweds with Jesus, who joins them in the symbolic ritual part of the Roman rite “dextrarum iunctio”, when young people took each other’s right hand (used from the 4th century AD actively)

Then, in fact, the parts of the medallions with the image of a couple getting married under the highest spiritual auspices had connected wedding rings and attached heart rings symbolically.

During the Middle Ages, the cult of the Sacred Heart of Jesus Christ, known among Christians of the Western rite since the 11th century (first of all, among the followers of Jesuitism), became especially widespread in Europe. From that time, separate religious buildings began to be erected in honour of the Most Holy (Most Pure) Heart of Jesus Christ (a well-known example is in the village of Bene in the present-day Berehiv district in Transcarpathia, in the 14th century).

The hearts began to be introduced into decorations and items of church use from the days of Kyivan Rus. They became a symbol of the “pure heart” of a Christian. During the Renaissance, hearts are found as pendants, decorated with red and white floral patterns, in the art of Tudor England. In particular, there is an example of a heart-shaped product, similar

to the Ukrainian yahnusky, with a decorative ornament with font elements, which record the union of King Henry VIII and his wife Catherine of Aragon in the marriage of the beginning of the 16th century (collection of the National Museum of Great Britain) (**Fig. 2**).

The identified work is quite large and weighs 300 grams. On one side, it is decorated with the Tudor rose entwining a pomegranate bush (a symbolic combination of the feminine and masculine). On the other side, the initials of the names Henry and Catherine are intertwined. At the same time, the composition is decorated with inscriptions from the letters TOVS + IORS, which form a pun in relation to the French word “toujours”, i.e. “always” (Kozyr, 2023). It should be noted that the transition in the European worldview of the post-Gothic era to more sensitive images replaced the scholasticism and ascetic aesthetics of Byzantium of the previous era.

It is widely known that from the 13th century ducat coins began to be produced in Venice, from the 14th century in Hungary, as well as Austria and Germany. The Germans (11 people) were the largest number of Lviv goldsmiths in the 15th century (Petrenko, 1970, pp. 23–24). They, obviously, developed the tradition of making dukach thalers and spread it first in the western Ukrainian territories, and later in the eastern Ukrainian ones. After all, according to official documents published by the researcher of domestic goldsmithing M. Petrenko in 1970, it is known about the existence of a goldsmith shop in Kyiv at the beginning of the 16th century, where the cultural centre of Ukraine moved a century later (Petrenko, 1970, p. 24). At the same time, a separate guild of goldsmiths was recorded in Lviv only in 1600 (Petrenko, 1970, p. 24).

Pope Urban V became the inspiration for wearing similar charms-amulets from the end of the 16th century (initiative of 1594). The name “ohnusok” was used by the Slavs for decorations-medals that did not feature images of a lamb already from the 17th century (Kosmina, 2018, p. 237) (**Fig. 3**).

In this sense, the elements of ceremonial costumes of representatives of various social strata of the population, in particular the western lands of ethnic Ukraine, which developed for a long time in symbiosis with the Polish tradition of dressing (Biedrońska-Stota & Molenda, 2019, pp. 113–136), considering that Lviv was the second crown city, taking into account the dominant Catholicism here, should record the local culture of the use of dukachi (Turnau, 1999, p. 11) in everyday (Tarasyuk, 2021, pp. 9–27) times of the Polish-Lithuanian Commonwealth.

However, neither in Halychyna nor in Volyn (Shevchuk & Markevitch, 2022, pp. 9–25), during the Baroque period, there are no references to the varieties of wearing yahnusky from among the dukachi. Although the logic of the sources of borrowing suggests that the fashion for such works in the ensemble of women’s costumes could have come to Ukraine precisely from Western territories, where great importance was attached to the image of “virtuous” and “worthy” representatives of the establishment, “ideal kings” and their entourage (Znak, 2022, pp. 1–18), decent matrons. Moreover, ancient jewelry of the specified type was often ordered by men in that period of time not only for their wives, but also for the veneration of icons, which is recorded in separate documents.

Hence, according to the materials of the newspaper “The Kyiv Telegraph”, which quoted ancient primary sources, sotnyk Hryhoriy Harkusha gave an order to take away church utensils from priest Kornyliy, who served in the St. Michael’s Church in Boryspol (Borishpol) already on January 21, 1663. The property included “yahnysok of eden; coral bead”. The above-mentioned information could be the vivid example that there was spread of

such ornaments among the inhabitants of Kyiv region as early as the second half of the 17th century (Dopomozhemo istorykam, 2007). Although, according to the data of specialized historical research in the specified area, which is dedicated to the chronicles of Kyiv, and not of Kyiv region of the 14th–17th centuries, such references are not recorded (Rusina, 2021, pp. 192–193).

From 1765, the holiday in honour of the consecration of the Sacred Heart of Jesus Christ was officially approved by Pope Clement XIII, after which individual Christian communities began to honour it especially (in 1787, a church of the same name was built in Kherson). Since 1856, this holiday had become a general church holiday (Kovalenko, 2019a). During this period, the traditions of wearing a pendant with a medallion, sometimes in the shape of a heart, borrowed from Germany and Austria-Hungary, spread to the territories of certain regions of Ukraine. As a result, they were often combined with the image of the cross and other protective Christian symbols in Ukraine.

More often, the image of the Mother of God or Jesus Christ, including his Crucifixion, or a monogram was depicted on the hearts of yahnuskiv. In Ukrainian families the shape of the product was often preserved from generation to generation, because jewelers tried to strictly adhere to it when reproducing. This caused the crystallization of the traditions of making certain types of yahnusky in certain local centres and the specifics of “sealing” fashion for such products that left a mark in certain families (Kovalenko, 2019a).

Incidentally, it should be noted that according to the Scriptures, the actual “Lamb” is the symbolic name of Jesus Christ, as well as the name of part of the first proscomedian proscura (prospora), which represents the “flesh” of the Savior in the rite of the Liturgy for the Eucharist (the transformation of wine and bread into Body and Blood Our Lord at the time of accepting Him into your heart). A one-year-old lamb, which the Jews used to “slaughter”, was called a lamb from a long time ago. It was sacrificed by the Jews during Pesach (Easter holidays) and was sacred (Belei & Belei, 2001, p. 12).

If we delve deeper into the meaning of the specified nomen, according to the “Dictionary of Church and Ritual Terminology” by Natalia Puryaeva, the Lamb is synonymous with the concept of “Holy Bread” (Eucharistic Lamb or Liturgical Lamb) and is a symbolic image of the anaphora (Eucharistic canon) – part of the Liturgy of the faithful, when reincarnation takes place and elevation of the Holy Gifts (Puriaeva, 2001, pp. 21–137), and it represents one of the main Symbols of Faith.

The ornament, the name of which was associated with the Holy Gifts, became widespread in Ukraine from the Baroque era. It proves its close connection with the Catholic tradition of Western Europe, where the cult of the heart was respected (Spaskyi, 1970, p. 38). It is believed that it was derived from the fashion among the nobility of the Grand Duchy of Lithuania, within which the old Ukrainian culture was nurtured. After all, the presence of similar ornaments in domestic circulation from the 17th century is clearly recorded.

At first, such works were copied from the Central European pioneers. In particular, with charivari – a traditional male decoration of the mountaineers of Austria, Bavaria, Switzerland, which looked like a row with suspended amulets (initially – a horn, tufts of wool, a pipe, then a medallion or a coin, etc.). Often the medallion was decorated with silver, rock crystal, amber (Linde, 1807, p. 11).

According to primary sources, O. Kosmina put down the following records about jewelry of this type: “In Ukrainian sources, the term *A.* appears from the 17th century (“yahnusek, silver gilded”, “silver yahnusek”) and continues to exist in the 18th century (“ahnusok silver

gilded”, “yahnusok with a stone, sealed in a gun [in a box. – O.K.]”, “ohnusok silver in thirty kopiks, and ohnushok pure gold with one and a half red coins cast in eighty kopiks”)” (Kosmina, 2018, p. 258).

And then the scholar continues: “The material from which this decoration was made could be very diverse: from wood, stone, horn to silver: “3 wooden ahnusiky, 23 smaller ahnusyky of various horns that monks make”. Ahnusok was worn as a separate ornament or in an ensemble with a necklace: “a row of pearls with paciorkami mixed, on those pearls, 1 ahnusok, a row of corals and a yahnusok”, “other pearls, with a small yahnusok”” (Kosmina, 2018, p. 258).

The given list of quotations indicates a special spread of the tradition of wearing yahnusky (ahnuskiv, ednusiv, ahnusyk, yaknusik, ohnusik, etc.) (Kosmina, 2018, p. 257) in the 17th–18th centuries (according to information from ancient acts of the lands of ethnic Ukraine in the composition of the Ukrainian Central Government 1654 – 1667, legal documents and certificates, as well as information about the life of the Ukrainians of the 18th century, Polish dictionaries of the very beginning of the 19th century by S. Linde, etc. (Linde, 1807, p. 7) and their combination in the ensemble of the Ukrainian costume with the Venetian beads (painted beads), pearls (pearls), corals, when made of alabaster, horn, wood, silver (Fig. 4).

At the same time, according to the data from the “Notes of the T. Shevchenko Scientific Society”, published in Lviv in 1914 (vol. 117–118), the spread of the tradition of wearing yahnusky instead of crosses in the 17th–18th centuries among representatives of the nobility was connected with the imitation of the fashion for combining Western European costume and corresponding jewelry of that time. In this regard, it was noted that some people, who could afford to wear consecrated lambs “are ashamed to wear the crosses of the Cross and instead wear some lambs with wax” (Hrynchyshyn, Humetska & Zakrevska, 1985, p. 41). That is, the ascetic cross did not fit well with the hedonistic European costume of the given era with its playful character of frivolous pretensions in the costume of the times of gallant scenes and love for theatrical effects.

Taking into consideration the design of yahnuskiv, the flaps of which could be opened, it can be assumed that inside the heart there could be talismanic Symbols of Faith, hidden from the eyes of others, following the examples of censers derived from the Byzantine jewelry art. But most often hidden from prying eyes, such elements were hung as a medallion under an elegant bow, which defined the ensemble of a representative accessory, which fit into the Baroque and Rococo styles (17th – 18th centuries) clearly.

The Baroque period in Ukraine coincided with the period when our lands first became part of the Grand Duchy of Lithuania, in which there were extremely close relations with Italy (the fashion for chichibey escorts accompanied by women, even married ones) and France (pastoral scenes, a game of unequal love), and later also the Commonwealth of Nations, when the Polish kings were twice Austrian electors at the same time in the 18th century. The last circumstance connected the circles of the Ukrainian and the Polish establishment with the Austrian, German, Hungarian, and the Czech traditions of nobility, which affected fashion trends and the specifics of understanding the perfect ensemble of a suit (Shkolna & Tymoshenko, 2023, pp. 8–29).

After the three repartitions of Poland, a large number of victorious elements of ancient traditions, together with kuntuševymy outfits, which were perceived by the Poles as the national clothes of the Commonwealth of Nations, became associated with certain objects. In particular, accessories in a woman’s costume, which gave a reference to ancient, glorious eras, when honour, decency, and dignity were valued. Due to the union, a significant number

of Catholic traditions were borrowed by the free people of Western Ukraine first, and later of Eastern Ukraine. First of all, its parts of Naddniprońska and Slobozhanshchyna regions, including the lands of Voronezh region, where more than 1,000 families of the Ukrainians lived, and which came into vogue for various strata of the population gradually, and Kursk region, where the Ukrainians accounted for more than 22% at the end of the 19th century. Among the dukachi of Voronezh region, silver yahnusky of the 19th century are known first of all (**Fig. 5**) depicting the plot of the “Last Supper” (Frasyniuk, 2019, p. 535).

The golden yednusy (i.e. yahnusky) were also mentioned in other works. In particular, Slobozhansky writer H. Kvitka-Osnovyanenko of the first half of the 19th century. It indicated that in the 19th century the Venetian and other European silver and gold coins, which were in common use and sometimes became part of jewelry as dukach, were often understood as dukach.

For the most part, it was spread in the female circles of the Hetman’s foremen and in baroque festive women’s outfits. The tradition of wearing yahnusky remained mostly in Slobozhanshchyna and Poltavashchyna at the end of the 18th – at the beginning of the 19th century. At the same time, typical local features of jewelry were formed among jewelers. Hence, Nizhyn, Chernihiv, Veremiyiv, and Lubny varieties are distinguished from the dukachiv (Ukrainske zolotarstvo, 2014) (**Fig. 6, 7**).

It should be noted that in the fourth volume of the “Dictionary of the Ukrainian Language” edited by Borys Hrinchenko, published in Kyiv in 1909, on page 535 the term “yahnusyk” (masculine) was mentioned incidentally. The author-compiler pointed out that at the beginning of the 20th century, the Ukrainians understood this term as “a long necklace with dukachi” and that the term was apparently synonymous with “yednus”. At the same time, the last name was painted by the scholar in Volume 2, on p. 467. It was stated: “= Dukach” and a quote was given, owing to which you can learn more about the purpose of the object: “On top of such a neck, on a black velvet, wide, fingers maybe two, a gold yednus, and in the ring on top is a small red stone” (Hrinchenko, 1907 – 1909, p. 467).

A characteristic example originating from Poltava region was a silver and gilded dukach “yahnusok” inv. No. DM-4871 from the collection of the Treasury of the National Museum of the History of Ukraine. It has the appearance of a whimsical flower with a red stone in the centre of an oval shape, which grows into a bow with notches and five inserts of coloured glasses (four on the sides and one in the center of the conventional Star of Bethlehem at the top), and a pendant in the form of a heart, which ends at the edge decorative balls – grain imitation. The product dates back to the end of the 18th and the beginning of the 19th centuries (Frasyniuk, 2019, pp. 535–540) (**Fig. 8, 9, 10**). The domestic goldsmiths repeated the above-mentioned jewelry most often two centuries later.

After all, since the days of Ukraine’s independence, heart-shaped yahnusky (a Christian symbol of hope and God’s love) and wedding yahnusky with bows (**Fig. 11**) entered again the fashion of the domestic jewelry. Sometimes they look like a heart topped with a ribbon bow in the form of a symbolic crown with double birds, and became a symbol of eternal love and typical exclusive gifts (compliments, declaration attributes) for Valentine’s Day.

A typical example is the products of several Ukrainian workshops, which began to master the specified assortment at the end of the 2010s – at the beginning of the 2020s, including images of the Mother of God. After the publication in 2014 by the Institute of Collecting Ukrainian Art Monuments at the T. Shevchenko Scientific Society in the city of Lviv, where on pages 152 and 153 yahnusky were presented, the fashion for similar ornaments/jewelry, revived for the newest Ukrainian outfit, gained rapid popularity (Ukrainske zolotarstvo, 2014, pp. 152–153).

Hence, there are examples of such works on the columns of the worldwide Internet, which are represented by users and authors of works. In particular, yahnusky from the “Zolotar” brands (masters Vladyslav Lyulin (Fig. 12), Yuriy Kovalenko, Vasyl Bilonozhko, a restorer Mykola Lytvynenko) of 2018 (silver, gilding), Oleksandr Paslavsky (silver with zirconium) (Fig. 13) were presented and a performer Tetiana Chorna, 2019, Atelier Skifska-Etnika (BilaTserkva) in Kyiv region – a tandem of Oleksandr Dziubenko and Olesia Bezpechna, 2018 – 2023 (jewellery metal “zamak” with silver plating, silver, gilding) (Fig. 14–15).

Also, at the end of the 2010s and at the end of 2020s, non-silver and cupric jewelry from the specified range of products can be found. Valentyn Kikot’ (2018, silver) is well-known among the master jewelers, who took part in the reproduction of historical yahnusky within the legacy of the Jewish workshops of Volyn, in particular in the filigree technique (2018, silver) (Kovalenko, 2018) (Fig. 16–21a). Sometimes higher-quality “reconstructions” are imitated by less skilled masters, quoting the originals almost verbatim, but not in hand engraving, but in Lithuanian.

The Conclusion. Hence, yahnusky (ahnusky) were worn mainly in Central and Eastern Ukraine (Kyiv region, Poltava region, Cherkasy region, Chernihiv region, Sumy region, Kharkiv region, in the Ukrainians settlements in Slobidskykh Voronezh region and Kursk region) from the 17th century, initially from among the circles of the establishment, in which it was customary to wear suit as it was in fashion in other European countries. Especially those countries, where fashion originated from.

Moreover, in terms of aesthetics, reception of such ancient jewelry in Ukraine from the 17th – 18th centuries should be connected with post-antique sources of inspiration, in particular, widespread from the Middle Ages (Byzantium and England). In turn, they contributed to the spread of the fashion for large heart pendants with bows, which fit better into the ensemble of baroque and rococo costumes, especially the French hem, in the style of dresses a la Marquise de Pompadour, etc., than the cross.

In this sense, the ornament/jewelry, which demonstrated the idea of hope and a pure Christian heart filled with “God’s love”, consisting of two flaps (in the middle of which you could put incense, talisman incense), attached to a coloured ribbon like a choker, completely fit into the idea readiness for devoted service. And that is why, it was especially valued in the circles of the nobility during the period of fashion for courtly relations.

The appearance of such monuments was both elegant and pompous. Especially when the ornate darmovys-dukach had the shape of a heart, which corresponded with the flambeau (heart pierced by an arrow) motifs typical of the given time period in ornamentation. A representative bow on top of the jewelry ensemble complemented the feeling of femininity from the whole image. At the same time, the colour of the ribbon could be matched to the tone of the accessories and, if necessary, changed, which made it possible to experiment with a moody colour range and refresh the “tonality” of the entire outfit.

It should be noted that the first replicas of the 17th century from Western European analogues were among those yahnusky that survived to our time. They had the appearance of dukachi medallions, on which a heart was sometimes depicted. The fashion for adorning oneself with money (coins) clearly also was of an oriental character during this time period. After all, close relations with the Crimean Khanate, later the phenomenon of the Khanate Hetmanate; local lands that belonged to Turkey for a certain time on the territory of ethnic Ukraine, as well as active diplomatic relations with Constantinople-Istanbul caused a certain assimilation of traditions.

Hence, borrowings are noticeable from hints and re-marks in women's outfits, to the rustling of coins, which decorated headdresses and the collar-chest area since ancient times, based on the traditions of the Scythians, the Sarmatians, the Alans, and the Polovtsy women, in whose estates Kievan kniazi (princes) were still raised; the Georgians, the Byzantines, the Crimean Tatars, the Turks, etc.

In this sense, yahnusky became part of the unique Ukrainian authenticity gradually, which reached its greatest flowering in the Baroque era, when domestic ornamental art, as well as jewelry, enriched by the fashion for the Sarmatian myth, were at the same time exposed to oriental influences associated with the splendor of the patterns of oriental fabrics, and reflections of overloaded late European mannerism.

The following names of prominent jewelers stand out among the masters of Cherkasy region of the end of the 20th and at the beginning of the 21st centuries: Volodymyr and his son Vladyslav Liulynykh, Yuriy Kovalenko, Oleksandr Paslavsky (Zvenyhorodka), Vasył Bilonozhok, Valentyn Kikot, a restorer Mykola Lytvynenko. It was the tandem of Oleksandr Dziubenko and Olesia Bezpechna (Bila Tserkva) – Atelier Skifska-Etnika in Kyiv region.

At the same time, traditionally, modern masters honour the ancient attributes of ancient yahnusky: the image of the tree of life on them is a symbol of prosperity, the Lamb represents the Holy Bread and the main Symbol of Faith, the flowers – the hope for growth, fertility, and the intertwining of male and female nature, turtledoves/doves – the Holy Spirit, the talisman of a strong link between generations, procreation and happiness in the family, the heart is God's Love and a Pure Heart, open to faith. A towel is an attribute of a wedding ceremony, the symbolic star of Bethlehem is a signpost of a clean, righteous life.

The Prospects for further research should be associated with the identification of the author's handwriting of master jewelers, who made ancient yahnusky in the lands of ethnic Ukraine from the end of the 17th to the beginning of the 20th centuries and the reattribution of the renowned museum works.

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ILLUSTRATIONS



Fig. 1. Fragment of Byzantine marriage belt of the VI-VIIth centuries with connected free-hanging hearts. Coll. Dumbarton Oaks, Washington (USA). Photo from the site: <http://museum.doaks.org/objects-1/info/27445>



Fig. 2. A heart-shaped gold pendant from Tudor England (the Renaissance era) with the initials of King Henry VIII and his wife Catherine of Aragon, decorated with symbolic floral and font patterns.

Photo from the site: <https://world.novyny.live/post-75578.html>



Fig. 3. Dukach with a heart motif, a repetition of the Western European original of the 17th century. From the collection of Yuriy and Yaroslava Kovalenko. Photo from the site: http://ukrdec.blogspot.com/2017/11/blog-post_29.html



Fig. 4. Lychman-Yahnusok (Lychman-Yahnusok). The last third of the 18th century. Silver with gilding, inserts - amethyst and glass panes. Collection of Chernihiv Historical Museum of V. V. Tarnavskiyi. Photo from the site: <https://cheline.com.ua/news/society/na-chernigivshhini-zhinki-nosili-originalnu-prikrasu-lichman-foto-249097>



Fig. 5. Reconstruction of yahnusyk from Voronezh region of the end of the 19th and the beginning of the 20th centuries. Photo from the site: http://ukrdec.blogspot.com/2017/11/blog-post_29.html



Fig. 6. Dukach with hearts. Made on the basis of the thaler of 1782 “Patrona-Bavariae”. The reconstruction of the “Research Centre for the Revival of Volyn”, the town of Radyvyliv, Rivne region. Silver, gilding. Photo from the site: <https://day.kyiv.ua/article/den-ukrayiny/dukachi-z-mynulykh-stolit>



Fig. 7. Dukach of the 19th century from the collection of Bila Tserkva Museum of Local History. Medallion ‘Patrona Bavaria’, silver, gilding. The reconstruction of this 19th century dukach was made by Yuriy Kovalenko. Medallion – copy of the “Bavaria Patronus”, silver. “Bow” dukach-silver. Both photos from the site: <http://ukrdec.blogspot.com/2018/03/blog-post.html>



Fig. 8. Yahnusok, the end of the 18th – the beginning of the 19th centuries. Originates from Poltava Oblast. Collection of the NMIU Treasury. Silver, gilding. Photo from the site: <http://www.nmiu.org/visnyk.nmiu.org/index.php/nv/article/view/333/295>



Fig. 9. Yahnusky with a symbolic bow and birds, Slobozhanshchyna, the end of the 19th century. From the collection of Yuriy and Yaroslava Kovalenko. Photo from the site: http://ukrdec.blogspot.com/2017/11/blog-post_29.html



Fig. 10. Yahnusok with the symbolic Bethlehem star and the Cross, Chernihiv Region, end of the 19th century. From the book by I. Spassky. Photo from the site: http://ukrdec.blogspot.com/2017/11/blog-post_29.html



Fig. 11. Wedding dukach-yahnusok with a symbolic towel, paired rings, wedding crown, pressed turquoise. Kyiv, the end of the 19th – beginning of the 20th century. Reconstruction based on the two-stool original at Volodymyr Lyulin NMI. Photo from the site: http://ukrdec.blogspot.com/2017/11/blog-post_29.html



Fig. 12. Liulin Vladyslav. Yahnusok Silver. Artificial patina, artificial pearl/natural jade. 2010s Photo from the site: <https://www.instagram.com/p/CqAXbL8tj-8/>



Fig. 13. Paslavsky Oleksandr (Zvenyhorodka). Yahnusok Silver, cubic zirconia. 2018. Photo from the site: <http://vydymoneydymo.in.ua/yagnusok/>



Fig. 14. Atelier Skifska-Etnika. Bila Tserkva. A set of pendant-yahnusok, earrings on a schwenge, a ring. Silver, blackening. Silver, gilding. Photo from the site: <https://skifska-etnika.com/ua/products/2668657-sergi-dukach-yagnus-ubaro-925/>



Fig. 15. Atelier Skifska-Etnika. Bila Tserkva. Yahnusok of the series “u. baro” (the Ukrainian Baroque). Silver, gilding. 2018 – 2020 Photo from the website: <https://skifska-etnika.com/ua/products/2668657-sergi-dukach-yagnus-ubaro-925/>



Fig. 16. Voronezh dukach with a heart, a bow, decorated with glass inserts. The reconstruction. Silver with gilding. 2020s. Photo from the site: https://zolotar-zolotar.mozello.com/galereja-prikas-vd-zolotarja/dukach-vd-zolotarja/#gallery_18021056-1



Fig. 17. Yahnusok from Slobozhanshchyna with Crucifixion, bow, birds, glass inserts. Reconstruction of Yu. Kovalenko. Silver with gilding. 2020s Photo from the album: the Ukrainian goldsmithing. Dukachi... Lviv, 2014. P. 9.



Fig. 17a. Oleksandr Samkov, Volodymyr Liulin, Yuriy Kovalenko. Opening of the exhibition of Yuriy Kovalenko. Photo from the archive of Yaroslava Kovalenko, 2017, Cherkasy.



Fig. 18. Zolotar. Yuriy Kovalenko's author's reconstruction of a banta from the original Slobozhnyskykh dukachiv of the end of the 19th – beginning of the 20th century. Silver with gilding, inserts – glass. 2019. Photo from the site: <https://www.facebook.com/zolotar.ua/posts/582725822202767/>



Fig. 19. Zolotar. Dniprovsky dukach with heart and crown, decorated with beads. Primarily – a reconstruction from the original works of the 19th century from the collection of Yuriy and Yaroslava Kovalenko. This copy was produced by Kikot Valentyn on the basis of dukachiv from the collection of Yu. and Ya. Kovalenko (similar copies of the originals are also available in the Hermitage). Silver, gilding, beads. 2023. Photo from the site: https://www.instagram.com/zolotar_ukr/



Fig. 20. Zolotar. Dukachi-Yahnusky with a flower (“pure heart”) framed by a bow, two angels under a crown or two doves (a symbol of the Holy Spirit and love). Form design by Yaroslava Kovalenko and engraving design by Volodymyr Lyulin. Cast repeat. 2020s. Silver. The insert is jewelry glass. Photos from the sites: https://www.instagram.com/zolotar_ukr/ ; <https://www.facebook.com/hashtag>



Fig. 21. Vasyl Bilonozhko. Yahnusok with a bow. Photo from the site: <https://18000.com.ua/strichka-novin/tvij-kod-yaki-prikrasi-nosili-cherkashhanki-v-minulomu/>



Fig. 21a. Master jeweler Vasyl Bilonozhko from Chornobayiv district in Cherkasy region. Photo from the site: <https://18000.com.ua/strichka-novin/tvij-kod-yaki-prikrasi-nosili-cherkashhanki-v-minulomu/>