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# HISTORICAL MEMORY OF UKRAINIAN ADVENTISTS IN THE CONTEXT OF MUSEUM WORK IN UKRAINE

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## Abstract

The research is aimed at comprehensive coverage of museum affairs in Ukraine in the context of the work of the private museum collection of the Seventh-day Adventist Church. The authors set a threefold goal, which is to present the real situation of national and private museums, to define national memory, places of memory, and religious memory, and to acquaint readers with the museum exhibits of the Seventh-day Adventist Church in Ukraine, which were not previously represented in the cultural and scientific circles of Ukraine and the world. In Ukraine, the issue of preserving cultural and religious monuments is acute, which is being lost and damaged every year as a result of the unstable political situation. For example, religious monuments never get to museum exhibitions. Only thanks to the efforts of Adventists, the exhibits of the Soviet-era presented in the article were preserved. They were brought to a private museum in mainland Ukraine from occupied Crimea. The national cultural heritage, including Protestantism plays an important role in building an independent Ukrainian state. Its efforts revive the spirituality and historical memory of not only one denomination, but of the nation as a whole.

**Keywords:** museum business, national memory, religious memory, places of memory, Adventist museum.

## Introduction

During this period of rapid development of the independent Ukrainian state, there is a complex and multifaceted process of revival of national consciousness and the historical memories of the people. Ukrainians are appealing to the historical roots of religious life, its

origins, and to restoration of forgotten ancient traditions and spiritual values through their quest for enrichment. Experiencing a period of active self-knowledge, Ukrainian Protestants are rediscovering a zeal for national history and culture. The nourishing source of this search is the historical and cultural heritage. This quest carries a potential for collective understanding and a broader scope of information that may more objectively reflect cultural and historical processes that have shaped Ukraine in all its manifestations. Each historical and cultural monument serves as a historical source, recreating various aspects of the material and spiritual life of the Protestant community in the past. A significant part of the historical, cultural, and natural environment that surrounds the Protestants of Ukraine are monuments of history and culture.

At the turning points of national history, Ukraine suffered enormous losses of its historical and cultural heritage. Cultural monuments have often fallen victim to national and religious conflicts, wars of aggression and social explosions, ignorance and militant utilitarianism, ideological dogmatism and intolerance, indifference and neglect on the part of the state.<sup>1</sup> One of the urgent tasks of the current stage of Ukrainian statehood is the preservation and full use of national historical and religious heritage. These resources contribute to the unification and consolidation of Ukrainian society around common values and ideals while integrating cultural achievements into the global historical process. And Ukrainian integration into the world cultural space, which is taking place currently, establishes a voice for Ukraine in the world treasury of cultural values. It also spotlights its contribution to the development of civilization as a whole.

**The purpose** of the article has three components: first, to analyze the museum situation in Ukraine; secondly, to understand the difference between the concepts of national memory, places of memory, and religious memory; thirdly, to get acquainted with the museum exhibits of the Seventh-day Adventist Church in Ukraine, which were not previously represented in the cultural and scientific space.

### **The Main Materials of the Study**

The reproduction of the history of a religious community is impossible without historical memory. Its main function is the transfer of a certain experience and a set of knowledge about the past as the basis of self-identification. "Place of memory" is a concept

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<sup>1</sup> В. Горбик, ed., *Історико-культурна спадщина України: проблеми дослідження та збереження : монографія* (Київ, 1998). [V. Gorbik, ed. *Historical and cultural heritage of Ukraine: problems of research and preservation: a monograph*. Kiev].

that was introduced into scientific circulation by the French scientist Pierre Nora in the early 1980s to denote places, symbolic objects, with which a certain religious group of people associates their memories, values, and where, "memory crystallizes and finds refuge."<sup>2</sup> It embodies the unity of the spiritual and the material, which over time and the goodwill of the people has become a symbolic element of the heritage of the national memory of any community. Places where, according to P. Nora, national memory is embodied are monuments (culture and nature), holidays, emblems, celebrations honoring people or events, farewells, funeral speeches, words of praise. The sources of "places of memory" are any artifacts or even the people themselves who store information about a particular event, phenomenon, or idea. However, in the context of the study of the Protestant community in Ukraine, it is appropriate to use the term "religious memory." Unlike national memory, religious memory focuses more on the religious motives of a person as one of the most important components of human perception of the world. And the main component of the human worldview is still religion. Responding to modern challenges, religious life is constantly changing. The same changes have been characteristic of religious communities in the past. As a result, researchers are intrigued by how multifaceted the spiritual experience of different religions manifests in Ukraine in light of their common features and differences. Religious traditions, worldviews, features of dogma, ethics, as well as complex historical conditions of Protestantism all play a part in the dynamic stage of religious participation in Ukraine today.. In particular, researchers of the museum niche of Ukraine rely on the evolution of Protestant life as narrated through the erection of museum monuments. Such monuments that have been preserved as religious and cultural memories are historically valuable. Thus, it can be argued that the process of formation of religious (Protestant) memory is likewise a specific component of the national memory of Ukraine.

"Places of memory," according to P. Nora, should help to bridge the gap between history and true memory, to restore our sense of connection with the past, and thus to overcome the remoteness of the past and present. The most important function of such places is to preserve the memory of a religious group of people about a certain event, to create history by those social groups that at one time did not have the right to history. The accumulated common cultural, historical, and religious experience is reproduced by humankind in the appropriate cultural forms (traditions, monuments, memoirs, etc.), and also exists in the form of the historical consciousness of the believing community. Archives,

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<sup>2</sup> П. Нора, *Проблематика мест памяти* (Санкт-Петербург: Франция-память, 2016), 26, <http://ec-dejavu.ru/m-2/Memory-Nora.html>. [Nora, P. Problems of places of memory. St. Petersburg: France-memory].

libraries, and museums are a powerful arsenal of historical memory. These institutions play a key role in the formation of historical memory sites. They are necessary to win back and objectively reproduce the history of any religious denomination. The treasury of historical and cultural-religious heritage are museums, and museum exhibits are carriers of invaluable information about the history, culture, and religion of any nation.

The term "museum" is used by the International Council of Museums as "a permanent non-profit institution designed to serve and promote society, accessible to the general public, which is engaged in the acquisition, storage, research, promotion and display of material evidence of man and his environment, education, as well as to meet spiritual needs."<sup>3</sup> Therefore, it should be emphasized that museums are not profitable but socially significant institutions

Analysis and assessment of the current situation in the field of cultural heritage in Ukraine with an emphasis on the museum's religious sector confirms that Orthodox churches, which have a thousand-year history, also play the role of a museum for researchers. The Protestant community of Ukraine, however, remains an alien part of the Ukrainian state without its museums, places to store exhibits, and museum exhibitions. And given that museums play a significant role as institutions that preserve history, as well as in the maintenance and development of national identity, it is imperative these cultural institutions must fulfill their mission to the fullest. In recent years, one of the main tasks of museums in many countries has been to involve society participation.

Unfortunately, the state museum sector in Ukraine is in a deep systemic crisis, as aspects of modernization have not been taken into account when planning and implementing cultural heritage reforms. At the state level, no strategic planning was carried out for the development of the museum sector, a complete legal framework was not created, and no methodological support was introduced. This has led to a lack of industry standards that would allow these cultural institutions to be managed effectively and to ensure the transparency and efficiency of their work. Modern society in Ukraine and around the world is in a state that increasingly allows us to talk about our era as a turning point in history. In this regard, there is a need to find new landmarks, directions of development. One way to solve this problem may be to create a new type of museums that perform not only a traditional

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<sup>3</sup> Л. Норріс and В. Ланкеліне, "Доповідь про розвиток сектору культурної спадщини в Україні," Культура и Креативность, n.d., [https://www.culturepartnership.eu/upload/editor/2017/Subsector\\_report\\_Ua\\_ukrainian\\_Fin.pdf](https://www.culturepartnership.eu/upload/editor/2017/Subsector_report_Ua_ukrainian_Fin.pdf). [L. Norris, and W. Lankeline. "Report on the development of the cultural heritage sector in Ukraine." Culture and Creativity].

function but are scientific and spiritual centers, museums that offer a new vision, a new understanding of a problem, museums that develop a new theme.<sup>4</sup>

According to Article 1 of the Law of Ukraine "On Museums and Museum Affairs," a museum is a "research and cultural-educational institution created for the study, preservation, use and promotion of museum objects and museum collections for scientific and educational purposes, involving citizens in national and world cultural heritage."<sup>5</sup>

Along with language, territory, economic life, and common historical destiny, cultural and religious heritage is the most powerful component of the formation of Ukrainian identity. Cultural and religious heritage can be a factor of national consolidation, and can contribute to positive social development. Museums are called to play a special role in this case by fulfilling their social function of documenting the processes and phenomena occurring in society and nature. The function of documentation provides for reflection in the museum collection with the help of museum objects of the processes and phenomena that the museum studies by its profile and place in the museum network.<sup>6</sup> The museum, as a social product, is the result of purposeful, systematic, creative research, collecting, stock, and exhibition work.

The social functions of the museum follow from the very concept of "museum." Thus, as a non-profit permanent institution, the museum serves society and its development, and for this purpose collects, preserves, researches, promotes, and exhibits the tangible and intangible heritage of mankind, as well as environmental objects, for study, learning, and aesthetic pleasure.<sup>7</sup> The creation and organization of a modern museum require the development of a scientific concept, which is determined by its public purpose.<sup>8</sup> The development of the scientific concept of the museum is one of the directions of research work. The scientific

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<sup>4</sup> Є. Ковальчук, "Музей у сучасному світі: розробка наукової концепції," Волинський краєзнавчий музей, 2012, [http://volyn-kray-mus.at.ua/publ/muzej\\_u\\_suchasnomu\\_sviti\\_rozrobka\\_naukovoji\\_koncepciji/1-1-0-62](http://volyn-kray-mus.at.ua/publ/muzej_u_suchasnomu_sviti_rozrobka_naukovoji_koncepciji/1-1-0-62). [E/ Kovalchuk. "Museum in the modern world: the development of a scientific concept." Volyn Museum of Local Lore].

<sup>5</sup> "Закон України від 29 червня 1995 року № 249 / 95-ВР 'Про музеї та музейну справу'." in *Культурна спадщина України. Правові засади збереження, відтворення та охорони культурно-історичного середовища : зб. офіц. док.* (Київ: Істина, 2002), 49–58. ["Law of Ukraine of June 29, 1995 № 249/95-VR 'On Museums and Museum Affairs'." In Cultural heritage of Ukraine. Legal principles of preservation, reproduction and protection of cultural and historical environment: coll. ofits. dock.]

<sup>6</sup> Ф. Вайдакер, *Загальна музеологія: Посібник*, ed. З. Мазкрик and А.-М. Волосвицька, trans. В. Лозинський, О. Лянг, and Х. Назаркевич (Львів: Літопис, 2005). [F. Weidacher. General Museology: Handbook. Edited by Z. Mazkrik and A.-M. Volosvytska. Translated by V. Lozynsky, O. Liang, and H. Nazarkevich. Lviv: Chronicle]

<sup>7</sup> "Про внесення змін до Закону України 'Про музеї та музейну справу'. Закон України від 5 листопада 2009 року № 1709–VI," *Голос України*, 4-5, November 28, 2009. ["On Amendments to the Law of Ukraine 'On Museums and Museum Affairs' . Law of Ukraine of November 5, 2009 № 1709 – VI. " Voice of Ukraine]

<sup>8</sup> Є. Ковальчук, "Музей у сучасному світі: розробка наукової концепції," Волинський краєзнавчий музей, 2012, [http://volyn-kray-mus.at.ua/publ/muzej\\_u\\_suchasnomu\\_sviti\\_rozrobka\\_naukovoji\\_koncepciji/1-1-0-62](http://volyn-kray-mus.at.ua/publ/muzej_u_suchasnomu_sviti_rozrobka_naukovoji_koncepciji/1-1-0-62). [E. Kovalchuk, "Museum in the modern world: the development of a scientific concept." Volyn Museum of Local Lore]

concept is prepared primarily through museum studies because they form new knowledge in the field of theory and methods of collection, storage, processing, and use of museum objects.<sup>9</sup> The development of the scientific concept provides a comprehensive justification of the goals and objectives of the creation, operation, and development of the museum, as well as ways and methods of their implementation. The uniqueness of each museum is that each of them has its concept. The use of scientific research in the field of museum pedagogy, museum psychology, and museum sociology is important in creating the scientific concept of a modern museum. These sciences study the museum audience, its values, and spiritual needs, analyze the needs of different social and age groups of visitors and explore the peculiarities of their perception of the exhibition. Sometimes they make adjustments to the content of the exhibition itself, create and test new methods and programs of work with different categories of visitors and the effectiveness of museums.

The use of museum pedagogy, psychology, and sociology are important for organizing the work of the newly created museum. The best public and private museums are part of the Museum Fund of Ukraine, which consists of state and non-state parts. The procedure for assigning museum collections and museum objects, as well as individual monuments to the state part of the Museum Fund of Ukraine is determined by the Regulations on the Museum Fund of Ukraine.<sup>10</sup> List of museums (including museums of the system of the National Academy of Sciences of Ukraine, Ukrainian Society for the Protection of Historical and Cultural Monuments, Pedagogical Society of Ukraine, other self-governing organizations), which store museum collections and museum objects that are state property and belong to the State Museum Fund of Ukraine, is approved by the Cabinet of Ministers of Ukraine. In 2016, the Ministry of Culture of Ukraine developed the Instruction on the organization of accounting of museum objects for the correct organization of reporting of museum objects.<sup>11</sup> Compliance with the requirements of this Instruction is mandatory for

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<sup>9</sup> Олена Прищеп, *Основи музеєзнавства : навч.-метод. посібн.* (Рівне: Наука, 2006). [Olena Prischepa. *Fundamentals of museum studies: teaching method. manual* Rivne: Science].

<sup>10</sup> “Постанова Кабінету Міністрів України від 20 липня 2000 року № 1147 ‘Про затвердження Положення про Музейний фонд України’ (у редакції постанови Кабінету Міністрів України від 3 листопада 2010 року № 1007),” Верховна Рада України Офіційний вебпортал парламенту України Законодавство України, 2000, <https://zakon.rada.gov.ua/laws/show/1147-2000-%D0%BF#Text>. [“Resolution of the Cabinet of Ministers of Ukraine of July 20, 2000 № 1147: On Approval of the Regulations on the Museum Fund of Ukraine ’(as amended by the Resolution of the Cabinet of Ministers of Ukraine of November 3, 2010 № 1007).” Verkhovna Rada of Ukraine Official web portal of the Parliament of Ukraine Legislation of Ukraine].

<sup>11</sup> “Наказ Міністерства культури України ‘Про затвердження Інструкції з організації обліку музейних предметів’ від 21.07.2016 № 580,” Верховна Рада України Офіційний вебпортал парламенту України Законодавство України, 2016, <https://zakon.rada.gov.ua/laws/show/z1129-16/print>. [“Order of the Ministry of Culture of Ukraine’ On approval of the Instruction on the organization of accounting of museum objects ’dated

state museums that belong to the state part of the Museum Fund of Ukraine. Museums of private ownership, museums of enterprises, institutions, organizations of private ownership are also recommended to apply the Instruction for the organization of accounting of museum objects of the non-state part of the Museum Fund of Ukraine, objects of museum value, objects and materials of scientific support fund. One of the unique modern private museums belongs to the structure of the Ukrainian Humanitarian Institute. This is a private higher education institution in Bucha, III level of accreditation, which ranks 6th in the ranking of private higher education institutions in Ukraine according to the Ministry of Education (for 2013).



**Figure 1. The mechanism for copying slides**

The exposition of the museum of the Ukrainian Humanitarian Institute presents original museum objects, monuments from the collection of Ukrainian Adventists, which by its number is the largest part of the funds of this museum. Among the valuable exhibits presented to visitors are the mechanism for copying filmstrips which was designed in the 60s by the author-designer, amateur, and artist A. Alekseev. Thanks to the device, Adventists have the opportunity to create and copy films. The quality of the film was not inferior to the products of the famous Kharkiv film studio. As a result, the State Security Committee conducted searches at the Kharkiv Film Studio, trying to understand where the "sectarians" got a device capable of reproducing high-quality film products.

The design and all components of the mechanism were handmade except for nuts and bolts. Tension rollers were located depending on the length of the film. On the one hand, the film with images was moving on the rollers, and on the other side, there was a clean film.

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21.07.2016 № 580." Verkhovna Rada of Ukraine Official web portal of the Parliament of Ukraine Legislation of Ukraine].



This is how the copying process took place. Alekseev received the task of creating and copying files from the head of the SDA Church, Pavel Matsanov. The work took place in such secrecy that the designer himself did not know who brought the clean film and who took the finished one. The conspiracy was at a high level. Alekseev, who was a wonderful artist, created the images himself and then photographed the painted images with a camera called "Chaika." Thus, thanks to the work of this copier, illustrated gospel ideas were transmitted among Adventists throughout the former Soviet Union.

Another of the most valuable exhibits of the museum is a handmade map called "Prophetic Clock." The author of the exhibit was the preacher T. Vegele. The map was made in the early twentieth century in Moscow. There is a legend that when American nuclear physicists saw a sketch of this map from American Adventists, they began to issue a bulletin with a clock on the title page against the background of the globe, and the hands of the clock were constantly changing showing how many minutes left before the onset of nuclear winter on earth.



**Figure 2. Prophetic Clock Map**

The Prophetic Clock map mentions all the global Biblical prophecies and has another name, The Wheel of Time. On the globe around the periphery is written the migration of peoples from east to west, along with the hands of time. Schematically represented Asia, Europe, and North America. The map shows the double chronology before and after the birth

of Christ. The map shows 6,000 years of human existence because at that time Adventists understood that the entire history of mankind must fit into 6,000 years, and the seven thousand years is the so-called Sabbath. These cards are almost rare and have great artistic and historical value. This card was used for evangelical ministry by the Adventist evangelist Petukhov, who traveled extensively, mostly in the southern parts of Ukraine, especially in the Crimea. But in the thirties, he was forced to go abroad.



**Figure 3. Prophetic clock**

Occupying the position of cashier in the division (the largest administrative unit of Seventh-day Adventists) T.Ya. Wegele created a map to more effectively preach and illustrate the prophetic events mentioned in the texts of the Bible. While visiting various towns and villages, he constantly used the map during his sermons. The idea of a prophetic clock is mentioned only in a few Adventist magazines published in the early twentieth century. The map is drawn in ink on individual pieces of cardboard. Pieces of cardboard the size of a book format are glued together. This was done so that the map could be folded and quickly hidden. The date of production of this painting is 1902, but after a detailed investigation conducted by the head of the museum, Oleg Nikolaevich Arutyunov found that it is erroneous. However, this picture contains many drawings that are depicted in Adventist books of the early twentieth century. For example, an exact copy of the image of the prophet Daniel, was printed in an Adventist magazine in 1907. Also, the image of a woman from the

book of Revelation is taken from the book *The Great Controversy*, which was first published in the Soviet Union only in 1921. The second reason that called into question the date 1902 was the material from which the painting was made. This is an oilcloth, which was laid under a sheet on the bed where the sick person lay to avoid contamination of the mattress. This material began to be used only in 1920.



**Figure 4. Prophetic map without text**

Another interesting question is for what purpose the map was created only from pictures. The answer is as follows. In the 1920s, a large number of illiterate people lived in the villages. Therefore, he used only illustrative material to preach and orally explained the gospel truths and biblical prophecies on each of the biblical characters and symbols on the map.

The following map was drawn by Adventists between 1970 and 1980. Adventists managed to learn how to apply printing ink using stencils on fabric. Such fabric cards could easily be folded and hidden under clothing during searches. The map was used in Seventh-day Adventist churches to study the prophetic books of Daniel and Revelation as a visual aid. Similarly, these maps were used in the first gospel programs until the late 1990s, to reflect and explain Bible prophecy. The card is made in a rectangular shape on a dense fabric. The map has a border, and each time segment on the map is separated by clearly visible black lines - borders. The letters on the map are printed in black.





**Figure 5. Eschatological line map**

Such cards were quite difficult to make, as working with printing ink on fabric material was much more difficult than working on paper. If it turned out in the manufacturing process to make a mistake or spill paint on the fabric, it was difficult to correct. It could be corrected by cutting out the damaged part, and in its place sewing a new piece of fabric, then again applied a new inscription or pattern. Stencils for applying information were made of cardboard. The cards on the fabric were practical, as they could be washed and ironed on the back. Such cards painted with printing ink did not fade during washing.

The next exhibit is a 5-meter linear map of prophecies and genealogies. The map covers the periods from the Middle Ages to 1975. This is a sketch that should later be embodied in a full-fledged map of prophecies. It began to be painted in 1956 after Stalin's death. The author of the map is Boris Tepfer, who wanted to build the history of the earth in the context of the dates mentioned in the Bible based on historical dates taken from secular sources. The exhibit was transferred to the museum by Boris's son Pavel Tepfer. In Soviet times, any biblical idea needed to be confirmed by science. History was a science and this map was drawn to prove the correspondence of historical data and biblical dates.



**Figure 6. 5-meter line map**

The map is drawn on a roll of white paper 5 meters long. On this roll, all the symbols, tables, and text are written in pencil, in some place's stickers with images of animals from the book of Daniel. There are prophetic maps which are based on biblical events as the author makes historical references to world history, thereby trying to show the truth and accuracy of biblical prophecies.

One of the no-less interesting exhibits is a book illustration on the parable of Jesus Christ. The book was published in the 1980s. The source of the publisher of the book is unfortunately not known, but the book itself was widely distributed among Adventists throughout the Soviet Union. The exhibit is similar to a photo album; contains many photographs taken from the books of Ellen White (an American writer, whose books were translated for Adventists into Russian). And some pictures were painted by the Adventist artist Alekseev.



**Figure 7. Illustrations to biblical parables**

Inside the book in red hardcover is filled with photographs, pictures, drawings of Christian content. Biblical stories are placed under each image. At a time when it was impossible to talk about religion, this book was enlightening. If it was found in one's house, it threatened the owner with imprisonment for 8-10 years, as the book was believed to contain anti-Soviet propaganda. This book criticizes what was taught in school, namely: evolution, religion as the opium for the people, and so on. The exhibit is rare, as only a few specimens have survived to our time. The exhibit in the Soviet concentration camp was a unique Bible, which was divided into a small number of parts. The history of this exhibit is as follows. From 1944 to 1954, Ivan Dyachenko was imprisoned for his religious beliefs. Miraculously, he was able to take this Bible with him to prison. For 10 years, this Bible was kept by him and other prisoners who asked him to read it. Ivan Dyachenko was born in 1924. He was a

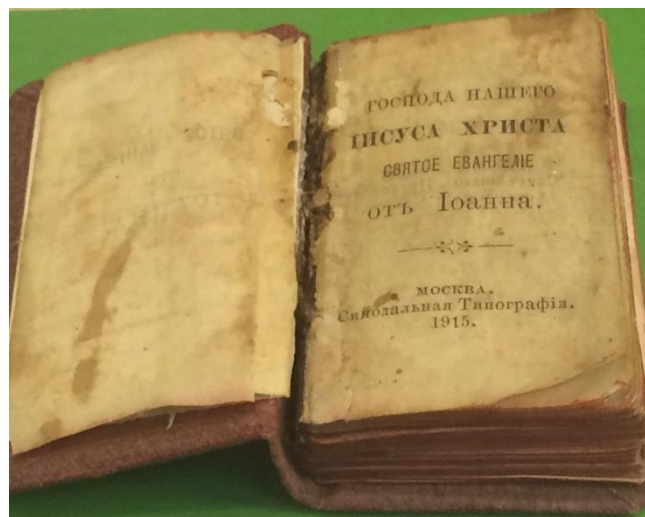
member of the SDA Church and was sentenced to death in 1944 for "treason," but his sentence was commuted to 10 years in prison. Ivan died in 2002.



**Figure 8. "Bible from the camp"**

The Bible was divided into 15 parts. The problem with keeping it in prison was that all the paper that fell into the hands of the prisoners was used for cigarettes. And each part of the Bible was kept by a separate prisoner to protect himself from the prison guards. That is, even if one or two parts of the Bible were found, the others would remain. During the 10 years of the Bible in the camp, no part was lost. One can only guess how many people this Bible helped to find and read about God.

Another unique exhibit of the Adventist Museum is the Gospel of John, which was published in Moscow in 1915. The size of the book is approximately equal to the size of a box of matches.

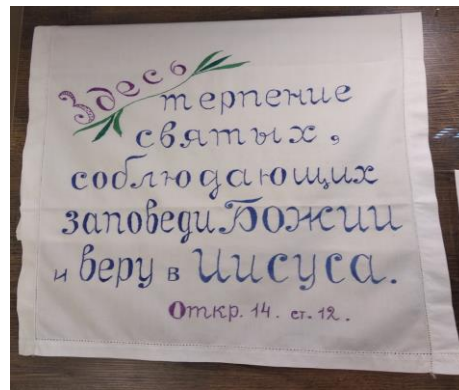


**Figure 9. "Gospel the size of a matchbox"**

During the war, Protestants, including Adventists refused to fight and take the loyalty oath and were therefore sent to penal colonies, or to various camps, where they worked hard and physically. They were not allowed to share their religious views and own Bibles. The

idea of creating a gospel of this size helped the prisoners to have access to the Bible. Due to its small size, this Gospel was easy to use and invisible during camera searches. The exhibit is also interesting in that it is quite small in size, but the font is available so that it can be read without the use of third-party aids. Given its age of about 100 years, it is still well preserved.

So-called cathedral towels were made in Ukraine. They were embroidered to cover the chairs with its ends hung at the edges of the chair. The towel is a rectangular piece of linen or hemp cloth embroidered with various colored threads. The biblical text is embroidered on a white canvas. The quality could vary from very beautiful to simple. Women embroidered, contributing to the ministry of the SDA Church. Every Saturday the chair in the house of prayer was covered with such a towel. In this way, people, especially children and young people, memorized Bible verses because the towel was in a prominent place in the center all Saturday.



**Figure 10. Cathedral towel**

This find appears only in Ukraine since the 1930s. The text is written in Russian because that was the demand of the authorities; they did not allow the Gospel to be read in Ukrainian. There is evidence that when the towel began to be used in Ukraine, the first German Adventists wrote engravings in German. However, even during the government of the Polish Union, cathedral towels were embroidered in Russian. This tradition was practiced only by Adventists of Slavic culture until the 1980s.

The patir was used from 1907 to 2000 for the rite of the Lord's Supper, which was performed by the clergy of the SDA Church. With this cup, members of the church could receive the symbol of the blood of Jesus Christ - wine (Adventist use grape juice). One of the deacons of the Orthodox Church in Sevastopol accepted the teachings and joined the Seventh-day Adventist Church, taking with him a priest for communion. Eventually, this bowl began to move throughout the Soviet Union. The last to use it was the Kalashnikov preacher, who retired from the community of Yalta (Crimea). From here communion cup got to the museum.



**Figure 11. Patir**

The silver bowl is made in the shape of a large wine glass. The material is most likely stainless steel. The bowl has an engraving on the side, as well as a free place where the icon was located. The patir was damaged during the bombing during World War II. It was repaired, but it is noticeable that the color of the legs and the bowl is slightly different. The upper part is much worn from frequent use. The reason for the abrasion of the upper part is that Soviet Adventists practiced communion from a common chalice until almost the 2000s.

It should be noted that all exhibits (about two trucks), were taken out of the Crimea at night, before the events on Euromaidan in late 2013. Many of the exhibits are stored in the institute's holdings and archives, as there is not enough space to fully exhibit and display the full cultural heritage of Soviet Adventists.

In summing up this study, we emphasize that not only among the Protestants of Ukraine, the issue of preservation of cultural heritage is acute and unresolved. There are many problems in the activities of most museum institutions in Ukraine today. State expenditures on museum maintenance are insufficient. The country's museums do not have enough funds to expand the staff of researchers, replenish museum funds, carry out repair and restoration work, install modern alarms, upgrade museum equipment, and so on.

Therefore, we state that the future of museums (national and private) depends on the joint efforts of the state and the public for the development of the museum industry. The prospect of raising a modern museum is its transformation into a scientific and spiritual center of public activity, the performance of its social functions. After all, the national cultural heritage and its component, the historical and cultural monuments play an important role in building an independent Ukrainian state, reviving the spirituality and historical memory not only of the Protestant community but also of the whole nation.



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