

UDC 930.1:069.424/53:908(477.41-21)



HLADUN Lesja,

Senior Research Fellow
The Museum of Jewish
Classics literature of Sholom Aleichem
National Historical and Ethnographic Reserve «Pereiaslav»
(Pereiaslav, Ukraine)

lesja-3@ukr.net

ORCID: <https://orcid.org/0000-0002-1831-8661>



DEMYANENKO Natalia,

research assistant of the National Historical and
Ethnographic Reserve «Pereyaslav»
(Pereyaslav, Ukraine)

natalka_dem@ukr.net

ORCID: <https://orcid.org/0000-0001-8557-7762>



DUNAINA Iryna,

Senior Research Fellow of The Museum of
Decorative and Applied Arts of Kyiv Region
National Historical and Ethnographic Reserve
«Pereiaslav» (Pereiaslav, Ukraine)

dunaynaira@ukr.net

ORCID: <https://orcid.org/0000-0002-0008-4449>

THEMATIC MUSEUMS IN THE COMPLEX OF THE MUSEUM OF FOLK ARCHITECTURE AND LIFE OF THE MIDDLE NADNIPRIANSHCHYNA OF THE NATIONAL HISTORICAL AND ETHNOGRAPHIC RESERVE «PEREYASLAV»: ASPECTS OF CREATION AND EXPOSITION CONTENT

The article, based on the analysis of the stock and accounting documentation of the National Historical and Ethnographic Reserve «Pereiaslav» (hereinafter – NHER «Pereiaslav», the Reserve), examines the history of creation and provides a general description of the collection of individual thematic museums located on the territory of the Museum of Folk Architecture and Life of the Middle Naddniprianshchyna, which are part of the Museum Fund of Ukraine.

The publication presents ways to complete thematic collections: The Museum of Decorative and Applied Arts of Kyiv Region, the Sholem Aleichem Museum of Classics of Jewish Literature, and the Museum of Beekeeping of the Middle Naddniprianshchyna, which are valuable sources for researching the history, culture, and life of representatives of different ethnic groups. After all, museum exhibitions are the main form of communication that allows you to go back in time, where the viewer can get acquainted with the preserved golden treasure of mankind, the pearl of Ukrainian culture, which hides the work and experience of hundreds of people.

The value of this publication is to update the knowledge about the museum collections of the NHER «Pereiaslav» and to introduce information about them into scientific discourses.

Keywords: Museum, museum collection, National Historical and Ethnographic Reserve «Pereiaslav», stock and accounting documentation, thematic collection.

**ТЕМАТИЧНІ МУЗЕЇ У КОМПЛЕКСІ МУЗЕЮ НАРОДНОЇ
АРХІТЕКТУРИ ТА ПОБУТУ СЕРЕДНЬОЇ НАДДНІПРЯНИЩИНИ
НАЦІОНАЛЬНОГО ІСТОРИКО-ЕТНОГРАФІЧНОГО ЗАПОВІДНИКА
«ПЕРЕЯСЛАВ»: АСПЕКТИ СТВОРЕННЯ ТА ЕКСПОЗИЦІЙНЕ
НАПОВНЕННЯ**

У статті на основі аналізу фондово-облікової документації Національного історико-етнографічного заповідника «Переяслав» (далі – НІЕЗ «Переяслав», Заповідник) розглядаються історія створення і подається загальна характеристика колекції окремих тематичних музеїв, розташованих на території Музею народної архітектури та побуту Середньої Наддніпрянищини, та які є частиною Музейного фонду України.

Репрезентовано шляхи комплектування тематичних збірок: Музею декоративно-ужиткового мистецтва Київщини, Музею класика єврейської літератури Шолом-Алейхема, Музею бджільництва Середньої Наддніпрянищини, які є цінними джерелами для дослідження історії, культури, побуту представників різних етносів. Адже музейні експозиції – це основна форма комунікації, що дає можливість повернутися в минуле, де глядач може

ознайомитись зі збереженим золотим скарбом людства, перлиною української культури, за якими прихована праця і досвід сотень людей.

Цінність такої публікації полягає в актуалізації знань про музейні колекції НІЕЗ «Переяслав» і введення інформації про них до наукових дискурсів.

Ключові слова: музей, музейна колекція, Національний історико-етнографічний заповідник «Переяслав», фондово-облікова документація, тематична збірка.

Problem statement. The museum is an ingenious invention and invaluable asset of humanity, without which it is impossible to imagine world culture. Today, an important place in this heritage is occupied by material, documentary sources about thousands and thousands of events, stories, people who embodied the leading ideas of the past and present, the collective genius of peoples, their glory and pride [10, p. 79].

The construction of the first museum of folk architecture and life in Ukraine was a significant contribution to the treasury of Ukrainian culture. This year, 2024, the Museum celebrates its 60th anniversary. Currently, 239 monuments are exhibited here, including 104 folk architecture of the seventeenth and nineteenth centuries, including 24 dwellings, 7 cultural buildings of the seventeenth and nineteenth centuries, 25 different institutions and workshops, 40 outbuildings, 16 windmills, and two water mills of the seventeenth and nineteenth centuries. The museum has four sections: the Ukrainian village of the Middle Naddniprianshchyna in the second half of the nineteenth century, crafts and trades of the Ukrainian post-reform village, a collection of windmills, and an archaeological department. In addition, there are 13 thematic museums on the territory of the Museum of Folk Architecture and Life of the Middle Dnipro Region. Each of these museums has its own history of creation, its own significant exposition with numerous exhibits. Today, they need new research based on generalized materials. Among the number of their collections and the variety of topics, the authors focused on three museum expositions that deserve special attention. The absence of comprehensive scientific research on this issue determines the relevance of this study.

Analysis of recent research and publications. Among the contemporary studies of the museum business in the Pereiaslav region, the works of M. Sikorsky, B. Wojciechowski, M. Makhinchuk, V. Tkachenko, L. Godlina, L. Nabok, H. Kozii, and others should be noted. Particularly noteworthy is the publication *Essays on the History of Museums of the National Historical and Ethnographic Reserve Pereiaslav*, which is currently considered a fundamental work of the Reserve's scholars.

L. Cherednichenko, O. Stepanova, and I. Dunayna studied thematic collections, namely the Museum of Decorative and Applied Arts of the Kyiv Region, N. Zakharchuk, I. Kucherenko, and L. Hladun, the Museum of Jewish Literature Classics of Sholem Aleichem, and the Museum of the History of Beekeeping of the Middle Dnipro Region, M. Gerasko and N. Demianenko. In their articles, the authors studied the history of the museum, the acquisition of thematic collections, characterized and cataloged the collection. The publications touched upon certain aspects of museum work, thanks to which a significant amount of the museum collection of the «Pereiaslav» was introduced into scientific circulation.

The aim and objectives of the study are to examine the stock and accounting documentation of the National Historical and Ethnographic Reserve «Pereiaslav» in order to investigate the history of museums, their popularization, and the general characteristics of the thematic museum collections presented in this study.

Summary of the main material. The Museum of Decorative and Applied Arts of the Kyiv Region is one of the first thematic museums to be established on the territory of the Museum of Folk Architecture and Life of the Middle Dnipro Region of the Pereiaslav National Historical and Ethnographic Reserve in 1977. The museum is housed in a nineteenth-century house moved from the village of Starovychi, Ivankiv district, Kyiv region, and belonged to a small-owner nobleman. The Pereiaslav NHER has a rather interesting collection of decorative and applied arts. Only a small part of it is housed in the five halls of the Museum. Today, the museum collection includes more than 800 items of traditional folk and professional

decorative art of Ukraine – from the eighteenth century to the present day. The collection includes objects made of wood, textiles, ceramics, glass, faience, and porcelain, which vary in material, form, decoration, and purpose. These are, first of all, the acquisitions of author's works from the Republican and the Directorate of Art Exhibitions of Ukraine.

The museum's rarities are carved wooden stacks from the late seventeenth century. Wooden products and author's wooden sculptures by folk and professional artists occupy an important place. The collection is represented by works by V. Zavhorodnyi, V. Znoba, Y. Ukader, Y. Shapoval, Y. Shevchenko, A. Shtepa, and others. The works of the Honored Artist of Ukraine, the creator of the ideal female «nude» Yulia Ukader (1923-2008) deserve special attention. In the 70s, the artist decided on her favorite material and chose a rare and difficult to process wood species – Siberian larch – for her elegant sculptures. It is from this material that two sculptures «Poplar» and «Perelesnyk» were created based on Lesya Ukrainka's drama-extravaganza «Forest Song». The works of contemporary carvers from Kyiv, Yevhen Shapoval and Yevhen Shevchenko, testify to the flourishing of this art form in our time [12].

The collection of ornamental and thematic carpets in the museum's exposition is represented by several author's works: «Roses of the Crimea» by the family of L. and S. Dzhus, «Nymph in the Rye» by V. Nikulina, «Freckle» by M. Starodub, and «Sunflowers» by H. Kholoptseva. Among the exhibits are unique samples of woven and embroidered products – towels, shirts, blouses – represented by the works of folk artists from the factories of artistic crafts of Bohuslav, Baryshivka, and Pereiaslav. Towels by folk artists H. Veres, Nechyporenko brothers, and unique works by H. Tsybulova are on display.

A significant share of the museum's exposition belongs to the ceramics collection. It includes works by masters of ceramic associations and factories in Vasylkiv, Kyiv, and Opishnia. There are about 400 pieces in the collection. The

museum presents products for everyday use and decorative and applied use, namely: painted dishes (pots, jugs, gourds, vases, barrels, kumantsi, bowls, plates), zoomorphic dishes (rams, lions, bulls, birds), decorative anthropomorphic sculpture on the themes of folk life (ladies, horsemen, plot compositions), children's toys (whistles). The works of the masters of the Vasylkiv majolica factory are also noteworthy: M. Denysenko, N. Isupova, V. Kovalenko, N. and V. Protoryev, and the products of Kyiv masters – O. Zhelezniak, A. Masekhina, Y. Padalka, N. Fedorova, and H. Sharay. The author's Opishne ceramics are represented by the works of I. Bilyk, V. Bilyk, M. Kytrysh, V. Nikitchenko, V. Omelianenko, H. Kyriachok, O. Seluchenko, and A. Bilyk-Poshyvailo [11].

The collection of porcelain and earthenware from the 70s and 80s of the twentieth century is made up of the author's works of the Kyiv Experimental Ceramic and Art Museum. The range of products includes vases, sculptural plastic, tea and coffee sets, sets for drinks, decorative plates decorated with overglaze painting techniques, often with gilding. There is also an entirely independent area of contemporary porcelain art – small-scale sculpture. The collection presents the works of such talented artists as H. Antonenko, O. Zhnykrup, K. Nikitaeva, V. Pavlenko, M. Tymchenko, K. Ustymenko, and V. Shcherbyna[11].

The collection of original works by the artists of the Kyiv Art Glass Factory is extremely interesting. These are animalistic sculptures, vases, glasses, and drink sets. The items are interesting for their artistic solution, rich plastic, shape, graceful silhouettes, and rich color. Works by artists A. Balabin, V. Zatynayko, I. Zarytskyi, and S. Golembovska are presented [11].

The museum is proud of its collection of works by leading masters of decorative painting P. Vlasenko, L. Myronova, M. Pryimachenko, and H. Sobachko-Shostak. Among the cohort of famous Ukrainian artists of the twentieth century, special attention is drawn to the works of the brilliant artist Hanna Sobachko-Shostak, the founder of a unique style of decorative painting [12]. The creative personality of

the artist from the village of Skoptsi (now Veselynivka in Kyiv region) grew up on the powerful soil of folk art and -brought her world fame in the 1920s. On the basis of a deep knowledge of folk ornamental culture, the artist marked a new direction in the development of folk art - easel folk art.

The works of a unique Ukrainian master of painting, People's Artist of Ukraine Kateryna Bilokur, «Bohdanivka Village» painted in the 1950s and «Happy Childhood» (first version) deserve special respect [12].

A separate room houses the permanent exhibition «Picturesque Ukraine» dedicated to the 110th anniversary of the birth of architect, artist, and kobzar Heorhiy Tkachenko. The museum's collection includes about 60 works by the artist, including paintings, sketches, and watercolors created throughout his life. Mostly these are landscapes, views, and architectural motifs that reflect the artist's love for his native land, its beauty and grandeur.

The Museum's collection of decorative and applied arts is an invaluable treasure of the Ukrainian nation. Contemplating these treasures of national culture, one can feel the living essence of the Ukrainian people. Various thematic exhibitions of the Museum systematically introduce admirers of folk decorative art to the works of contemporary artists and to the works kept in the Museum's collections.

In September 1978, the Museum of Folk Architecture and Life of the Middle Naddniprianshchyna of the Pereiaslav Research and Development Enterprise opened an exhibition of the first European Museum of the classic of Jewish literature, Sholem Aleichem (Solomon Nochumovich Rabinovich), a native of Pereiaslav, Poltava province. The opening of the museum was held on the occasion of the 120th anniversary of the birth of the talented writer, whose work has become a part of the treasury of world literature.

The museum is housed in a monument of nineteenth-century folk architecture, the house of miller Oleksii Antonovych Perekhoda, which was moved in – 1975-1976 from the village of Somkova Dolyna, Pereiaslav-Khmelnyskyi district, Kyiv region.

The museum's collection is devoted to Jewish history and culture and was composed of materials directly related to the life and work of Sholem Aleichem. For a long time, Jews living on the territory of modern Ukraine created an extremely rich material and spiritual culture. The museum's collection consists of unique objects of artistic and historical value, including household items, works of art, printed publications, photographs, and historical documents.

The idea of creating the Museum, like other museums of the Reserve, belongs to the Hero of Ukraine, founder of the museum business M. Sikorsky. In 1978, the magazine *Sovetish Heimland* 7 published a letter of appeal from the director of the Pereiaslav-Khmelnitskyi State Historical Museum asking for help in collecting materials for the creation of an exposition of the Sholem Aleichem Museum. Also in the M. Sikorsky archive is a letter of appeal to the Chernivtsi Regional Library to assist in collecting materials (printed publications) related to the life and work of Sholem Aleichem [4].

A significant replenishment of this museum collection dates back to the 70s of the -twentieth century and is associated with the creation of an initiative group that included the poet H. Beider, bibliographer M. Rosenhaus, artist I. Mastbaum, and others. The group selected books, paintings, drawings, documents, and photographs. A fellow countryman of Sholem Aleichem, the artist O. Kolesnichenko, with whom the editors established contacts, took a major part in the selection of exhibits for the Pereyaslav Museum. The Kyiv book lover A. Chubinsky made a significant contribution to the formation of the collection of the Sholem Aleichem Museum [7]. For many years, he collaborated with museum scholars, and as a result, a great number of exhibits appeared in the exposition, namely religious objects of Judaism that accompanied Jewish believers throughout their lives: a fragment of the Torah, a mezuzah, phylacteries, and talesta books.

The furniture and household items in the exhibition are of some historical interest. A sideboard, a chest of drawers, and a table are items that were purchased by

the Pereiaslav residents from N. Rabinowitz when they moved to Kyiv. Later, some of them were transferred to the museum to recreate the interior of a Jewish living room.

A resident of Pereyaslav, former architect of the Reserve, M. Lichtman, met Bel Kaufman, the granddaughter of Sholem Aleichem, during a trip to visit relatives in the United States. The American writer received the news of the creation of her grandfather's museum with great joy. Bel Kaufman donated six photocopies of the writer's family to the museum's exhibition [3, p. 250].

A significant part of the collection consists of books by Sholem Aleichem, most of which were donated to the museum from the private collections of L. Bystrytsky, B. Kupperman, M. Mohylevych, S. Hasler, and A. Chubynsky [13].

The Library Exchange and Reserve Fund of the Academy of Sciences of Ukraine donated to the museum a unique collection of newspapers and magazines published in the Russian Empire in the late nineteenth and early twentieth centuries: «Russkyevrey, Voskhod, Rassvet, and Jewish Life. They published news of the social and cultural life of the Jewish community, as well as works by famous writers and poets, including Sholem Aleichem» [1].

Among the exhibits on display in the Museum are lithographs and autolithographs by famous artists Z. Tolkachev, E. Kravtsov, and M. Gorshman based on works by Sholem Aleichem. The works have artistic value and reproduce realistic portraits of individual characters and their national character. They are complemented by pictures of Jewish town life and landscapes. The exhibits were transferred to the museum by the Exhibition Directorate of the Kyiv Artists' Union and donated by the authors' families.

A part of the collection of the Museum of the Classic of Jewish Literature Sholem Aleichem is made up of decorative and applied ceramics by the Polonsky Art Ceramics Plant in Khmelnytsky. At the request of the museum, the authors M. Kozak and Z. Oleksenko made a vase and a series of decorative plates. The decorative plates

can be divided into two groups according to their plot compositions: the first group includes plates with views of Pereiaslav in the late nineteenth and early twentieth centuries, and the second group includes plates depicting the world of characters from Sholem Aleichem's works [2].

Sholem Aleichem made a significant contribution to the development of Yiddish literature. In 1894, Sholem Aleichem published the first story of his widely known cycle *Tevye the Milkman* (1894-1916). For decades, performances based on this work were staged to sell-out crowds on leading theater stages as significant artistic events in theater life. Among the most famous performers of the role of Tevye on stage are prominent actors S. Michoels, M. Krushelnytsky, M. Ulyanov, E. Leonov, and B. Stupka. The museum's exposition includes posters, photographs, and programs of theater groups presenting performances based on Sholem Aleichem's works. The most interesting among them are materials donated by the Ivan Franko National Academic Drama Theater. These are photos and posters for the play *Tevye-Tevye* with autographs of the lead actor, the unsurpassed B. Stupka. Sholem Aleichem's granddaughter Bel Kaufman, during the play's tour in New York, recognized B. Stupka as «the best Tevye of all time».

In May 1982, the Museum of the History of Beekeeping of the Middle Naddniprianshchyna opened its doors to visitors on the territory of the skansen of the Pereiaslav National Historical and Ethnographic Reserve.

The museum was located in the northeastern part of the Museum of Folk Architecture and Life of the Middle Naddniprianshchyna in an acacia and linden park. The building was moved to create the museum's exposition and recreated in the courtyard on a hill to the right of the outbuildings. The building is large – 16x8 meters, which indicates the wealth of the owner and his large family. It was built by village craftsmen at the end of the nineteenth century next to a pine forest on the corner of Pisky in the village of Pomokli, Pereiaslav-Khmelnyskyi district, Kyiv region. It belonged to the collective farm beekeeper Fedot Khvostyk [6, p. 321]. The

house is imbued with the spirit of a real beekeeper, so it was decided to recreate the museum's exposition in it.

The courtyard complex included an outhouse, a typical outbuilding of the late nineteenth century. It was used for its intended purpose of storing grain and household utensils.

Behind the barn, in the northeastern part of the estate, the outbuilding of the omshanik cellar for wintering bees in hives was reconstructed.

The manor was fenced with a forest. In the front part of the yard, beehives were placed along the fence. A sculpture of St. Zosym, the patron saint of beekeeping, was placed at the entrance to the museum's courtyard. It is known from historical and ethnographic sources that images of Zosym and Savatii have always been placed at the apiaries of Poltava region: «They are beekeepers, with a basket and painted. Iosym was in charge of it at first and will be in charge forever. He still walks among the bees and carries a cauldron in his hands and feeds all the bees; he cooks them a full meal» [6, p. 313].

The creation of the thematic exposition was facilitated by the research work of scientists who studied the history of beekeeping in detail. Thanks to the work of researchers and caretakers, the Reserve's beekeeping collection was replenished with unique items.

At the present stage, the museum's exposition reveals the history of beekeeping from beekeeping to the rational period. The right side of the museum recreates the living room of a beekeeper's family with traditional furnishings for the second half of the nineteenth century. At the entrance to the room, to the left of the door, there is a brick oven. In the jaws and on the hearth are pottery and a wooden butter churn with a salt shaker. Between the stove and the siding wall is a wooden dust cover. There is a shelf above the floor where new clothes were kept, etc. Above the floor, there is a clothesline for clothes that were worn every day. Two large iron-bound chests indicate the owner's wealth. In the corner, next to traditional icons, there is an icon of

St. Zosimus and Savatii, the patron saints of beekeeping, covered with homespun towels. There is a portrait of Taras Shevchenko on the wall, and below it are photos of the owner of the house, Fedot Khvostyk, his sons, and group photos at the apiary. Next to it, in a frame, is an original certificate of completion of the Pereiaslav Beekeeping Courses, dated 1915, issued to Maria Yakovenko. This is a fact that there was a need for qualified specialists to maintain apiaries, and therefore beekeeping courses were opened all over Ukraine. Next, there's a bowl and a shelf where the dishes were kept. On the shelf next to the chest are 8 issues of the magazine «Beekeeping». This periodical, serial publication, published at regular intervals, had a predetermined annual number and title of numbered, uniformly designed issues that did not repeat in content [5]. The serial publication «Pchelovodstvo» was published in the format of a printed journal, which was one of the main professional publications on beekeeping, influenced the public opinion of beekeepers, shaping it in accordance with the interests, social needs, scientific schools, age, gender, and specific trends of the time.

In the haylofts there are late nineteenth-century log hives that were installed on trees, honey sticks for storing honey, frames for hives, and a net for replacing and rehomeing the queen.

Traditionally, a beekeeper must also be a good carpenter. The quality of the equipment he made depended on the keeping and reproduction of bees and the quality of honey. Therefore, in winter, the beekeeper's house often turned into a workshop for making hives, frames, drinkers, feeders, and other equipment.

The workshop houses a carpentry workbench with a set of carpentry tools: saws, wooden planes, drills, etc. There is also a wooden honey extractor of the early twentieth century, individually made, and a metal tumbling honey extractor of factory production, manually driven. On the table there are different-sized molds for storing honey.

On the shelf are a beekeeper's net to protect the face from insects, a metal watering can used to pour sugar syrup into the feeders, a chimney for lighting bees during family inspection, and wooden feeders for feeding bees syrup in the hive.

The historical and ethnographic exposition of the museum is located in the left part of the hut, the hut. It reveals the history of the emergence and development of beekeeping from wild to organized, technically equipped. The paintings show the manufacture of beehives from the times of Kyivan Rus and the installation of hives on a tree. The custom of burying the first swarm in the ground, offering honey and wax to the gods. At that time, beekeepers used various beliefs and spells: they hung a horse skull on the apiaries as a talisman against the evil eye to keep bees. According to an ancient tradition, on the feast of Warm Oleksii (March 17), beekeepers would display a hive made of omshaniks and release bees through a pike's head to make them fruitful, fertile, and biting [8].

The display cases showcase the main tools and implements of a beekeeper's work: a collection of knives of various sizes for cutting the wax seal, bird wings and brushes for sweeping bees from frames and cleaning the hive, spatulas for honey and cleaning the hive, rollers for applying wax to frames, birch bark spoons used to gather the swarm into the hive, frames for hives of various sizes. The evolution of the bee nest and the structural composition of the bee family are shown. Beekeeping products are exhibited: honey of various types, parchment, wax, beeswax, propolis. There are photos of honey plants, hives of various types and designs, starting with a natural bee nest, an artificial board to a frame hive.

Attention is drawn to the unique collection of beekeeping equipment: a special wooden wheel used to lift hollows into a tree, a beehive for catching bee swarms, and a beekeeper's seat. An installation of an early twentieth-century apiary is on display, which gives the opportunity not only to see a holistic picture of the general appearance of the early twentieth-century apiary of the Middle Naddniprianshchyna, but also to penetrate the atmosphere of everyday life at the apiary.

The article shows the methods of wax extraction using a waxer, the simplest movable wedge press with a system of straight wedges that were driven into grooves by the butt. The principle of its operation was that the embossing process was carried out mechanically. The screw press and the steam waxing machine were shown to be more productive equipment for high-quality honeycomb processing and a higher yield of pure wax. Engraving rollers were used to extrude hexagons on thin sheets of wax [9]. The sheets with hexagons were hung on frames and placed in hives where bees laid honey.

The exhibition of the Museum of the History of Beekeeping of the Middle Naddniprianshchyna provides an opportunity to visually and document the history of the ancient craft, which is part of the cultural heritage of the Ukrainian people.

Conclusion. Thus, the museum collections under consideration carry not only historical memory and experience in the form of material heritage, but also a cultural and ideological load that encourages them to meet the challenges of modern Ukrainian society. The study of the fund and accounting documentation of the thematic museums of the Pereiaslav NHER plays a significant role in preserving, popularizing and presenting the history and culture of the peoples of different ethnic groups living in the Middle Dnipro region. This unique material and spiritual heritage requires a full-fledged scientific research, attribution, study and further introduction into scientific circulation.

Список використаних джерел та літератури

1. Гладун Л. Збірка єврейських періодичних видань кінця XIX – початку XX ст. в експозиції Музею класика єврейської літератури Шолом-Алейхема. *Науковий вісник Ужгородського національного університету*. Ужгород, 2018. Вип. 4. С. 99–103.
2. Гладун Л. Художня кераміка в експозиції Музею класика єврейської літератури Шолом-Алейхема. *Переяславський літопис*. Переяслав-Хмельницький, 2019. Вип. 15. С. 138–143.
3. Гладун Л., Захарчук Н., Кучеренко І. Музей класика єврейської літератури Шолом-Алейхема. *У кн.*: Нариси з історії музеїв Національного

історико-етнографічного заповідника «Переяслав». Переяслав; Кам'янець-Подільський, 2023. С. 248–259.

4. Грудевич Т. Проблема збереження етнічності у листуванні М. І. Сікорського: міжнародний вимір. *Наукові записки з української історії*. Переяслав-Хмельницький, 2017. Вип. 42. С. 91–96.

5. Дем'яненко Н. Збірка журналів «Пчеловодство» у експозиції Музею історії бджільництва Середньої Наддніпрянщини. *Матеріали XXXIII Міжнародної науково-практичної інтернет-конференції «Гуманітарний простір науки: досвід та перспективи»* (15 жовтня 2021, м. Переяслав). Переяслав, 2021. Вип. 33. С. 60–65.

6. Дем'яненко Н. Музей історії бджільництва Середньої Наддніпрянщини. *У кн.: Нариси з історії музеїв Національного історико-етнографічного заповідника «Переяслав»*. Переяслав; Кам'янець-Подільський, 2023. С. 313–321.

7. Захарчук Н., Монастирський А., Шайкін Й. Музей Шолом-Алейхема (м. Переяслав-Хмельницький). Київ, 2003. 12 с.

8. Сементовский К. Замечания о праздниках у малороссиян. Харьков, 1843. С. 40–73.

9. Сергієнко С. До історії виробництва штучної вощини (друга половина XIX ст.). *Наука та наукознавство*. 2008. № 3. С. 66.

10. Сікорський М. Національний історико-етнографічний заповідник Переяслав. *Пам'ять століть. Планета*. 2008. № 1-2 (70-71). С. 79.

11. Фонди Національного історико-етнографічного заповідника «Переяслав». Інвентарні книги № 1-6 «Кераміка».

12. Фонди Національного історико-етнографічного заповідника «Переяслав». Інвентарні книги № 1-6 «Мистецтво».

13. Фонди Національного історико-етнографічного заповідника «Переяслав». Інвентарні книги фондової групи «Шолом-Алейхем» №1-4.

References

1. Hladun, L. (2018). Zbirka yevreiskyykh periodychnyykh vydan kintsia XIX – poch. XX st. v ekspozytsii Muzeiu klasyka yevreiskoi literatury Sholom-Aleikhema [A collection of Jewish periodicals of the late 19th and early 20th centuries. in the exposition of the Museum of the classics of Jewish literature Sholom Aleichem]. *Naukovyi visnyk Uzhhorodskoho natsionalnoho universytetu – Uzhhorod National University*, issue 4, pp. 99-103 [In Ukrainian].

2. Hladun, L. (2019). Khudozhnia keramika v ekspozytsii Muzeiu klasyka yevreiskoi literatury Sholom-Aleikhema [Artistic ceramics in the exposition of the Sholom Aleichem Museum of Classics of Jewish Literature]. *Pereiaslavskyi litopys – Pereiaslav Chronicle*, issue 15, z. 138–143 [In Ukrainian].

3. Hladun, L., Zakharchuk, N., & Kucherenko, I. (2023). Muzei klasyka yevreiskoi literatury Sholom-Aleikhema [Sholom Aleichem Museum of Classics of Jewish Literature]. In book: *Narysy z istorii muzeiv Natsionalnoho istoryko-*

etnografichnoho zapovidnyka «Pereiaslav» – Essays on the history of the museums of the National Historical and Ethnographic Reserve «Pereyaslav», (pp. 248-259). Pereyaslav; Kamianets-Podilskyi [In Ukrainian].

4. Hrudevych, T. (2017). Problema zberezhennia etnichnosti u lystuvanni M. I. Sikorskoho: mizhnarodnyi vymir [The problem of preserving ethnicity in the correspondence of M. I. Sikorskyi: an international dimension]. *Naukovi zapysky z ukrainskoi istorii* – Scientific notes on Ukrainian history, issue 42, pp. 91-96 [In Ukrainian].

5. Dem'ianenko, N. (2021). Zbirka zhurnaliv «Pchelovodstvo» u ekspozytsii Muzeiu istorii bdzhilnytstva Serednoi Naddnyprianshchyny [A collection of magazines «Beekeeping» in the exhibition of the Museum of the history of beekeeping in the Central Dnipro region]. *Materialy XXXIII Mizhnarodnoinaukovo-praktychnoiinternet-konferentsii «Humanitarnyi prostir nauky: dosvid ta perspektyvy»* – Materials of the XXIII International Scientific and Practical Internet Conference «Humanitarian Space of Science: Experience and Prospects», issue 3, pp. 60-65 [In Ukrainian].

6. Dem'ianenko, N. (2021). Muzei istorii bdzhilnytstva Serednoi Naddnyprianshchyny [Museum of the history of beekeeping in the Central Dnipro region]. In book: *Narysy z istorii muzeiv Natsionalnoho istoryko-etnografichnoho zapovidnyka «Pereiaslav»* – Essays on the history of the museums of the National Historical and Ethnographic Reserve «Pereyaslav», (pp. 313-321). Pereyaslav; Kamianets-Podilskyi [In Ukrainian].

7. Zakharchuk, N., Monastyrskyi, A., & Shaikin, Y. (2003). Muzei Sholom-Aleikhema (m. Pereiaslav-Khmelnitskyi) [Museum of Sholom Aleichem (Pereyaslav-Khmelnitskyi)]. Kyiv [In Ukrainian].

8. Sementovsky, K. (1843). Zamechaniya o prazdnikah u malorossiyan [Notes on the holidays of Little Russians]. Kharkov [In Russian].

9. Serhiienko, S. (2008). Do istorii vyrobnytstva sztuchnoi voshchyny (druha polovyny XIX st.) [To the history of artificial wax production (second half of the 19th century).] *Nauka ta naukoznavstvo* – Science and science, no. 3, pp. 66-68 Kharkov [In Ukrainian].

10. Sikorskyi, M. (2008). Natsionalnyi istoryko-etnografichniy zapovidnyk Pereiaslav [Pereyaslav National Historical and Ethnographic Reserve]. *Pamiat stolit. Planeta* – Memory of centuries. Planet, no. 1-2 (70-71), p. 79 [In Ukrainian].

11. Fondy Natsionalnoho istoryko-etnografichnoho zapovidnyka «Pereiaslav». Inventarni knyhy 1-6 «Keramika» [Funds. National historical and ethnographic reserve «Pereyaslav». Inventory books 1-6 «Ceramics»].

12. Fondy Natsionalnoho istoryko-etnografichnoho zapovidnyka «Pereiaslav». Inventarni knyhy 1-6 «Mystetstvo» [Funds. National historical and ethnographic reserve «Pereyaslav». Inventory books 1-6 «Art»].

13. Fondy Natsionalnohoistoryko-etnografichnohozapovidnyka «Pereiaslav» hrupy «Sholom-Aleikhem 1-4» [Funds of the National Historical and Ethnographic Reserve «Pereyaslav». Inventory books of the «Sholom-Aleichem» stock group 1-4].

Рецензенти:

І. О. Демуз, д. і. н., проф.;

В. І. Кучер, д. і. н., проф.

Надійшла до редакції: 13.05.2024 р.