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САКРАЛЬНО-АРХІТЕКТУРНІ ОБ'ЄКТИ ПЕРЕЯСЛАВСЬКОГО СКАНСЕНУ: ЗБЕРЕЖЕННЯ, РОЗВИТОК, ПЕРСПЕКТИВИ

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Анотація. У статті проаналізовано збереження, розвиток і подальші перспективи функціонування сакральних архітектурних об'єктів Переяславського скансену в умовах повномасштабної російсько-української війни та післявоєнної відбудови Української держави. Здійснено огляд історії будівництва та функціонування церковних споруд. Охарактеризовано їх архітектурні особливості. Розглянуто обставини музеєфікації. Звернено увагу на особливості співіснування музейних експозицій та культових споруд і сприйняття цього явища відвідувачами. Показано, що у тоталітарну добу внаслідок державної боротьби з релігією було знищено величезну кількість українських сакральних пам'яток, але завдяки подвижницькій діяльності музейних працівників деякі з них вдалося врятувати. Виявлено, що М. Сікорський, М. Жам разом з однодумцями не лише рятували сакральні об'єкти від цілковитої руйнації, а й відновили попередній вигляд пам'яток, тим самим зберігши їх для сучасників і нащадків. Доказано, що те, що не змогла знищити тоталітарна радянська влада, зараз намагається зруйнувати злочинний путінський режим, тому є нагальна потреба провести по можливості 3D-фіксацію всіх історичних і культурно-мистецьких пам'яток в Україні, щоби у разі їх імовірного пошкодження успішно відновити первісний вигляд об'єктів. Доведено, що сакральні пам'ятки є важливою складовою розвитку пізнавальних видів туризму. Аргументовано важливість і необхідність залучення сакральних пам'яток музею і міста Переяслава до туристичних маршрутів. Визначено їх сакральні-туристичний потенціал для розвитку екскурсійно-релігійного туризму. Обґрунтовано ефективне використання сакральних пам'яток для подальшого розвитку туристичного ресурсу. Результати дослідження можуть

бути використані музейними працівниками, органами місцевого самоврядування, туропера-
торами для розробки та обґрунтування перспективних планів оптимізації, удосконалення
та розвитку туристичної діяльності на основі сакральної спадщини музею задля його попу-
ляризації на внутрішньому та міжнародному ринку туристичних послуг.

Ключові слова: Україна; українці; Переяславський скансен; повномасштабна російсько-
українська війна; релігія; музей; сакральна архітектура; дерев'яна церква; пам'ятка архітек-
тури; релігійний туризм.

SACRED AND ARCHITECTURAL OBJECTS OF PEREIASLAV SKANSEN: PRESERVATION, DEVELOPMENT, PROSPECTS

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Annotation. *The article analyses the preservation, development, and further prospects of the functioning of the sacred and architectural objects of the Pereiaslav open-air museum in the conditions of the full-scale russian-Ukrainian war and the post-war reconstruction of the Ukrainian state. A review of the history of the construction and operation of church buildings was carried out. Their architectural features are characterised. The circumstances of museification are considered. Particular attention is paid to the peculiarities of the coexistence of museum exhibits and religious buildings and the visitors' perceptions of this phenomenon. It is shown that during the totalitarian era, as a result of the state struggle against religion, a huge number of Ukrainian sacred monuments were destroyed, but thanks to the ascetic activities of museum workers, some of them were saved. It was revealed that M. Sikorskyi, M. Zham, together, not only saved sacred objects from complete destruction, but also restored the previous appearance of monuments, thereby preserving them for the contemporaries and descendants. It has been clarified that what the totalitarian Soviet government could not destroy, now it is trying to destroy the criminal putin regime, therefore, there is an urgent need to carry out a 3-D recording of all historical, cultural, and artistic monuments in Ukraine, if possible, in order to successfully restore them in the event of possible damage to the original appearance of objects. It has been proven that sacred sights are an important component of the development of cognitive types of tourism. The importance and necessity of including the sacred monuments of the museum and the city of Pereiaslav in tourist routes are argued. Their sacral-tourist potential for the development of excursion-religious tourism is determined. The further effective use of sacred monuments for the further development of the tourist resource is substantiated. The results of the research can be used by museum*

workers, local self-government bodies, and tour operators to develop and substantiate prospective plans for the optimization, improvement, and development of tourist activities based on the sacred heritage of the museum for its popularisation on the domestic and international market for tourist services.

Key words: *Ukraine; Ukrainians; Pereiaslav Skansen; full-scale Russian-Ukrainian war; religion; museum; sacred architecture; wooden church; architectural monument; religious tourism.*

The problem statement. The Ukrainian people have created and continue to create a lot of cultural and artistic monuments during their history of more than one and a half thousand years. However, relentless time and socio-political cataclysms have destroyed many of them, and those that have survived need care and restoration. We will remind you that during the totalitarian era, the communist regime declared an uncompromising fight against religion and therefore mercilessly destroyed sacral and architectural objects. But thanks to the selfless work of museum workers such as M. Sikorskyi, M. Zham and others, it was possible to preserve many such monuments. With the restoration of the Ukrainian state in 1991, a religious renaissance began, and both central and local authorities, to the extent of their strength and capabilities, contributed to the preservation and development of sacred and architectural objects. With the beginning of the undeclared Russian-Ukrainian hybrid war, and especially after February 24, 2022, when the full-scale invasion of Russian troops into Ukraine began, the situation changes radically. The criminal Putin regime tried to take Kyiv in a short time (72-96 hours) and capture all of Ukraine (2-4 weeks). However, when Putin's so-called "special military operation" to demilitarize and denazify Ukraine failed, the Russian imperialist-fascists (Rashists) began to carry out a genocidal policy towards the citizens of Ukraine.

The topicality of the stated topic lies in the understanding of the crisis situation, when during military operations Ukrainian

historical and cultural and artistic monuments in general, and sacral and architectural objects in particular, are under threat of damage or destruction due to the criminal actions of the Russian occupiers, who consistently and purposefully strive to eliminate the Ukrainian state, destroy the civil nation, destroy the Ukrainian ethnocultural space, assimilate Ukrainians and establish their imperial power and revanchist "Russian world" on the territory of modern Ukraine. The scientific novelty of the work lies in the fact that a comprehensive study of the sacred objects of the museum was conducted, and their cognitive and tourist potential was determined.

Analysis of recent sources, research and publications. Analyzing the scientific research in which the study of this problem was initiated, we can state that the scientists of the National Historical and Ethnographic Reserve "Pereiaslav" (hereinafter NHER "Pereiaslav") were among the first to contribute to the understanding of the history of the origin, preservation and development of the collection of sacred monuments of the Pereiaslav open-air museum. Thus, N. Tkachenko expertly researched the iconic monuments of wooden architecture of the Museum of Folk Architecture and Life of the Middle Dnipro region of the Pereiaslav National Agricultural Research Service (hereinafter the MFALMD NHER "Pereiaslav") and convincingly substantiated their value and the need for further study and preservation with the involvement of the latest modern technologies [34, pp. 101-104].

The researcher also analyzes how the sacred architecture of Right-Bank Ukraine was reflected in the exposition of the MFALMD NHER "Pereiaslav" [35, pp. 38-41].

An important issue is the history of the formation of the collection of sacred monuments of the MFALMD NHER "Pereiaslav". Pereiaslav researchers actively studied this problem. Thus, O. Zham together with N. Tkachenko, using archival documents, memories of eyewitnesses and the work of colleagues, analyzed the peculiarities and regularities of the museification of sacred and architectural objects that became the decoration of the Pereiaslav open-air museum [19, pp. 87-92].

Among the many sacred monuments of the MFALMD NHER "Pereiaslav", the Church of St. George the Victorious from the village of Andrushy, Pereiaslav district, Kyiv region, stands out for its perfection, beauty, and history. The importance of this monument, in addition to its great cultural and artistic significance, also lies in the fact that Taras Shevchenko admired its beauty, after all, he depicted the church in his painting. The history of museification of this extremely important sacred monument is reflected in the works of L. Shkira, T. Grudevych [37, pp.86-90], O. Zham [18, pp. 10-26] and other researchers.

It is worth noting the work of S. Avramenko, in particular, she researched the museification of the Church of the Intercession from the village of Sukhyi Yar, Stavyshe district, Kyiv region [2, pp. 51-54] and the history of the discovery, transportation and preservation of a forged church gate from the village of Karabchyiv, Ruzhyn district, Zhytomyr region [1, pp. 112].

Since for the totalitarian regime, sacral and architectural monuments were objects of hostile ideology, they tried to destroy or

desacralize them, repurpose them as granaries, fertilizer storages, clubs, reading rooms, libraries, etc. In turn, M. Sikorskyi, M. Zham and their associates tried to save and preserve sacred architecture for contemporaries and descendants. These and other aspects are investigated and understood by I. Bykov [7], S. Vovkodav [11], L. Nabok [25], Ye. Yegorov [16] and other scientists.

However, the problem deserves a more in-depth and comprehensive coverage. There is still no research of a general nature, which would cover issues related to the evaluation of the tourist potential of the sacred heritage of the museum.

The source base of the study is a complete complex of local (regional) museum documentation (certificates for the preservation of sacred and architectural objects [4-5], books of orders of the Pereiaslav-Khmelnyskyi State Historical and Cultural Reserve [20-22], standardized passports for sights of sacred architecture and other museum objects [27-30]), as well as national (State Register of National Cultural Heritage) [13], State Register of Monuments of Local Importance [14]), etc. All these documents make it possible to comprehensively and systematically characterize the research problem stated by us.

Formulation of the goals of the article (statement of the task). The purpose of the study is to understand the preservation, development and further perspectives of the functioning of the sacred and architectural objects of the Pereiaslav open-air museum in the conditions of the full-scale Russian-Ukrainian war and the post-war reconstruction of the Ukrainian state. The task of the research: to characterize the modern historiography of the study of the problem and specify the peculiarities of the source base;

to analyze the history of the search and preservation of sacred monuments and the formation of a complete sacred-architectural museum complex in the Pereiaslav open-air museum; to trace how it is possible to minimize the destruction and destruction in the conditions of a full-scale Russian-Ukrainian war of cultural and artistic monuments in general and objects of sacred architecture in Pereiaslav in particular; to justify the importance of using the sacral-architectural museum complex of the Pereiaslav open-air museum as a tourist and recreational facility in the post-war period; to summarize the research.

Presenting the main material. Ukraine is a country with a significant number of historical and architectural sites, among which sacred monuments (religious buildings of historical and religious significance) occupy a particularly prominent place. They are of cognitive interest, have social and educational value, and can be used to promote religious tourism.

One of the richest treasures in the history of folk architecture, culture and life in Ukraine is the Museum of Folk Architecture and Life of the Middle Dnieper in Pereiaslav, Kyiv region – the first Ukrainian open-air museum, founded in 1964. Its pride is a collection of sacred monuments of the 17th–19th centuries, connected with the Christian Orthodox religion: 6 churches, a bell tower, a church gatehouse, a church cemetery, and a priest's house.

Domestic researchers, mainly scientists of the National Historical and Ethnographic Reserve «Pereiaslav», have repeatedly turned to the study of the museum's collection of sacred monuments [1; 2; 11; 16–19; 23; 25; 34–37]. As a rule, they studied the history of museification of individual sacred monuments and their complexes. However,

the problem deserves a more in-depth and comprehensive coverage. There is still no research of a general nature, which would cover issues related to the evaluation of the tourist potential of the sacred heritage of the museum.

To determine the tourist potential of the sacral and architectural objects of the museum, it is necessary to study each of them separately.

The collection of sacred buildings of the museum was formed during 1967–1986, during the Soviet era. They were transported from places where they were threatened with destruction by the national policy of opposition to religion, because of the indifference and unwillingness of local authorities to care for them.

The first sacred monuments of the museum were the Church of the Intercession of the Blessed Virgin of the seventeenth century from the village of Ostriiky, Bila Tserkva district, Kyiv region and the bell tower from the village of Busheve, Rokytno district, Kyiv region.



Fig. 1. Church of the Intercession of the Blessed Virgin (right) from the village of Ostriiky, Bila Tserkva district, Kyiv region and the bell tower from the village of Busheve, Rokytno district, Kyiv region and the Church in the Museum of Folk Architecture and Life of the Middle Dnieper

The Church of the Intercession of the Blessed Virgin of the Cossack era, built in 1606, was in good condition. In the 1920s, during the formation of Soviet power, it was closed and turned into a granary. In 1966, the founders of the Pereiaslav open-air museum became aware of the church. They were delighted at the find and began negotiations with the village leadership to transport the church to the museum. This process proved to be long and difficult. First, it was the first attempt in Ukraine to dismantle, transport, and restore the monument of sacred architecture in the open-air museum, and the museum staff has not yet had the necessary experience. Second, the coming to power of Leonid Brezhnev, who became the First Secretary of the CPSU Central Committee in 1964, put an end to the «Khrushchev thaw» (an informal name for the period of Soviet history that began after Stalin's death, characterised by liberalisation and relative democratization), humanization of political, social, cultural, and religious life). It was risky to transport the church during the restoration of the totalitarian regime. This could lead to the persecution of the founders of the first ethnographic open-air museum by communist leaders and even jeopardize the implementation of the entire museum project. Nevertheless, the director of the museum, Mykhailo Sikorskyi, sent a request to the chairman of the Kyiv regional executive committee, V. Denko, to facilitate the transfer of the church building to the newly created ethnographic museum. He forwarded the letter to the head of the collective farm of Ostriiky with a request to satisfy the request of museum activists. The village authorities have promised that after the grain is removed from the church, museum workers will be able to start dismantling and transporting the monument. Without

wasting time, the museum staff carried out the necessary inspection of the building. On May 18, 1967, a commission consisting of the museum's director, M. Sikorskyi, the head of the ethnography department, M. Zham, and the restorer, P. Shcherbyna, drew up the act of inspection of the church.

Despite the agreement, in July 1967, the church began to be demolished. Mykhailo Zham, the first head of the Pereiaslav open-air museum, recalled that on the evening of July 15, 1967, the embarrassed Mykhailo Sikorskyi came to his house with a telegram from the villagers of Ostriiky. They reported that a military tractor had arrived in the village to demolish the church and requested to take measures to save it as soon as possible. In response, an urgent telegram was sent, demanding to end to the destruction of the monument. The well-known in Ukraine ethnographer, artist, art critic Ivan Honchar also joined in saving the church. He sent letters to various governing bodies, asking them to save the temple. The weak technical base of the museum, insignificant labour resources did not allow to move the building alone. A team of local young men aged 17–19 was formed. They were promised food, housing (the military commissariat office provided two field tents), and a small payment. The transport was a museum GAZ-51 and a truck, which was requested in the local motorcade. Both cars were old and in poor technical condition [17, p. 9]. Thanks to the quick response, the organisation of the museum staff, and the justified adventurism, the monument was dismantled and transported to the museum in a short time and restored over the next year.

The traditional interior of the Orthodox church was recreated in the church, an iconostasis from the village of Voloshynivka, Baryshivka district, Kyiv region, icons

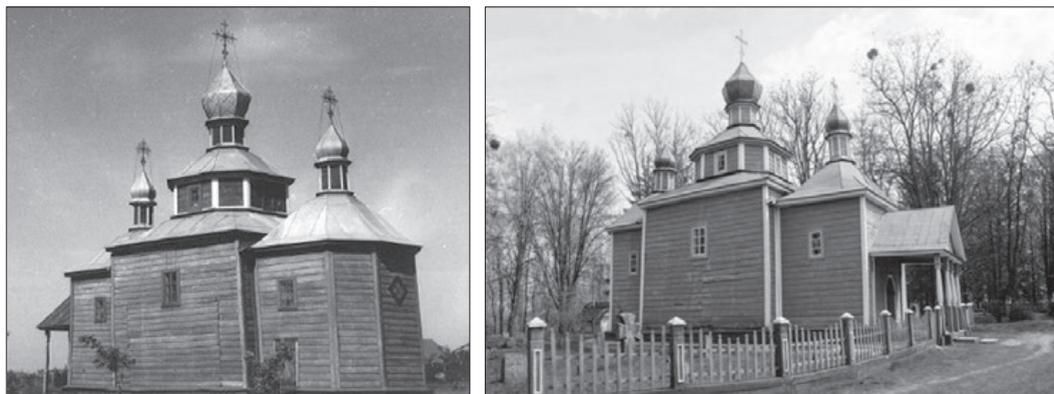


Fig. 2. Church of the Intercession of the Blessed Virgin from the village of Ostriiky, Bila Tserkva district, Kyiv region, in the Museum of Folk Architecture and Life of the Middle Dnieper Region

painted by professional icon painters and folk artists so-called “Bohomazy”.

The church is one of the oldest, most widespread monuments in Ukraine of the Cossack era. It was built at the expense of the Cossack community from hewn oak plates mounted on several boulders dug into the ground. The church in its plan is the ark, three-part, with three tops in a row, with a dominant central part. The middle part (“nava”) is close to a square in the plan (7x7.1 m), the log cabin “babinets” is rectangular (3.78x5.60 m), the faceted altar is built on five sides of the octagon.

The walls are logs, made of hewn oak plates, placed in a “buzzard” without



Fig. 3. Iconostasis in the Church of the Intercession of the Blessed Virgin

excess, lined horizontally with thin planks called shalevka, and painted with oil paint in grey. The church is illuminated by six rectangular windows in the upper part of the walls, a diamond-shaped window in the altar. Additional lighting is provided by a semi-illuminated octagon on the central dome. Entrance doors are hexagonal, ornamented, and have an inscription on the shutters. The floor is wooden, on oak logs. In front of the entrance, there is a porch with figured columns. Painted with grey oil paint. Covered with galvanised iron. The tops are topped with wrought-iron crosses of the 17th century [29]. One of them (original) was made in the village of Ostriiky by local blacksmiths; the reconstruction of the other two was carried out by blacksmiths from Pidvarky (a suburb of Pereiaslav) during the installation of the church [1, p. 42]. The church is an architectural monument of local significance (protected № 5927-Ko).

On major church holidays, liturgies and ceremonial actions are held in the Church of the Intercession of the Blessed Virgin Mary. They are always attended by a large number of believers, city residents, and museum visitors.



Fig. 4. Paintings in the Church of the Intercession of the Blessed Virgin

The next sacral-architectural object of the Pereiaslav open-air museum was the bell tower from the village of Busheve (until 1946 called Prusy) Rokytno district of Kyiv region. This majestic three-storey building with a gallery around the lower tier was built in 1760. It was originally located next to the Trinity Church in 1750. The bell tower is mounted on massive, hewn oak logs laid directly on the ground. The walls are made of hewn oak planks, tightly fitted, locked in excess, externally lined with vertical planks. The cladding of the lower floor was severely damaged during World War II because of a direct hit by a projectile. During the war, the bell tower housed an observation post for Soviet troops. The floor on the ground floor is made of oak logs. The floor between the tiers is boarded on pine beams. On the third tier, there are four windows (one on each side) with shutters that opened when the bells rang to make a better sound. There are outside ladder steps from the first to the third tier. On the third tier of the bell tower, there are fastenings for bells. The bells themselves were missing when the monument was discovered by the museum staff. The roof is covered with tin. There is a wrought iron cross on it. The height of the bell tower is

8 meters, the bottom is 5.40x5.45 meters [29].

In November 1968, a group of restorers (P. Shcherbyna, V. Iliencko, G. Kulichevskiy, G. Shevchenko) under the leadership of M. Zham dismantled the bell tower and the museum car (driver I. Teslia) transported the bell tower to the museum in six days (order 31 of 20.11.1968) [21]. During 1969, the bell tower was erected next to the church from the village of Ostriuky.



Fig. 5. Bell tower from the village Busheve, Rokytno district, Kyiv region and the Church of the Intercession of the Blessed Virgin in the Museum of Folk Architecture and Life of the Middle Dnieper

During the installation, no structural changes were made, only the cladding of the lower tier, damaged by the rupture of the projectile, was replaced. Brass bells weighing

more than 400 kg were also installed. Later, on August 18, 1980, a commission consisting of the director of the museum, M. Sikorskyi, the head of the ethnography department, M. Zham, and the main restorer, P. Shcherbyna, made a detailed description of this monument [3]. By the order of the Ministry of Culture of Ukraine dated March 27, 2013 № 228 the monument was taken into state registration and its category was determined as a «monument of architecture and urban planning of local significance» (protection number 5900-Kv).

The following year, 1970, a church gatehouse of 19th century from the village of Rudiakiv, Boryspil district, Kyiv region, was established next to the church and the bell tower.

At first, it was planned to move the church gatehouse from the village of Tashan of the Pereiaslav-Khmelnytskyi district. For this purpose, M. Sikorskyi sent on August 24, 1964, a letter to the head of the collective farm «Druzhba» in Tashan, P. Shulga, with a request to transfer the church gatehouse, which is located in the village of Tashan, to the museum. But it was not possible to agree. In February 1968, a similar appeal was sent by the director of the museum to

the head of the collective farm Frunze of Bil-iakiv village council of Semeniv district. In March, a response was received stating that in the summer of 1967, the former priest's buildings had been dismantled and used for economic purposes and for fuel. Soon, an employee of the museum, P. Shcherbyna, who was a native of the village of Rudiakiv, Boryspil district, Kyiv region, advised moving the house from his village, which, according to old-timers, was used as a church gatehouse. [19, p. 87–92].

On March 10, 1970, a commission consisting of the museum's director, M. Sikorskyi, the head of the ethnography department, M. Zham, and the main restorer, P. Shcherbyna, inspected the building and decided to move it to the museum [4]. This is a two-chamber building «dwelling room + hall». The walls are hewn planks laid «in shula», smeared and whitewashed inside and out. Outside down around the walls a low wide adobe ledge is woven. The house has three windows: two on the front and one on the side wall. Wide windows are evidence of the archaic nature of the building. The ceiling is supported by a longitudinal beam. The ceiling is boarded. The four-slope hip roof is covered with straw (now reeds).



Fig. 6. Church gatehouse from the village of Rudiakiv, Boryspil district, Kyiv region in the Museum of Folk Architecture and Life of the Middle Dnieper region

The roof overhang is reinforced with logs. Board chimney is installed in the hall. There are two doors in the halls, there is no ceiling. The floor is made of clay. Dimensions: 7.50x5.10 m, height: 2.60 m. The interior attracts attention with carved shrines, which contain a large number of icons, and a longitudinal beam carved with three crosses and the letters INRI — Jesus of Nazareth, King of the Jews. By the order of the Ministry of Culture of Ukraine dated March 27, 2013, № 228 the monument was taken into state registration, and its category was determined as a «monument of architecture and urban planning of local significance» (protection number 5887-Ko) [29].

In 1970, the church gatehouse became the main object of the documentary film «The House of Our Family», created by the Kyiv Film Studio of Popular Science Films (directed by L. Udovenko). The film contains unique footage of the process of its transportation and its subsequent installation on the territory of the churchyard [16, p. 115]. The life of the church guard of the 19th century is presented in the church gatehouse. Unique paintings on shutters with sacred elements attract attention.

To complete the image, a cemetery was recreated in the spacious churchyard, where 67 tombstones from the cemeteries of Cossack villages of Pereiaslav region are presented, including stone and wooden crosses from the 17th–19th centuries, which are traditional for cemeteries of Cossack villages in the Dnieper region. These tombstones were moved to the museum from the flood zone of the Kaniv Reservoir and a number of settlements in the Pereiaslav region. Traditional viburnum and periwinkle are planted in the cemetery.

The general image of the churchyard was complemented by the gate of blacksmithing



Fig. 7. Cemetery in the yard of the Cossack Church of the Intercession of the Blessed Virgin in the Museum of Folk Architecture and Life of the Middle Dnieper

from the middle of 19th century from the village of Karabchyiv, Ruzhyn district, Zhytomyr region.

It was discovered during the expedition in 1984. In the authentic environment, the gate was a part of the churchyard of the Church of St. John the Theologian, built in 1832. The churchyard was surrounded by a wall in the early twentieth century, and a church gate was installed at the central entrance. According to old-timers, it was made by the local blacksmith Vasyl Kulykivskyyi. Immediately, the directorate sent a petition to the Karabchyiev village council, and an expedition consisting of O. Melnyk, V. Sliusar, and driver M. Prykhodko was sent there. The gate consists of a double gate (height – 3.15 m, width – 2.85 m) and two wicket gates [1, p. 42].



Fig. 8. Church gate from the village of Karabchiiv of Ruzhyn district of Zhytomyr region in the Museum of Folk Architecture and Life of the Middle Dnieper region

The most popular and majestic of all the churches of the Pereiaslav open-air museum is the wooden church of St. George the Victorious, moved in 1968–1970 from the village of Andrushi near Pereiaslav.

The church was built according to various sources in 1767, 1768, or 1769 at the expense of the village community of Andrushi of the Pereiaslav Regiment. The main throne was consecrated in honour of St. George the Victorious, the second in honour of the Nativity of the Virgin. The church was located on the western outskirts of the village, on a high hill near the Dnieper, on the territory of the bishop's estate. In August 1845, Taras Shevchenko visited the house of the bishop's dacha and depicted the church in his drawing «Andrushi». In 1855, he mentioned it in the novel «The Twins». In 1858, the side arms, sleeve extensions, and the bell tower were added to the church.



Fig. 9. Church of St. George the Victorious in the drawing "Andrushi" by T. Shevchenko

In the early 1930s, the Soviet authorities closed the church and built a granary, then a village club. But, despite the persecution, the church community acted in secret; the priest conducted services in the house of the former palamar. These liturgies stopped in 1937, when Father Mykola Ponomarenko was shot. After World War II, in 1947, the temple was reopened, and worship services were resumed. In the 1960s, a new threat loomed over the church—it was to be

flooded by the Dnieper River as a result of the construction of the Kaniv Reservoir.

The intentions to museify of the church from Andrushi have been nurtured by museum workers since the 1960s [31, p. 15–18]. We learn about this from V. Pepa's newspaper article "On Guard of History" for August 7, 1965: "Having toured several regions of Ukraine in search of the necessary exhibits, the museum's researchers visited a unique church in the village of Andrushi, which was once admired by Taras Shevchenko" [1]. On September 1, 1965, the well-known Ukrainian politician V. Chornovil [36, p. 5] wrote about the desire of museum workers to transfer the church to the museum, and on September 23, 1965, O. Gusev, a correspondent for *Rabochaya Gazeta* [12, p. 4].

The plan was realised only five years later. First, on June 10, 1968, the church was inspected by a commission consisting of the director of the museum, M. Sikorskyi, the head of the ethnography department, M. Zham, and the restorer, P. Shcherbina. According to the results of the survey, a decision was made on the expediency of its museification. At the same time, there were doubts about whether the museum staff would be able to master such a large-scale and technically complex project. Dismantling, transportation, restoration, and restoration of a building of complex construction and large size (height 27.5 m) required a lot of physical strength and material resources. M. Zham, who supervised the works, recalled how they began to dismantle the building with fear. For more than a year, seven restorers worked on the church. During 1969–1970, the church was moved and reconstructed. In October 1970, it was opened for visiting [18, p. 10–26].

The church is one-storey, cross-shaped in plan, with a bell tower attached from



Fig. 10. Church of St. George the Victorious in the village of Andrushy of Pereiaslav-Khmelnytskyi district of Kyiv region and its parishioners

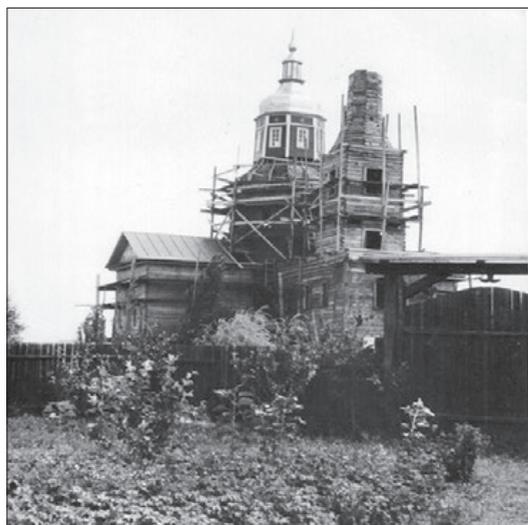


Fig. 11. Restoration of the Church of St. George the Victorious in the Museum of Folk Architecture and Life of the Middle Dnieper

the west. The walls are made of hewn oak logs, the outside is horizontally lined with shalevka. The church is set on massive oak foundations. The plinth is made of bricks and stone blocks. The floor is wooden, on oak logs. Entrance to the church is through three doors with porches. Massive rectangular doors reach the height of the first tier of windows. The gabled roofs of the porches with gables are supported by two octagonal columns. The expressiveness and uniqueness of the church are enhanced by the original and authentic decoration – stylized crosses-rosettes of yellow colour, resembling stars [28].



Fig. 12. Authentic decoration in the church of St. George the Victorious

Unfortunately, the authentic iconostasis has not been preserved in the church. According to one version, it was taken to Germany by the Nazis during World War II, according to another, it was taken to the Hermitage (Leningrad, now St. Petersburg, Russia). The museum selected a similar wooden 5-tiered iconostasis from the 19th century from the village of Yareshky, Baryshivka district, Kyiv region. On November 13–15, 1975, a group of restorers transported it to the museum (order № 52 of November 2, 1975) [20].

The Church from Andrushy immediately took a special place in the open-air museum. The presence of a monument of



Fig. 13. Iconostasis from the village of Yareshky, Baryshivka district, Kyiv region in the church of St. George the Victorious

this level in the museum creates a special architectural landscape of the Ukrainian village of the Middle Dnieper region. It reminds not only of the skill of folk architects, but also of Taras Shevchenko's stay in Pereiaslav area. According to the famous architect I. Bykov, of the 25 wooden churches that have survived to this day on the Left Bank of Ukraine, only the church from the village of Andrushy represents the Dnieper school of Ukrainian folk architecture of the 18th century. The rest of the surviving left-bank wooden temples date back to later times [7, p. 38–61].

In 1973, the collection of sacred monuments of the museum was supplemented by St. Paraskeva Church from the village of Viunishche, Pereiaslav-Khmelnytskyi district. In the early 1960s, when the construction of the Kaniv water power station was planned, in order to preserve the church, the village community, led by a native named V. Stoliarenko, asked M. Sikorskyi to move the church to the museum. On October 12, 1973, a commission consisting



Fig. 13-a. Church of St. Paraskeva in the village of Viunishche, Pereiaslav-Khmelnytskyi district, Kyiv region

of the museum's director, M. Sikorskyi, researcher, M. Zham, and the main restorer, P. Shcherbyna, drew up an inspection report for the church [5].

Scholars have found that the church was built in 1891 according to a typical synodal design. According to the planning and spatial structure, the church belongs to the type of cruciform temples with a dome on an octagon, part supporting the dome is over the crossing. The walls of the log structure, lined with shalevka. On the west side, above the babynets, there is a bell tower with a

rapid end. The tops of the central dome and the bell tower are crowned with crosses of the blacksmith's work of different shapes. At the end of the 19th century, the church was painted with oil paint. The roof is green, the outer walls are grey, and the inner walls are white. The entire interior of the temple was painted with images of saints. The church had a four-row iconostasis, at the corners of which stood wooden carved figures of Paraskeva and Barbara. In 1960, the church in Viunishche was closed and turned into a granary. The iconostasis was dismantled. As such, it existed until it was transported to the museum [27]. A church was erected on a natural hill in the central part of the museum. Prior to transportation, it was also in the village centre, surrounded by beautiful nature. Mighty oaks and sprawling willows grew in her spacious yard. During the reconstruction of the building, all its architectural features were preserved.

In 1983, the church of three saints from the village of Pyschyky of Skvyra district of Kyiv region was transported to the museum.



Fig. 14. Church of St. Paraskeva in the Museum of Folk Architecture and Life of the Middle Dnieper

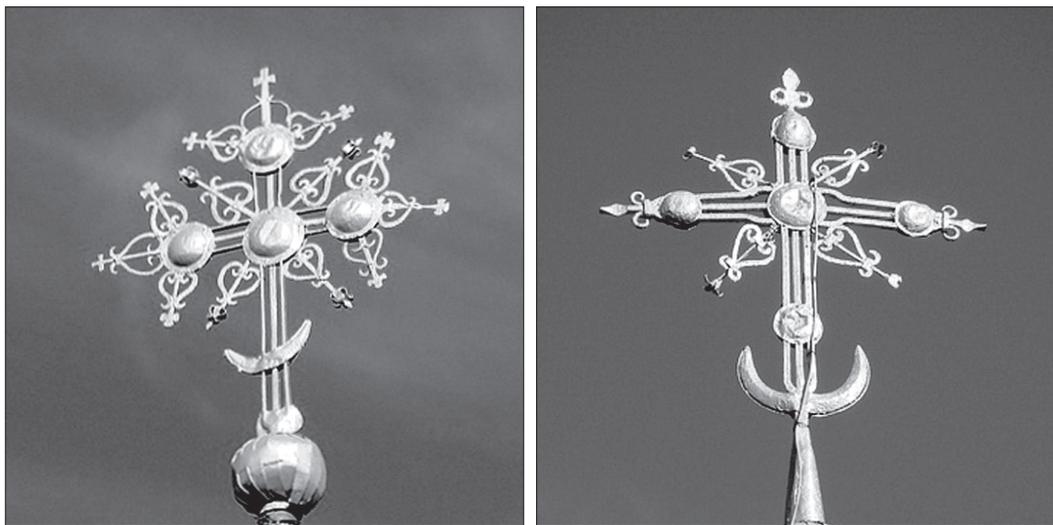


Fig. 15. Blacksmith's crosses on the central dome (left) and bell tower (right) of the Church of St. Paraskeva

The church was built in 1651 near the village of Pysychyky in the Naida tract. It was used by believers (probably Greek Catholics) as a cult building. In 1745, it was moved to the village and consecrated in a new place. In the 19th century, it was rebuilt: the temple was supplemented by side aisles and a pseudo-Russian bell tower. In 1930, the church was closed [26]. At the time of its move to the museum in 1983, it was in critical condition because no one had taken care of it. And this is despite the fact that since the 1950s it was under state protection. And in 1963, it was recognised as a monument of national importance by the Resolution of the Council of Ministers of the USSR "On regulation of the registration and protection of architectural monuments in the Ukrainian SSR," № 970 dated August 24, 1963. In the USSR, church buildings could not count on respect from the state. Given the state of emergency and the impossibility of preserving the church in an authentic environment in 1981, restoration team of the museum transported it to the Pereiaslav open-air

museum. During the transportation of the monument to the museum, the additions were dismantled and not restored to restore the church to its original appearance.

The church is wooden, three-part, three-storey, built on the basis of three log cabins made of hewn oak logs tightly fitted. The log cabins of all three sections are rectangular and have the same height. Installed on a brick foundation with a protruding



Fig. 16. Church of the Three Saints (with outbuildings) in the village of Pysychyky of Skvyra district of Kyiv region



Fig. 17. Church of the Three Saints from the village of Pyschyky of Skvyra district of Kyiv region in the Museum of Folk Architecture and Life of the Middle Dnieper region

plinth. Outside the church is lined with horizontal shalevka, the protruding corners are lined with vertical boards along the entire height. The gables at the top and bottom of the porch are decorated with decorative overhead carvings. In 1995, an exposition of the Museum of the Ukrainian Towel was created in the church.



Fig. 18. Church of the Intercession of the Blessed Virgin in the village of Sukhyi Yar, Stavyshe district, Kyiv region

In 1984–1986, the Church of the Intercession of the Blessed Virgin Mary was moved to the museum from the village of Sukhyi Yar, Stavyshe district, Kyiv region.

The official date of construction of the church is considered to be 1774 (the previous one was consecrated in 1748, when the village was called Sukhyi Hutir) [32]. The temple was functional until the 1920s. During the Soviet era, it stood empty for several decades, and then was used as a warehouse for mineral fertilisers. Until the middle of the 20th century, the church lost its cultic significance and suffered significant destruction [2, p. 51–54]. Resolution of the Council of Ministers of the Ukrainian Soviet Socialist Republic (hereinafter the USSR) “On supplementing the list of monuments of urban planning and architecture of the USSR, which are under state protection,” dated September 26, 1979, № 442 Intercession The church in the village of Sukhyi Yar, Stavyshe district, Kyiv region, was recognised as an architectural monument of national importance (protection number 946). Initially, it was planned to restore the temple church in an authentic environment. For this, in 1981, the Ukrainian Special Research and Restoration Design Institute “Ukrproektrestavratsiia” together with the Lviv Complex Architectural and Restoration Workshop, developed a project of restoration works. But it was not fulfilled. The Orthodox object of worship continued to crumble. When scientists from Pereiaslav discovered it, it had already tilted by 30% and could collapse at any time. Because of the state of emergency and the impossibility of preserving the sacred building in an authentic environment, the restoration team moved it to the museum in May 1984 (order № 28 of 10.05.1984) [22].



Fig. 19. Church of the Intercession of the Blessed Virgin from the village of Sukhyi Yar, Stavyshe district, Kyiv region, in the Museum of Folk Architecture and Life of the Middle Dnieper Region

The church in its plan is the ark, three-part, with three tops in a row. The log cabins of all sections have the same height. Each log house ends with a separate octagonal pear-shaped top with wrought-iron crosses of complex profile. The middle log house is wider and longer than the nave and the altar. The central frame and rectangular hall and altar are pentagonal. The log cabin is externally paneled with boards [30]. The exposition of the Museum of the History of the Ukrainian Orthodox Church was located in the church in November 1986.

In 1971–1972, the yard of the village parish priest was restored next to the church. The basis for its creation was a house from the village of Rudiakiv, Boryspil district, Kyiv region, which belonged to the priest Pavel Osmolovskyi. Built in the late nineteenth century, in the middle of the 1930s, it housed a rural medical centre, then a collective farm laboratory. On August 10, 1971, a commission consisting of the museum's director M. Sikorskyi, chief restorer P. Shcherbina, and researcher M. Zham inspected the building and agreed with the leadership of the Golovuriv village council

to transfer it to the museum. This is a four-part building (kitchen + hall + living room + baptismal room) of rectangular shape with a four-sloped roof, covered with tiles. Illuminated by 8 large windows. In front of the front door, there is a porch on columns with a roof. The walls are laid in a log house with an excess of carefully fitted pine planks. The walls are smeared, and whitewashed on the outside and inside. The house was heated by a stove with a four-armed cross on the chimney. The house has a kitchen (bakery), a living room, and a baptismal room.

One of the common trends in museum work in Ukraine in the Soviet era was the use of religious buildings for exhibitions of various themes. At that time, church buildings lost their original significance and, together with religion, were opposed to the society of that time. The Pereiaslav open-air museum is no exception, some of its expositions are displayed in churches. Three of the museum's five monuments, in particular, contain expositions: the Museum of Space (church from the village of Viunishche), the Museum of the Ukrainian Towel (church from the village of Pyshchyky), and the Museum of the History of the Ukrainian Orthodox Church (church from the village of Sukhyi Yar), the building of the former Church from the village of Mala Karatul, Pereiaslav-Khmelnyskyi district [11, p. 75]. The adaptation of the former church for the exposition of the Museum of Bread provokes mixed reviews from visitors and believers. It is well known that the best way to preserve historical and architectural monuments, and in particular sacred ones, is to restore them to their original functions. However, this is not always possible. The church we are considering was built in 1907 for church services. However, further socio-political changes in the state led to the fact



Fig. 20. The house of the priest Pavel Osmolovskiy from the village of Rudiakiv, Boryspil district, Kyiv region in the Museum of Folk Architecture and Life of the Middle Dnieper region

that the cult building ceased to meet practical needs and was turned into a granary, which accelerated the process of its destruction. At the time of its transportation to the museum in July 1982, it showed no signs of being a sacred building. Therefore, it was decided to use the dilapidated church building as a museum pavilion. But if necessary and with proper funding, it is possible to restore its original purpose in the future. If this and other temples that are on display in the museum now had not been moved to this museum or others from places of danger, where they were abandoned and empty, on the verge of destruction, only the remains of the walls would now rise.

Ukraine has been at war with Putin's autocracy for 10 years in a row. From the beginning, after the annexation of the Crimean peninsula by the Russian invaders in early 2014, the military confrontation took place exclusively in the east of Ukraine. However, later, on February 24, 2022, the entire territory of the Ukrainian state, without exception, became the object of attack by Russian aggressors. Nothing is sacred to them, they kill and maim Ukrainian citizens, regardless of age, gender, etc., they destroy cities, villages, enterprises, critical infrastructure objects, historical, religious, cultural, and

artistic monuments of the Ukrainian state. It is symbolic that in the year of the 300th anniversary of the birth of the philosopher, poet, teacher, and musician Hryhoriy Skovoroda, the Russian invaders destroyed the National Literary Memorial Museum of the brilliant Ukrainian thinker located in the village of Skorodynivka, Kharkiv region. It's a good thing that museum employees hid the most valuable exhibits shortly before the tragedy, at least that's how the public was informed.

Given that hostilities continue, and the enemy continues to maniacally "demilitarise" and "denazify" Ukraine and Ukrainians, it is necessary to continue comprehensive work on preserving the national cultural heritage and, if possible, evacuate the most valuable exhibits and rarities to friendly countries. It should be noted that the most valuable monuments in Kyiv (Princess Olga, Bohdan Khmelnytskyi and Mykhailo Hrushevskiy) were reliably protected from possible damage. It is clear that large architectural objects such as St. Sophia's Cathedral, St. Andrew's Church, Volodymyr's Cathedral, St. Cyril's Church, etc. cannot be built with sandbags. It is necessary to carry out 3-D fixation, if possible, of all historical and cultural monuments in Ukraine. Of course, this will require large finances, part

of which will probably be allocated by the Ukrainian state and part, perhaps, by our friends and allies. After all, modern gadgets and digital cameras make it possible to take a large number of digital photos of any monuments, both outside and inside these objects, and if they are damaged as a result of military actions, these photos will make it possible to restore their original appearance after the end of the war.

In general, the solution to this problem (protection of historical, cultural, and artistic heritage) requires the coordination of the actions of the authorities both in the centre and in the localities. Regarding the preservation of sacred and architectural objects of the Pereiaslav open-air museum in the conditions of a full-scale Russian-Ukrainian war, in addition to 3-D, photo, video, film, and television recording, there is a need to strengthen fire safety measures. Since all sights are made of wood, in the event of a probable fire due to the impact of missiles, bombs, shells, etc., they can be badly damaged. In order to minimise such a terrible scenario, it is necessary to significantly expand the means of fire extinguishing, check and update the system of fire hydrants, have your own fire engine and autonomous water supply (water wells), and the reservoirs on the territory of the open-air museum should be filled with water in order to provide firemen with water if necessary for extinguishing fires. Also, on the territory of the open-air museum, or at least close to it, a reliable shelter should be built, or even better, a full-fledged bomb shelter, in order to save the lives of both the open-air museum staff and ordinary tourists. The presence of a reliable bomb shelter will make it possible to conduct tours even during the Russian-Ukrainian war, and already in the post-war period, it will be possible to place an exposition

dedicated to this full-scale Russian aggression. All these proposed measures, in our opinion, will contribute to the minimization of the destruction in the brutal conditions of the military conflict of religious, historical, cultural and artistic monuments in Ukraine and sacral and architectural objects of the Pereiaslav open-air museum. In the end, this will also be one of the important contributions to the victory over the Russian revanchists and aggressors.

Every war eventually ends, and the citizens of Ukraine are convinced that it will end with the victory of the Ukrainian state and the Ukrainian political nation and the destruction of Russian statehood. No one knows when it will happen, but it is necessary to prepare for it now. It is axiomatic that after the end of the Russian-Ukrainian war, due to the large number of victims (dead, wounded, physically and mentally maimed), religious sentiments will increase in society. The path to God calms the soul, heals the psyche, and helps to get rid of post-traumatic syndromes acquired by citizens during military operations. We hope that after the war, the Orthodox Church of Ukraine (hereinafter the OCU) together with other Christian denominations will begin hard and responsible work on healing spiritual wounds and consolidating the Ukrainian nation in the name of the post-war reconstruction of the Ukrainian state (economy, finance, culture, education, sciences, etc.). Ukrainians have special hopes for Ukraine's accession to the EU and NATO. Culture in general and cultural and artistic factors are important elements of the consolidation of Ukrainians and the formation of the Ukrainian political nation. A common ethno-cultural space will help Ukrainians to preserve and successfully develop the Ukrainian language, culture, faith, traditions and finally

destroy the neo-imperial, revanchist «Russian world» that the Russian occupiers sought to impose on us. The final expulsion of Moscow priests outside Ukraine will help the leading Christian denominations, and especially the OCU, leave interpersonal disputes in the past and contribute to the realisation of the Euro-Atlantic intentions of Ukrainians.

Sacred monuments that have continued their lives on the territory of the Pereiaslav open-air museum, included in the register of architectural monuments of state importance, have significant architectural, artistic, and tourist value [13; 14; 33]. Thanks to them, the museum occupies one of the leading places in the historical and cultural activities of the country and is one of the most visited in Ukraine. The significant sacral potential of this museum allows to develop religious tourism, which has become very popular recently. In modern Ukraine, much attention is paid to the formation and promotion of a positive image of Ukraine as an attractive country for tourism. This is reflected in the Strategy for the Development of Tourism and Resorts, approved in 2017 by the Cabinet of Ministers of Ukraine until 2026 [24, p. 35]. Many Ukrainian scholars dedicate their work to the use of sacred places as objects of religious tourism [6; 8, p. 90–95; 9, p. 37–44; 10, p. 193–208; 15, p. 167–169; 38].

The 1990s – the beginning of the 21st century became a period of great transformations in Ukraine. Changes have taken place in important components of human life: in the economy, social sphere, education, and religion. Since the proclamation of independence, the religious life of society has intensified. This was due to the lifting of bans on religious life, the state providing real guarantees of religious freedom, and a

return to the original spiritual values. Democratic processes in society, the collapse of communist ideology contributed to the revival of religious life, expanding the role of the church in forming the spirituality of the people of Ukraine, the emergence of a large number of religious communities, restoration and resumption of functioning of ancient churches and new ones. Interest in specialized tourist routes with the involvement of new religious sites has gradually increased. One of these religious and tourist resources is sacred architecture, which bears the imprint of traditional culture, reflects the artistic and aesthetic positions and features of the spiritual culture of the ethnic population. The highest manifestation of the spiritual and aesthetic needs of Ukrainians is the church. It has always formed the worldview, culture, and aesthetic taste. From time immemorial, each community has tried to embody all that is beautiful in the church building.

Modern processes of globalisation affect the active development of tourism related to cultural heritage, monuments of traditional architecture, and intangible artefacts of certain ethnic groups. Therefore, the study of monuments of sacred architecture is important for moral and spiritual (religious) education and for the development of culture in general, knowledge of other cultures, religions, and ethnic groups, and the formation of interethnic and interreligious tolerance as a basis for avoiding socio-cultural contradictions in the future.

Pereiaslav area is unique region in the historical and cultural aspects of eastern Ukraine, which has a stable image as one of the most attractive and prestigious tourist areas of the state. This is a prerequisite for the successful development of almost all types of tourism, including religious

tourism. Examining the history of the wooden temples of the Pereiaslav open-air museum, it can be argued that they are of great historical and cultural significance, are an integral part of not only Ukrainian but also world culture. And the museum itself has enough resources for the development of pilgrimage, sacred tourism.

Thus, we came to the conclusion that each of the sacred monuments of the museum has its own historical and religious significance. All of them in the complex enable the growth of religious tourism. In our opinion, it is advisable to combine all the sacred objects of the museum into one big tourist route – «Sacred Architecture of the Pereiaslav Open-Air Museum» (length 3 km). To this end, it is necessary to attract foreign experience in organising tourist and sightseeing activities for the use of sacred objects. We see the prospects of future explorations in the need to include in the route the sacred monuments located in Pereiaslav outside the museum, which are a unique part of the historical and cultural heritage not only of the city but also of Ukraine.

Conclusions. Having analysed the preservation, development, and further prospects of the functioning of the sacred and architectural objects of the Pereiaslav open-air museum in the conditions of the full-scale Russian-Ukrainian war and the post-war reconstruction of the Ukrainian state, we came to the following conclusions. First, the Christian faith is one of the important elements of the formation and development of the Ukrainian ethno-cultural space. Second, during the totalitarian era, as a result of the state's struggle against religion, a huge number of Ukrainian sacred monuments were destroyed, ranging from St. Michael's Cathedral in Kyiv to ordinary village churches, but thanks to the ascetic activities

of museum workers, some of them were saved. Third, M. Sikorskyi and M. Zham, along with other like-minded people, not only saved sacred objects from total destruction, but also restored the original appearance of monuments, thereby preserving them for contemporaries and descendants. Fourth, what the totalitarian Soviet government could not destroy, the criminal Putin regime is now attempting to destroy, so there is an urgent need to conduct a 3-D recording of all historical, cultural, and artistic monuments in Ukraine, if possible, in order to successfully restore them in the event of potential damage to the original appearance of objects. Fifth, after the end of hostilities and the victory over the Russian occupiers, it will be necessary to effectively use the historical, cultural, and artistic monuments in Ukraine in general and the sacral and architectural objects of the Pereiaslav open-air museum for the healing of mental wounds and various post-traumatic syndromes and the consolidation of the Ukrainian political nation on the path of Ukraine's accession to the EU and NATO. Sixth, the active use of sacred monuments of the Pereiaslav open-air museum as an object of both ordinary and religious tourism will help to turn Pereiaslav into a powerful all-Ukrainian tourist hub, which it already is *de jure* and *de facto*. Also, over time, the Pereiaslav Skansen will get a chance to establish itself on the European and global tourist service markets, thereby significantly strengthening the positive image of Ukraine and its claims to regional leadership in Eastern Europe.

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