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**Maryna Navalna**



## **UKRAINIAN TRADITIONAL HOUSES OF PEREIASLAV SKANSEN IN PHOTOGRAPHS**

**Vovkodav S., Vovkodav V. Traditional Ukrainian house  
of the second half of the 19<sup>th</sup> – the early 20<sup>th</sup> c. Album  
(based on the exhibition objects of the Museum  
of folk architecture and life of the Middle Dnieper Ukraine).  
Pereiaslav–Kamianets-Podilskyi, 2024. T. I. 128 p.**



**УКРАЇНСЬКІ ХАТИ ПЕРЕЯСЛАВСЬКОГО СКАНСЕНУ У СВІТЛИНАХ  
Вовкодав С., Вовкодав В. Традиційна українська хата другої половини ХІХ –  
початку ХХ ст. Альбом (на основі експозиційних об'єктів  
Музею народної архітектури та побуту Середньої Наддніпрянщини).  
Переяслав–Кам'янець-Подільський, 2024. Т. І. 128 с.**

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ORCID: <https://orcid.org/0000-0002-5064-3122>

Ukrainian folk housing is a unique and inimitable cultural phenomenon. Historical and natural features of a particular region led to the emergence of corresponding features in the structure and interior decoration of houses. However, in terms of basic architectural forms and layout, they are very similar, which was primarily determined by the similar type of economic activity of the population and the close natural and geographical conditions of the territory where they lived. The Ukrainian folk housing stock was formed over the centuries with constant improvement of techniques and forms in accordance with the living conditions, traditions and artistic tastes of Ukrainians. From grandfather to father, from father to son, accumulated experience was passed on, individual aspects of the craft were refined, specialized techniques and skills were improved, and a folk construction, architectural, decorative and artistic tradition was created.

The Ukrainian village house, a traditional Ukrainian dwelling, is an extremely interesting and original creation of our people, the embodiment of their worldview and, in fact, a kind of stable symbol of the people themselves, an accurate reflection of their character, national self-awareness, and national identity.

It is worth understanding (realizing) that the Ukrainian traditional village house is a material reflection of the spiritual world of the Ukrainian people. Everything, starting from its construction, materials, interior and decoration, has not only material and practical significance, but also vividly embodies symbolic, spiritual and ideological meanings. Thus, for Ukrainians, the house was not only a place of residence and production activity, but also a temple and the personification of the homeland, mother and father. Its interior, the organization of its internal space and constructive features reflect Ukrainian folk traditions, symbols, rules of life and rituals. Indeed, the house personified the whole world, the whole life of a person and his/her family.

Ukrainian researchers consider the Ukrainian house in various aspects: architectural, historical, spiritual, regional, etc. Among the works presented are also complex works<sup>1</sup>. Today, publications aimed at popularizing traditional Ukrainian culture, in particular its material manifestations, are gaining particular importance. They are becoming an important tool of national self-identification, which is extremely relevant today. Responding to public demand, such publications are designed to interest readers in the cultural heritage of our people in an easy, accessible and visually attractive form.

The reviewed informational and reference photo album is an example of such publications. It was published to mark the 60th anniversary of the Museum of folk architecture and life of the Middle Dnieper Ukraine of the National historical and ethnographic reserve «Pereiaslav» (Kyiv region). The Pereiaslav open-air museum is the first museum complex of this type in Ukraine. For six decades, researchers have published works of various types and photo albums in particular<sup>2</sup>. But since then, the museum's expositions have been significantly expanded, and the technical means for creating photographs have reached a new qualitative level. In addition, the concept of the publication is fundamentally different, where the main attention is focused on the artistic presentation of the interior arrangement of residential buildings. Therefore, the reviewed album is truly relevant and timely both in terms of time dimensions, but also in terms of informational and educational functions regarding the patriotic tendencies of Ukrainians, especially during the period of the full-scale Russian-Ukrainian war.

The publication presents photos of the interiors of traditional Ukrainian village houses located on the territory of the Museum of folk architecture and life of the Middle Dnieper Ukraine of the National historical and ethnographic reserve «Pereiaslav».

The structure of the publication is clear, in which eighteen residential buildings belonging to different segments of the population are presented in turn with a dozen and a half photo illustrations for each object, in particular:

*The house of a middle-class peasant* (second half of the 19<sup>th</sup> c., transported from the village of Tsybli, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1964).

*The house of a wealthy peasant-industrialist* (60s of the 19<sup>th</sup> c., transported from the village of Yerkivtsi, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1966).

*The house of a poor peasant* (the first half of the 19<sup>th</sup> c., transported from the village of Yerkivtsi, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1967).

*Potter's house* (the late 19<sup>th</sup> c., transported from the village of Studenyky, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1968).

*The house of leathercrafter* (the late 19<sup>th</sup> c., transported from the village of Viunyshche, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1968–1969).

*Church gatehouse* (the early 19<sup>th</sup> c., transported from the village of Rudiakiv, Boryspil district, Kyiv region. Installed on the territory of the museum in 1970).

*Weaver's house* (the late 19<sup>th</sup> c., transported from the village of Viunyshche, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1970).

*Combmaker's house* (the second half of the 19<sup>th</sup> c., transported from the village of Rudiakiv, Boryspil district, Kyiv region. Installed on the territory of the museum in 1971).

*Widow's house* (the late 19<sup>th</sup> c., transported from the village of Viunyshche, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1971).

*Priest's house* (the late 19<sup>th</sup> c., transported from the village of Rudiakiv, Boryspil district, Kyiv region. Installed on the territory of the museum in 1971).

*Cooper's house* (the second half of the 19<sup>th</sup> c., transported from the village of Viunyshche, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1972).

*Oilman's house* (the second half of the 19<sup>th</sup> c., transported from the village of Viunyshche, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1972).

*Carpenter's house* (the late 19<sup>th</sup> c., transported from the village of Viunyshche, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1972).

<sup>1</sup> Данилюк А. Давня архітектура українського села: етнографічний нарис. Київ: Техніка, 2008. 256 с.; Його ж. Українська хата. Київ: Наукова думка, 1991. 110 с.; Масненко В., Ракшанов В. Українська хата. Науково-популярне видання. Черкаси: Брама-Україна, 2012. 190 с.; Орел Л. Українська хата. Київ: Вид. дім журн. «Пам'ятки України», 2019. 26 с.; Самойлович В. Українське народне житло (кінець XIX – початок XX ст.). Київ: Наукова думка, 1972. 56 с.

<sup>2</sup> Музей народної архітектури та побуту в Переяславі-Хмельницькому. Фотоальбом / Упор. О. Полянський. Київ: Мистецтво, 1981. 64 с.; Скарби нашої пам'яті: фотоальбом / Упор.: М. Сікорський, Л. Тинна. Київ: Мистецтво, 1993. 192 с.

*The house of a landless peasant* (1889, transported from the village of Viunyshche, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1973).

*The house of a wealthy peasant landowner* (the second half of the 19<sup>th</sup> c., transported from the village of Haishyn, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1974).

*The house of a beekeeper* (the late 19<sup>th</sup> c., transported from the village of Pomokli, Pereiaslav-Khmelnytskyi district, Kyiv region. Installed on the territory of the museum in 1982).

*The hut of a grain farmer* (1916, transported from the village of Kuntsevo, Novosanzharskyi district, Poltava region. Installed on the territory of the museum in 1983).

*Polissia house* (the late 19<sup>th</sup> c., transported from the village of Vablia, Borodianskyi district, Kyiv region. Installed on the territory of the museum in 1966).

It is likely that older natives or residents of the Middle Dnieper Ukraine will be able to identify what they see in the photo album with their memories, and young people will learn a lot of information about traditional Ukrainian dwellings in this way. As for the Polissia house, I am especially excited to see the house and its interior, which I saw in my childhood: house – hayloft – house. The house has a traditional oven, where narrow Polissia towels, woven and embroidered with red and black threads, hang.

Particularly attractive to the consumer of information are photos of the interiors of Ukrainian houses, which are presented by the authors systematically and in detail, which exhaustively characterize this or that house by the nature of its activity or the social status of the owner.

The main feature of the album is the authors' desire to show the interiors of houses through unusual angles, atypical compositions and an emphasis on details that usually remain unnoticed by visitors to the open-air museum. Thanks to this, each dwelling, despite the traditional decoration, acquires individuality and looks unique. Selected shooting points and subsequent correction of photos, aimed at reproducing the light-shadow balance, as close as possible to the real lighting of the house, help convey the feeling of internal space, the size of the room and create the effect of presence inside.

The photographs in the photo album depict the interior layout of various rooms in each house, the number of which depended on its layout. The main focus is on the main living spaces: the interiors of houses, small houses, living rooms, and parlors. The photographs compositionally present various conventional zones of these rooms: kitchen and work areas, places for eating and relaxing. In the house, you can see a stove with an appropriate set of household items, a stove, sometimes with a cradle above it, a parlor with icons, a table in the parlor, as well as benches along the walls, on which various types of household utensils, tools, etc. are placed. Photographs of the interiors of houses belonging to the wealthy population reflect a different type of layout, and therefore a different set of items. The parlors or living rooms contain carved and upholstered furniture, sideboards, kerosene lamps, samovars, and pianos, and the bedrooms contain beds, chests of drawers, and wardrobes. Separately, photographs of the halls are presented, which show both general angles and compositions with individual parts of the room. In many cases, workshops are shown, reproductions in this part of the house or in the small houses.

The proposed photos show the professionalism of the photographers and their possession of the latest design and technical means. It is worth noting the high-quality printing of the publication.

In our opinion, the authors' quotes from the works of Ukrainian writers deserve special praise: Oleksandr Dovzhenko («The House» and «The Enchanted Desna»), Anatolii Hryhoruk («The Ukrainian House»), Vasyl Skurativskyi («The Guardian»), Panas Myrny («Do the Oxen Roar When the Manger is Full?»), Vitalii Masnenko, Volodymyr Rakshanov («The Ukrainian House»), Mykhailo Stelmakh («Thoughts About You» and «Swan Geese Are Flying»), Ivan Nechui-Levytskyi («Old-World Priests and Their Wives»), Pavlo Zagrebelnyi («The Lion's Heart»), Yevhen Hutsal («Prince's Mountain»). We also find evidence of the inexhaustibility of literary sources with quotes from Ukrainian writers in famous poets, in particular in the work «Farwell of Fedor Kravchuk, the Collective Farm Horseman, to the Old House» by Vasyl Symonenko:

*You were like a mother to me,  
You served me as best you could  
Every rafter, every batten  
Did not spare warmth for us.  
Taras Shevchenko mentions a Ukrainian house in his work «The Princess»:  
A village! And the heart again  
May rest... A village in Ukraine –  
Like an egg gay with Easter dyes:  
In woodland green the village hides;  
The gardens flower, homes gleam white,*

*A mansion looms upon the height.*

In the poem «Dream» Taras Shevchenko continues to describe the Ukrainian house:

*From the cloud quietly appear there*

*High cliffs, a grove, a gulley deep*

*And, like children in white blouses*

*Playing in the ravine, there peep*

*Cozy little whitewashed houses*

*And Dnipro. Old grey Cossack keeps*

*Playing his music with the meadows*

*And yonder, yonder there across*

*Dnipro, seeming a speck only*

*On a hill stands small and lonely*

*A Cossack church with leaning cross.*

Thus, the publication of Serhii and Viktoriya Vovkodav «Traditional Ukrainian house of the second half of the 19<sup>th</sup> – the early 20<sup>th</sup> c.» is a modern scientific photo album that demonstrates the Ukrainian house using examples from the exhibits of the Pereiaslav open-air museum. The reviewed photo album is intended for everyone who is interested in the everyday life and traditions of the Ukrainian people, and will be especially useful for culturologists, historians, ethnographers, etc. The album will replenish the Ukrainian book treasury on the specified topic.

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**Навальна Марина Іванівна** – доктор філологічних наук, професор, завідувач науково-дослідного відділу «Музей “Заповіту” Т.Г. Шевченка» Національного історико-етнографічного заповідника «Переяслав» (вул. Шевченка, 8, м. Переяслав, 08401, Україна).

**Navalna Maryna** – Dsc. philology, professor, head of the research department «Museum of T.H. Shevchenko “Testament” of the National historical and ethnographic reserve «Pereiaslav» (8 Shevchenka str., Pereiaslav, 08401, Ukraine).

E-mail: mnavalna@gmail.com

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