

UDC 930.85(477.41-21)  
DOI 10.24919/2519-058X.26.275210

**Oksana SALATA**

*PhD hab. (History), Professor, Head of the Department of historical and civic education, Borys Grinchenko Kyiv University, 18/2 Bulvarno-Kudriavska Street, Kyiv, Ukraine, postal code 04053 (o.salata@kubg.edu.ua)*

**ORCID:** 0000-0003-2498-1483  
**Researcher ID:** Y-9036-2019

**Vitalii SHCHERBAK**

*PhD hab. (History), Professor of the Department of Ukraine's History, Borys Grinchenko Kyiv University, 18/2 Bulvarno-Kudriavska Street, Kyiv, Ukraine, postal code 04053 (shcherbak.vitalii@gmail.com)*

**ORCID:** 0000-0001-8025-5684  
**Researcher ID:** AAG-1704-2019

**Albert NOWACKI**

*Doctor of Humanities, Head of the Department of Applied Linguistics, employee of the Department of Russian, Ukrainian and Belarusian literature, Institute of Literary Studies John Paul II Catholic University of Lublin, 14 Aleje Racławickie Street, Lublin, Poland, postal code 20-950 (Lublin, Poland) (anowacki@kul.lublin.pl)*

**ORCID:** 0000-0002-2418-0574

**Оксана САЛАТА**

*докторка історичних наук, професорка, завідувачка кафедри історичної та громадянської освіти Київського університету імені Бориса Грінченка, вул. Бульварно-Кудрявська, 18/2, м. Київ, Україна, індекс 04053 (o.salata@kubg.edu.ua)*

**Віталій ЩЕРБАК**

*доктор історичних наук, професор, професор кафедри історії України Київського університету імені Бориса Грінченка, вул. Бульварно-Кудрявська, 18/2, м. Київ, Україна, індекс 04053 (shcherbak.vitalii@gmail.com)*

**Альберт НОВАЦКІ**

*доктор гуманітарних наук, завідувач Колегіуму прикладної лінгвістики, співробітник кафедри російської, української і білоруської літератури Інституту літературознавства Люблінського католицького університету Іоанна Павла II, вул. Алеї Рецлавіцкі, 14, м. Люблін, Польща, індекс 20-950 (Люблін, Польща) (anowacki@kul.lublin.pl)*

**Bibliographic Description of the Article:** Salata, O., Shcherbak, V. & Nowacki, A. (2023). “Historical Town” as an Object of Cultural Heritage of Ukraine (on the example of Bohuslav). *Skhidnoievropeiskiyi istorychnyi visnyk [East European Historical Bulletin]*, 26, 153–163. doi: 10.24919/2519-058X.26.275210

## “HISTORICAL TOWN” AS AN OBJECT OF CULTURAL HERITAGE OF UKRAINE (ON THE EXAMPLE OF BOHUSLAV)

**Abstract.** *The purpose of the research is to elucidate the history of the town of Bohuslav, as a space of a “historical town” and an object of the national cultural heritage. The methodology of the research is based on the principles of historicism, systematicity, scientificity, verification, authorial objectivity, moderate narrative constructivism, as well as the use of general scientific (analysis, synthesis, generalization) and special historical (historical genetic, historical typological, historical systemic ) methods. The scientific novelty consists in the discovery of an urban-type settlement – Bohuslav as one of the objects of the cultural and historical heritage of Ukraine; presentation of the centuries-old history of the city in historical, cultural and architectural monuments as a unique cultural phenomenon that combines the valuable heritage of the Ukrainian people. The Conclusion. The historical and cultural potential of Bohuslav is contained, first of all, in the architectural monuments of the past centuries of the “historical town”. At the same time, the town is known in Ukraine and abroad for the unique creations of folk art masters – embroidery, weaving, carpet weaving, which absorbed centuries-old traditions, gone beyond the scope of economic use, reached a high level and gained world recognition. The life of famous Ukrainian figures was closely connected with the town of Bohuslav: writers, poets, artists, playwrights. However, today the level of preservation of the cultural monuments of the town causes serious concern, some of them, including those of state importance, are in an unsatisfactory state. There is a need for the restoration research works related to their artistic and aesthetic aspect. A special role is played by the cultural policy of local administration to optimize the ratio of traditions and innovations in solving construction, design and reconstruction issues.*

**Keywords:** Bohuslav, “historical town”, cultural heritage, historical monuments, cultural and historical potential.

## “ІСТОРИЧНЕ МІСТО” ЯК ОБ’ЄКТ КУЛЬТУРНОЇ СПАДЩИНИ УКРАЇНИ (НА ПРИКЛАДІ БОГУСЛАВА)

**Анотація.** *Мета дослідження – розкрити історію містечка Богуслав як простір “історичного міста” та об’єкта вітчизняної культурної спадщини. Методологія дослідження спирається на принципи історизму, системності, науковості, верифікації, авторської об’єктивності, поміркованого нарративного конструктивізму, а також на використання загальнонаукових (аналіз, синтез, узагальнення) та спеціально-історичних (історико-генетичний, історико-типологічний, історико-системний) методів. Наукова новизна полягає у характеристичності населеного пункту міського типу – Богуслав як одного з об’єктів культурно-історичної спадщини України; представленні його багатовікової історії в пам’ятках історії, культури та архітектури як унікального культурологічного феномену, що поєднує в собі цінну спадщину українського народу. Висновки. Історико-культурний потенціал Богуслава міститься насамперед у пам’ятках архітектури минулих століть “історичного міста”. Водночас поліс знань в Україні і за кордоном унікальними витворами майстрів народного мистецтва – вишивкою, ткацтвом, килимарством, які увібрали у себе багатовікові традиції, вийшли за рамки господарчого вжитку, досягли високого рівня та отримали світове визнання. З містечком Богуслав було тісно пов’язане життя відомих українських діячів: письменників, поетів, художників, драматургів. Однак на сьогодні рівень збереження пам’яток культури міста викликає серйозне занепокоєння, частина з них, у тому числі і державного значення, перебуває у незадовільному стані. Існує необхідність відновлювальних робіт, пов’язаних з їхнім художньо-естетичним аспектом. У вирішенні питань забудови, проектування і реконструкції особливу роль відіграє культурна політика місцевої адміністрації щодо оптимізації співвідношення традицій та інновацій.*

**Ключові слова:** Богуслав, “історичне місто”, культурна спадщина, пам’ятки історії, культурно-історичний потенціал.

**The Problem Statement.** It is natural that each historical era is unique in its own way, and people have a special attitude towards cultural and historical monuments. It is they who

form the foundations of historical memory in society. At the same time, not only individual sights, but also towns in general, historical events that became valuable for their residents, become important cultural heritage.

In accordance with the resolution of the Cabinet of Ministers of Ukraine dated September 3, 2009 No. 928 in Ukraine, about 900 objects were included in the cultural heritage of national importance, which entered the State Register of Immovable Monuments of Ukraine for 2009<sup>1</sup>. According to the materials of the parliamentary hearings on the topic “State, Problems and Prospects of Cultural Heritage Protection in Ukraine”, which took place on April 18, 2018, there were about 130,000 objects of cultural heritage (including dismantled monuments) on the state register, of which – 65,350 objects of archeology, 44,496 – history, 944 – monumental art, 13,518 – architecture and urban planning, 327 – garden and park art, 219 – landscape objects and 92 – objects of science and technology (Denysenko, 2018, p. 9).

Monuments of cultural heritage are a significant and unique layer of the national heritage, an annals of the people, which contain rich and versatile information about the development of society. Reproducing its stages, recording important events in history, monuments are a source of knowledge of experience for future generations, evidence of the ethnic identity. It is obvious that cultural and historical heritage of Ukrainian towns, like towns of any European country, plays an extremely important role in the environment formation. In solving the problem of historical towns preservation, the primary role belongs to the cultural policy, based on the optimal ratio of traditions and innovations. The state and local communities should take an active part in historical town development, constantly carry out measures to restore and develop cultural and historical environment.

**The Analysis of Recent Research and Publications.** The issue of cultural and historical heritage of cities and towns, experience of protecting architectural monuments became the sphere of scientific interests of foreign and domestic scholars. In particular, P. Bourdieu and M. Green, in the theory of cultural capital, define heritage primarily as an economic value, while it includes aesthetic, historical, social, spiritual and educational values. According to P. Bourdieu, uniqueness of “a cultural capital” lies in the combination of “inherited qualities with acquired merits” (Bourdieu, 1984, p. 245). According to M. Green, cultural and historical heritage of city contributes to tourism development not only at the local, but also at regional level. It also brings a significant profit to the region economy (Green, 2001, p. 173). The cultural and historical value of cities and towns was also studied by U. Ulbar, L. Cazacova, A. Eldelhun and M. Mihaila. In their works, they came to the conclusion that preservation and restoration of the centres of old cities and towns is the primary task of modern urban planning (Ulbar, Cazacova & Eldelhun, 2010, pp. 483–494; Mihaila, 2014, pp. 570–574). Researchers D. Gallardo, R. Sepulveda, F. Medina, E. Diaz-Gutierrez defined the role of cultural heritage objects as important in the context of preserving historical face of cities and towns (Gallardo, Sepulveda, Medina & Diaz-Gutierrez, 2018, pp. 229–231). According to A. Wiezhbicka and M. Arno, an important factor is sacredness of individual objects of religious heritage, which for many centuries were a key element of urban morphology and wedge into urbanism of historical cities organically (Wierzbicka & Arno, 2022, pp. 63–77).

Cultural and historical heritage of the Ukrainian cities and towns was researched by Ya. Vermenych thoroughly. The scholar raised a wide range of theoretical and methodological

---

<sup>1</sup> Dodatok do postanovy Kabinetu Ministriv Ukrainy vid 3 veresnia 2009 r. № 928. Perelik ob'ektiv kulturnoi spadshchyny natsionalnoho znachennia, yaki zanosyatsia do Derzhavnoho reiestru nerukhomykh pam'iatok Ukrainy. URL: <https://www.kmu.gov.ua/npas/239966145>

problems of modern urban studies – from the definition of the concept of “city/town” and criteria for the typology of cities/towns to tracing of the evolution of urban tradition on the national territory (Vermenych, 2005; Vermenych, 2011). L. Prybieha elucidated the principles and basics of the international system of historical and cultural heritage of cities and towns protection, preservation of historical past, popularization of urban history (Prybieha, 2003). T. Katarhina described the problems of preserving historical and cultural heritage of Kyiv in detail. In her opinion, preservation of historical and cultural monuments contributes to discovery of a cultural potential of each city and town for an effective use of their historical and cultural resources (Katarhina, 2009). At the same time, the town of Bohuslav has not become the subject of research as an object of historical and cultural heritage yet.

**The purpose of the research** is to elucidate the history of the town of Bohuslav, as the space of a “historical town” and an object of the national cultural heritage.

**The Results of the Research.** The term “historical town” is associated with protection of historical and cultural heritage, to nominate towns that embody the values inherent in traditional urban civilizations – preservation over the ages of a unique face, a corresponding historical, cultural and architectural environment.

The protection issue of historical and cultural heritage at the legal level began to be debated after World War II actively, but there was no talk of a separate category of “historical town” at that time. In the so-called Venice Charter on the Conservation and Restoration of Monuments and Landmarks (1964), the concept of “historic monument” (a monument subject to protection and restoration) was extended to “an urban or rural environment that has characteristic features a certain type of civilization” (Mizhnarodna khartiia, 2004, pp. 4–5). In the resolution of the General Conference of UNESCO (1976) on the “historical ensembles”, this concept was used in relation to a set of buildings, structures and open space adjacent to them, which constitutes a certain integrity and is of an archaeological, architectural, historical, aesthetic and socio-cultural value (Tronko, 1996, p. 4; Vermenych, 2005, p. 573).

The concept of “historical town” first appeared in the International Charter for the Preservation of Historic Cities adopted by the International Council on Monuments and Sites (ICOMOS) (1987) (Konventsii i Rekomendatsii YuNESKO, 1990, pp. 42–43). The adoption of the Charter was related directly to the ever-increasing threat of “purification” of ancient towns from the signs of the past. Although the Charter did not define the criteria for the inclusion of cities in the number of historical cities, it spoke about the need to recognize protection of antiquity as an integral component of the policy of economic and social development of such towns, i.e. “historical towns”. The need to preserve planning structure of “historical towns”, including the connections between its built-up, free and green zones, as well as the purpose acquired by town in the process of historical development, was especially emphasized (Grazuleviciute-Vileniske & Vitkuvienne, 2007, pp. 145–155).

In Ukrainian legislation, the term “historical town” appears in a somewhat modified form. The Law “On the Protection of the Cultural Heritage” (2000) refers, in particular, to a “historical inhabited place” and “historical area of inhabited place”, and the resolution of the Cabinet of Ministers of Ukraine dated July 26, 2001 provides a list of historical inhabited places of Ukraine (in it 401 settlements are indicated, information on the dates of their foundation is provided). “The rules for the protection and use of the historical area” are being developed for historical area of each “historical town” (Vermenych, 2005, p. 573).

In Ukraine, it is customary to include cities that are more than 300 years old, as well as all regional centres, regardless of their age (taking into account urban planning and cultural values

concentrated in them) among “historical” towns. However, clear criteria for the inclusion of towns and, especially, urban type settlements among historical places were not developed; adaptation issues of the Ukrainian legislation to global standards of scientific development, protection and use of urban heritage were not resolved fully (Vermenych, 2011, pp. 225–227).

It is crucial, in our opinion, that modern architecture does not destroy traditional environment of a town, but complements it, introducing new meanings and contents. For the time being, the town of Bohuslav, located in Kyiv region, as a “historical town”, reflects the regional architectural and urban planning traditions and historical events in the region. In the course of its development, it preserved not only the sights, but also the historical planning structure.

In terms of content, the architectural buildings and historical places of Bohuslav play an important informational function, which helps to form a special scientific and cognitive character. The value of the town’s architectural heritage is so important that it increases its role in shaping the space of a “historical town”. Examples of such objects are the Museum of the History of Bohuslav region, Ivan Soshenko Memorial Manor Museum, Marko Vovchko Memorial Manor Museum and other architectural monuments.

The historical context is a vivid evidence of a sustainable development of the town. The historical and architectural heritage was formed not only in the form of separate architectural monuments, but also as a coherent and organized historical part of the polis.

It should be mentioned that Bohuslav deserves scholars’ attention as one of the oldest towns in Kyiv region against the background of a large number of cities and towns in Ukraine, which are historical. Its history is extremely rich and is part of the glorious past of our state.

The first written mention of “Bohuslavl” is contained in the “Litopys Rus’kyi” according to the Ipatsky list, when the town, together with Torchesk, Korsun and Kaniv, entered the fortified defensive line around Kyiv and its suburbs in 1195 (“Litopys Ruskyi” za Ipatskym spyskom, 1989). Yaroslav the Wise founded Bohuslav as one of the fortresses of the future defense belt of the state. However, in 1240, the town, like many other rusky settlements, was destroyed by the Mongol-Tatar army.

In the second half of the 15th century Bohuslav, as part of the lands of Kyiv Voivodeship, came under the power of the Grand Duchy of Lithuania, and as a result of the Union of Lublin in 1569, it entered the Polish-Lithuanian Commonwealth. According to the resolution of the General Sejm (Sejm Walny) of April 19, 1590, the colonization of the Dnieper region began with the strengthening of its southern borders. Bohuslav turned into a well-fortified fortress, became the centre of the old age, and its inhabitants were granted privileges: the population was exempted from all taxes for 29 years, and it was also allowed to hold trades once a week and fairs twice a year. In 1620, the town of Bohuslav, which had 115 yards, 15 taverns, 4 water mills, a market square and a castle, received Magdeburg rights and a coat of arms (Kozlovska & Kurylenko, 1971, p. 150). The above-mentioned indicates that the town developed along the same trajectory as European cities and towns, forming its own historical and cultural image.

There are numerous known events that took place in Bohuslavshchyna during the early modern period and became the part of the national history. The most striking were among Bohuslav and nearby villages residents’ participation in the rebellion of Semeria (Severyn) Nalyvaiko in 1594 – 1596 and the Liberation War led by Bohdan Khmelnytskyi in 1648 – 1657. Bohuslav was a powerful Cossack centre on Right Bank Ukraine at the end of the 17th century. On the initiative of Samuel Samus, the town became the centre of Bohuslav regiment (Chukhlib, 2004, p. 229). That is why, the majority residents of this region had surnames of the Cossack origin.

Bohuslav was the centre of Orthodoxy, like the majority of Ukrainian cities. Vivid evidence was that monastery for men was built in Bohuslav during the 16th century at the expense of the city residents and the Cossack elders. In the following centuries, the monastery was destroyed and rebuilt, passed from the Orthodox to the Catholics and vice versa. Over time, in 1740, in connection with the construction of the Mykolai Church on its territory, it was named St. Mykolai Church. Later, the Church of the Assumption was built there, but only its foundation survived to this day. Only the Church of the Resurrection of Christ remained out of the entire monastery complex. The museum of the history of Bohuslav region has only drawings of the reconstruction of buildings.

Despite the fact that the monastery was, first of all, a religious centre, a povit (county) school functioned, many of whose graduates became famous people. Among them there was Nechuy-Levytskyi, Krotevych, Koshyts, Klebanovskyi and the others.

In the 17th century the monastery was a refuge for the lonely, crippled Cossacks. Currently, the monastery carries on this tradition, conducting mental rehabilitation of the ATO soldiers (Sviato-Mykolaivskyi monastyr, 2022).

The Orthodox Church was important for the formation of the social consciousness of Bohuslav residents. Majestic sacred buildings with the wall paintings and images gathered parishioners in the Paraskevskyi, Voskresinskyi and Pokrovskyi churches, Mykolai monastery. Owing to the construction of religious buildings, significant progress was observed in the painting development. In particular, the outstanding Ukrainian painter Alypii Halyk took his first steps in mastering the basics of artistic skill, learning icon painting from the deacon of the Intercession Church in Bohuslav. It is confirmed by the descriptions of the Ukrainian local historian Lavrentiy Pokhylevych. According to his records, there were three churches in Bohuslav: Pokrovska, Troitska and Paraskevka. The Cathedral of St. Paraskeviya was built in 1747 and burned down on April 27, 1826. The Trinity Church was built back in 1739 and over time became old, and instead of it, the Holy Trinity Church was built on the site of the burned Cathedral of St. Paraskeviya (Pokhylevych, 1864, p. 550). For various reasons, the construction of the stone church was delayed for almost three decades. In 1852, Metropolitan Filaret of Kyiv and Halytskyi (Amphiteatrov) blessed the construction of the church, but it was completed only in 1861. The nobleman Viktor Deko, the Chief Administrator of Bohuslav estates, informed the newly appointed Metropolitan of Kyiv Arseniy (Moskvin) about this immediately, and in the same year the bishop consecrated the church in honour of the Holy Trinity (Pererva, 2010, p. 118).

The Church was built according to the project of an unknown master in the “Empire” style. The building is characterized by the surrounding of colonnades leading to the street and the square. The main part of the Church is the rotunda – a round structure surrounded by columns and crowned by a dome, which consists of two objects: the inner one, which is actually a rotunda, and the outer one, which consists of an apse in the east, colonnades in the north and south, and a square bell tower with spire in the west. The Church is located on the left bank of the Ros River. During the years of independence, the townspeople began its reconstruction: in 2004, the interior painting was completed, and in 2008, the exterior overhaul (Pererva, 2010, p. 119). The Trinity Church became a recognized architectural monument of the national significance, a cultural heritage of the state.

Another landmark, as part of the city’s cultural and historical heritage, is the Church of St. Wladyslaw. It was the first wooden Church of the Ascension of the Holy Spirit in Bohuslav, built near the market square in the centre of the town in 1789 at the expense of the Polish

nobleman Franciszek Rzewuski. The wooden building burned down as a result of a fire that engulfed the town centre in 1817. In 1825, a stone cathedral was built on the same site by Count Wladyslaw Branicki, who received the title of St. Wladyslaw (Pokhylevych, 1864, pp. 550–551).

Later, the cathedral became not only a religious centre, but also an educational one. A parish school functioned at the cathedral, where children of town residents studied. Unfortunately, it suffered the fate of the majority of religious institutions, which were destroyed or mutilated by the Bolshevik authorities in the 1920s. The cathedral was looted and closed, and the parishioners were repressed. The process of its restoration and return to the local religious community began in 2009 (Ivanchenko, 1999, pp. 100–103).

The historical face of the city shows the active development of trade and crafts in the second half of the 19th century. We found out occupations, crafts, trades, public positions and service in the city of Bohuslav from the census sheets of Bohuslav Volost, Kaniv Povit (County) in 1897. Among them, the activities of merchants, manufacturers, traders, tailors, telegraph operators, salesmen, workers of various specialties, cooks, laundresses and the others were disclosed. The presence of such a large number of occupations and government positions indicates that the city was developing actively and had its own factories and service industries. The town was the centre of trade, where people came from all villages of the parish and povit (county) (SAKR, f. 384, d. 7, c. 108, p. 14).

At the same time, the folk crafts developed in the town, satisfying not only practical, but also aesthetic needs of the population. Products of folk craftsmen, who absorbed centuries-old traditions, went beyond the economic necessity and over time reached a high artistic level (SAKR, f. 384, d. 7, c. 108, pp. 14–15).

Hence, after World War II, the descendants of ancient masters of hand patterned weaving began to revive the traditions of folk weaving, opening up new technologies and opportunities. It was evidenced by, for example, the statement of the art critic Adam Zhuk: “In the following years, hand-patterned weaving gained further development in Bohuslav region. In particular, it reached significant proportions during the post-war period. In a number of villages, as well as in Bohuslav itself, hereditary masters were involved in the work. In the difficult post-war year of 1945, the artistic and industrial group “Victory” was organized in Bohuslav, which united more than seventy local weavers” (Zhuk, 1985, pp. 76–77).

Bohuslav, like most European towns, quickly became a large craft centre. The masters were united in workshops, and later manufactories arose, in which from the beginning of the 19th century the use of freelance labour spread. Owing to the improvement of production techniques, there was interaction and integration with traditions of other regions. But at the same time, the town did not lose its special features, inherent only to it. In particular, the crafts related to textiles – embroidery, weaving, carpet making, as well as the production of jackets – developed there. At the same time, silk weaving manufactory was operating, and later factory of art products was opened.

For a long time, school of weaving, known throughout Ukraine, operated on the territory of Bohuslav, which distinguished its woven products by the use of a two-sided cross-striped arrangement of the pattern. Furthermore, some fabric samples were decorated with the folk geometric motifs with altered plant images borrowed from the Western European tradition. The researchers also note the influence of local weaving school on the stylistics of Krolevetski towels (Selivachov, 2009, p. 31).

During the 19th century famous Ukrainian figures were born and created in Bohuslav: writers, poets, artists, philosophers. In particular, the artist Ivan Soshenko was born and

studied in Bohuslav in 1807. A monument was erected in his honour in the town. In the town school, Ivan Maksymovych received the necessary artistic knowledge in order to continue his career as an artist. He is also known as one of the closest friends of Taras Shevchenko, who took the most active part in freeing the poet from serfdom (Cherkaska, 2014, p. 12).

The arrival and stay of Taras Shevchenko was a crucial historical event in the town. He first visited Bohuslav in August of 1822, at the age of eight, when his father took him with him, going to the town to sell plums. At the fair, the boy saw a crowd of people for the first time, listened to kobzar's singing and playing, and then, as an adult, he remembered the following: "That was my first meeting with a big city, churches and all kinds of people gathered at a huge market" (Svitlyi tarasiv anhel. 2014, pp. 1–2). In his writings, T. Shevchenko mentioned Bohuslav repeatedly, wrote about it as a beautiful town: spiritual school, rocky banks of the Ros River and residents of the town, with whom he met and communicated (Nikolenko, 1994, p. 23).

The history of the town is also closely connected with a prominent Ukrainian writer Ivan Nechuy-Levytskyi. After he moved to his relatives in Bohuslav, he studied at theological school (SAKR, f. 881, d. 1, c. 11, pp. 124–127). Later, he entered Kyiv Theological Seminary, after which he returned to Bohuslav, where he began working as a teacher. In many of his works, Nechuy-Levytskyi rethinks his time in Bohuslav. He wrote about the town's inhabitants, its nature, and famous Ukrainian figures, who lived and worked at different times there.

Ukrainian writer Mariya Vilinska (Marko Vovchok) lived in Bohuslav for a long time. The beauty of Bohuslav suburbs impressed a young writer, many years later, she will remember the picturesque stones of the Ros, its quiet bays, steep banks overgrown with thyme.

Bohuslav became the town where the writer and playwright Yevhen Krotevych gained his inspiration. In the autumn of 1892, his mother brought him to study at the Bohuslav Theological School. The boy was impressed by the Ros river and its stone banks, he really liked the town. More than once during his life Yevhen had to be in Bohuslav, but not always under favourable conditions. In his imagination, this town became a green oasis, where he drew inspiration for creativity (Nikolenko, 1994, pp. 38–43).

Intensive transformations of the town began during the post-reform period, new industrial enterprises emerged: cloth and wax factories. The growth of industry and trade made it possible to develop education in the town and district, to open elementary schools and colleges. In 1910, there were already 6 factory-type enterprises in Bohuslav, three cloth factories, machine-building, honey and brick factories, and three mills were operating. About twenty one- and two-story buildings of the end of the 19th and at the beginning of 20th centuries were preserved in the town centre, the majority of which have construction dates on their facades. For the most part, these are public buildings or structures that belonged to the Jewish entrepreneurs in the past. They are built in the style of classicism with separate elements of the baroque style.

During the Soviet era, the town became the centre of Bohuslav district (1923). Later on, there were organized 3 seven-year and primary schools, 3 orphanages, 3 clubs, a cinema and 2 libraries there. New enterprises appeared in the town with the emergence of industrialization. At the same time, as in the entire territory of the Ukrainian SSR, the authorities did not bother to preserve historical buildings in the town centre and turned them into working neighborhoods in order not to spend money on new construction. Unfortunately, such processes were also observed in Bohuslav (Salii, 2010, pp. 180–187).

The events of World War II became a vital and, at the same time, tragic page in the history of the town of Bohuslav. The town was occupied by the German invaders from July 26, 1941

to February 3, 1944. During the German-Soviet war, the town residents fought against the Nazi authorities and put up a determined armed resistance. There were the representatives of all walks of life of the population and different age groups among participants. Maryna Hryzun from the village of Mysaylivky was one among those in Bohuslav. From the first days of the occupation, a young patriot began a determined struggle, in which she died a heroic death. In memory of the events that took place in occupied Bohuslav, Kyiv T. H. Shevchenko Opera and Ballet Theatre staged a ballet called the “Poem about Maryna” (a composer B. Yarovynskiy, choreographer V. Vronskiy) (Salii, 2010, pp. 202–204).

The Museum of the History of Bohuslav region, opened in July of 1968 on the initiative of Borys Levchenko, became an inexhaustible treasury of the town’s cultural and historical heritage. In 1975, the Museum received the status of national, becoming a true centre of the town’s history. More than 6,000 original exhibits are collected there, which testify to the history of Bohuslav and its suburbs.

During the 1980s and 1990s, busts of Taras Shevchenko and Ivan Nechuy-Levytskyi were installed in the town. In May of 1981, the monument to legendary Marusia Bohuslavka was erected, the memory about her is preserved by the town residents. Panteleimon Kulish dedicated the poem “Marusia Bohuslavka” to the heroine. In the poem there are reflected high patriotic feelings, the people’s deep faith in their liberation from the Turkish yoke (Ivashkiv, 2000, pp. 347–349). In 2009 the erection of a monument to the founder of the town on the Ros, Kniiaz Yaroslav the Wise of Kyiv, was a crucial historical event in the town. The monument was erected in the park on Taras Shevchenko Street.

The period of Ukraine’s independence was marked by significant changes in the development of legislative framework designed to provide a foundation for the preservation of such historical towns as Bohuslav. But the funds allocated by the state and local communities do not always provide an opportunity to preserve and properly restore monuments of history and architecture. At the same time, residents of Bohuslav are concerned about preservation of the town’s historical heritage. Evidence of this is the restored Holy Trinity Church, which is a historical and architectural monument of the national importance, built at the expense of Oleksandra Branicka; Mykolai Monastery for men, which traces its history back to the second half of the 16th century; the Church of the Intercession of the Holy Mother of God. But the Church of St. Wladyslaw needs some repairing and funding. Owing to the efforts of the Roman Catholic community of the town, its operating began to be restored: in October of 2012, the statue of the Virgin Mary was solemnly brought to the church from the chapel at the former presbytery, and on May 19, 2013, the cross was consecrated. Finally, in June of 2014, the premises of the church were officially returned to the faithful, although the shrine is in need of major repairs.

**The Conclusion.** Therefore, the historical and cultural potential of Bohuslav is contained, first of all, in the architectural monuments of the past centuries of the “historical town” and plays an extremely important role in the formation of an urban environment. At the same time, the town is known in Ukraine and abroad for the unique creations of folk art masters – embroidery, weaving, carpet weaving, which absorbed centuries-old traditions, went beyond the scope of economic use, reached a high level and gained world recognition. The life of famous Ukrainian figures was closely connected with the town of Bohuslav: writers, poets, artists, playwrights. However, today the level of cultural monuments preservation of the town causes serious concern, some of them, including those of state importance, are in an unsatisfactory state. There is a need for restoration works related to their artistic and aesthetic aspect. A special role is

played by the cultural policy of the local administration to optimize the ratio of traditions and innovations in solving construction, design and reconstruction issues.

**Acknowledgement.** We would like to express gratitude to the editorial board of the magazine for paying attention to this issue and publishing the article.

**Funding.** The authors received no financial support for the research and publication of this article.

#### BIBLIOGRAPHY

**Bourdieu, P.** (1984). The form of capital. *Handbook of Theory and Research for the Sociology of Education*, (pp. 242–258). New York. [in English]

**Cherkaska, H.** (2016). Vin probachyv Shevchenku, ale obrazu ne zabuv [He Forgave Shevchenko, But Did Not Forget the Offense]. *Holos Ukrainy, 15 veresnia*, 175. [in Ukrainian]

**Chuhlib, T.** (2004). *Getmany Pravoberezhnoyi Ukrayiny v istoriyi Centralno-Shidnoyi Yevropy* [Hetmans of the Right-Bank Ukraine in the History of Central and Eastern Europe]. Kyiv: Vyd. dim “Kyevo-Mogylyanska Akademiya”. [in Ukrainian]

**Denysenko, G. G.** (2018). *Kulturna spadsh'yna u formuvanni istorichnoyi pam'yati ukrayinskogo narodu* [Cultural Heritage in Shaping the Historical Memory of the Ukrainian People.]. Kyiv: Instytut istorii Ukrainy NAN Ukrainy. [in Ukrainian].

*Derzhavnyi arkhiv Kyivskoi oblasti [SAKR – State Archive of the Kyiv Region].*

**Gallardo, J., Sepulveda, R. Medina, F. & Diaz-Gutierrez, E.** (2018). Public institutions as deposits for lean-intensive-care cultural heritage objects. *Conserving Cultural Heritage*, 229–231. URL: <https://www.webofscience.com/wos/woscc/full-record/WOS:000465838800058> [in English]

**Grazuleviciute-Vileniske, I. & Vitkuvienė, J.** (2007). Influence of urban growth on Manor residencies: The case of Kaunas, Lithuania. *Urban Heritage: Research, Interpretation, Education*, 146–155. URL: <https://doi.org/10.3846/uh20070925.146-155> [in English]

**Green, M.** (2001). Urban Heritage Tourism: Globalization and Localization. In *Richards, G. (Ed.). Cultural Attractions and European Tourism*. CABI Publishing. URL: [https://books.google.com.ua/books?hl=uk&lr=&id=-bWbLcvnL4kC&oi=fnd&pg=PA173&ots=c60mPMvAPV&sig=vuxLJGBIn6Zl8SznXntXaM\\_ddYM&redir\\_esc=y#v=onepage&q&f=false](https://books.google.com.ua/books?hl=uk&lr=&id=-bWbLcvnL4kC&oi=fnd&pg=PA173&ots=c60mPMvAPV&sig=vuxLJGBIn6Zl8SznXntXaM_ddYM&redir_esc=y#v=onepage&q&f=false) [in English]

**Ivanchenko, L. I.** (1999). Okhoronni roboty v litopysnomu Bohuslavli [Security Work in the Chronicle of Bohuslav]. *Arkheolohiia*, 61, 100–103. [in Ukrainian]

**Ivashkiv, V.** (2009). Ukrainyski folklor u zapysakh i doslidzhenniakh Kulisha (1840-vi roky) [Ukrainian Folklore in Kulish's Records and Research] (1840s). *Khronika 2000*, 78, 329–369. [in Ukrainian]

**Katarhina, T. I.** (2009). Problema zberezhennia pamiatok arkhitektury ta mistobuduvannia [The Problem of Preserving Architectural and Urban Monuments]. *Problemy zberezhennia istoryko-kulturnoi spadshchyny Kyieva*, (pp. 200–236). Kyiv: Instytut istorii Ukrainy NAN Ukrainy. [in Ukrainian]

**Konventsyy y Rekomendatsyy YuNESKO.** (1990). *Konventsyy y Rekomendatsyy YuNESKO po voprosam okhrany kulturnoho nasledyia. Sbornik dokumentov* [UNESCO Conventions and Recommendations on the Protection of Cultural Heritage. Collection of Documents]. Moskva. [in Russian]

**Kozlovska L. H. & Kurylenko Ya. A.** (1971). Bohuslav [Bohuslav]. *Tronko P. T. (Ed.). Istoriia mist i sil Ukrainskoi RSR: v 26 t. Kyivska oblast*, (pp. 149–163). Kyiv: Holovna redaktsiia URE AN URSR. [in Ukrainian]

**“Litopys Ruskyi” za Ipatskym spyskom.** (1989). “*Litopys Ruskyi*” za *Ipatskym spyskom*. *Izbornik [“The Rus Chronicle” according to the Ipatsky List. Izbornik]*. URL: <http://izbornyk.org.ua/litop/lit21.htm> [in Ukrainian]

**Mihaila, M.** (2014). Museum Side of the City – From the Theory to Inquiry. *Procedia – Social and Behavioral Sciences*, 149, 570–574. URL: <https://doi.org/10.1016/j.sbspro.2014.08.212> [in English]

**Mizhnarodna khartiia.** (2004). *Mizhnarodna khartiia z okhorony y restavratsii nerukhomykh pam'iatok i vyznachnykh mist* (Venetsijska khartiia 1964 r.) [International Charter on the Protection

and Restoration of Immovable Monuments and Sites (Venice Charter of 1964)]. *Vidlunnia vikiv*, 2, 4–6. [in Ukrainian]

**Nikolenko, I.** (1994). *Bohuslavshchyna. Narysy z istorii kraiu* [Bohuslav region. Essays on the history of the region]. Bohuslav: Kvadrat. [in Ukrainian]

**Pererva, V.** (2010). *Hrafy Branytski: pidpriiemtsi ta metsenaty* [Counts Branicki: Entrepreneurs and Patrons of the Arts.]. Kyiv: Vydavets Pshonkivskiy O. V., Nobility. [in Ukrainian]

**Pokhilevich, L. I.** (1864). *Skazaniya o naseleennyh mestnostyah Kievskoj gubernii ili statisticheskie, istoricheskie i cerkovnye zametki o vsekh derevnyah, selah, mestechkah i gorodah, v predelah gubernii nahodyashchihysya* [Tales About Inhabited Localities of Kiev Province or Statistical, Historical and Church Notes About All Villages, Settlements and Towns Located Within the Province]. Kyiv: In type. “Kyiv-Pecherskoj Laury”. [in Russian]

**Prybieha, L. V.** (2003). Mizhnarodna okhorona istoriko-kulturnoi spadshchyny [International Protection of Historical and Cultural Heritage]. *Pratsi tsentru pam'iatoknavstva*, 5, 40–52. [in Ukrainian]

**Salii, O.** (2010). *Bohuslav. Istorii i suchasnist* [Boguslav. History and Modernity]. Kyiv: Yaroslaviv Val. [in Ukrainian].

**Selivachov, M. R.** (2009). *Leksykon ukrainskoi ornamentyky (ikonohrafiia, nominatsiia, stylistyka, typolohiia)* [Lexicon of Ukrainian Ornamentation (Iconography, Nomination, Stylistics, Typology)]. Kyiv: ANT. [in Ukrainian]

**Sviato-Mykolaivskiy monastyr.** (2022). *Sviato-Mykolaivskiy monastyr u Bohuslavi* [St. Nicholas Monastery in Bohuslav]. URL: <https://discover.ua/locations/svato-nikolaevskij-monastyr-v-boguslave> [in Ukrainian]

**Svitlyi tarasiv anhel.** (2014). Svitlyi tarasiv anhel – Ivan Soshenko [Taras’s Bright Angel – Ivan Soshenko]. *Krymska svitlytsia*, 12. URL: <http://svitlytsia.crimea.ua/?section=article&artID=1300> [in Ukrainian]

**Tronko, P. T.** (1996). Do pytannia pro status istorychnoho mista [On the Status of the Historic City]. *History of Ukraine. Little-known names, events, facts*, (pp. 3–11). Kyiv: Instytut istorii Ukrainy NAN Ukrainy. [in Ukrainian]

**Ulbar, U., Cazacova, L. & Eldelhun A.** (2010). Sustainable City Planning: Preserving Historical Objects. *The Sustainable City VI: Urban Regeneration and Sustainability*, 129, 483–494. URL: <https://doi.org/10.2495/SC100411> [in English]

**Vermenych, Ya. V.** (2005). Istorychne misto. Termin [Historical City. Definition]. In *Smolii V. A. (Ed.). Entsyklopediia istorii Ukrainy*, (vol. 3, pp. 573–574). Kyiv: Naukova dumka. [in Ukrainian]

**Vermenych, Ya. V.** (2011). *Istorychna urbanistyka v Ukraini: teoriia mistoznavstva i metodyka litochyslennia* [Historical Urbanism in Ukraine: Theory of Urban Studies and Methods of Chronology.]. Kyiv: Instytut istorii Ukrainy NAN Ukrainy. [in Ukrainian]

**Wierzbicka, A. & Arno, M.** (2022). Adaptation of places of worship to secular functions with the use of narrative method as a tool to preserve religious heritage. *Muzeologia a Kulturne Dedicstvo-Museology and Cultural Heritage*, 10 (4), 63–77. Doi: <https://doi.org/10.46284/mkd.2022.10.4.5> [in English]

**Zhuk, A. K.** (1985). *Suchasni Ukrainski khudozhni tkanyny* [Modern Ukrainian Artistic Fabrics]. Kyiv: Naukova dumka. [in Ukrainian]

*The article was received July 14, 2022.  
Article recommended for publishing 22/02/2023.*