

UDC 7.03(477)“1917/1920”
DOI 10.24919/2519-058X.20.240047

Yurii TELIACHYI

PhD hab. (History), Professor, Director of the Department of Control in the Field of Higher Education, Specialist Advanced Education and Adult Education of State Service of Education Quality of Ukraine, 18 Isaakiana Street, Kyiv, Ukraine, postal code 01135 (yute70@ukr.net)

ORCID: 0000-0003-0565-2211

Bogdan KRYSHCHUK

PhD (Pedagogy), Associate Professor, Head of the Scientific Department of Khmelnytskyi Humanitarian-Pedagogical Academy, 139 Proskurivskoho Pidpillia Street, Khmelnytskyi, postal code 29013, Ukraine (kryshchuk84@gmail.com)

ORCID: 0000-0002-9999-5356

ResearcherID: AAH-3286-2019

Scopus Author ID: 57218902865

Юрій ТЕЛЯЧИЙ

доктор історичних наук, професор, директор Департаменту контролю у сфері вищої, фахової передвищої освіти і освіти дорослих Державної служби якості освіти України, вул. Ісаакяна, 18, м. Київ, Україна, індекс 01135 (yute70@ukr.net)

Богдан КРИЩУК

кандидат педагогічних наук, доцент, начальник наукового відділу Хмельницької гуманітарно-педагогічної академії, вул. Проскурівського підпілля, 139, м. Хмельницький, Україна, індекс 29013 (kryshchuk84@gmail.com)

Bibliographic Description of the Article: Teliachyi, Yu. & Kryshchuk, B. (2021). Ukrainian Academy of Arts: historical progress (1917 – 1920). *Skhidnoievropeyskyi istorychnyi visnyk [East European Historical Bulletin]*, 20, 66–81. doi: 10.24919/2519-058X.20.240047

UKRAINIAN ACADEMY OF ARTS: HISTORICAL PROGRESS (1917 – 1920)

Abstract. *The aim of the research is to reveal the preconditions, history of the opening and functioning of the Ukrainian Academy of Arts (hereinafter – UAA) – the first institution of higher art education in Ukraine in 1917 – 1920. The research methodology is based on the principles of historicism, objectivity in the assessment of historical events and phenomena, systematics and comprehensiveness, which together allowed to reveal the subject field of research. The scientific novelty of the article is that despite the presence of historical and artistic explorations about the UAA, its functioning during 1917 – 1920 is a relevant poorly studied subject of special complex historical and art studies. The general scientific significance of the study of the history of the UAA is in the reconstruction of the complete, holistic process of organization and activity of the UAA as the first artistic institution of higher education of the period of national and cultural revival of 1917 – 1921. A wide range of historiographical and source base of the researched problem by domestic and foreign scientists during 1917 – 2020 has been analysed. The role of the Ukrainian Central Council, the General Secretariat of Education, the artistic elite in the establishment and activity of the UAA has been characterised. The normative and legal bases of its organization by means of the analysis of statutory*

documents have been traced. The main directions of work of the first professors (M. Boichuk, M. Burachek, M. Zhuk, V. Krychevskiy, F. Krychevskiy, A. Manevych, O. Murashko, H. Narbut) and rectors of the UAA (F. Krychevskiy, O. Murashko, H. Narbut, M. Burachek,) have been determined. The information on the art exhibition of the first professors of the UAA, organized on the opening day of the Academy, December 5, 1917, has been given. The work on the creation of the National Art Gallery at the Academy has been indicated. It is claimed that almost the entire revolutionary period (1917 – 1921) has been marked for the UAA by difficulties of the organizational, material, educational and methodological nature, which negatively affected the course of the educational process. **The Conclusions.** It is concluded that despite the short academic status of the UAA (1917 – 1922), in the extremely difficult revolutionary, military and political, socio-economic conditions, the academy was formed as a leading centre of national and cultural revival in Ukraine, the centre for consolidation of artistic intelligentsia, it gained popularity among the general population and it gained prestige in the artistic environment of the European countries. The foundation for the development of the Ukrainian culture, laid on the initiative of the creative intelligentsia, continued to develop even in the chaos of the civil war and revolution. The UAA, which began its activities so brilliantly in 1917, was subsequently subjected to devastating blows from the Bolshevik political system. First of all, the most talented leading pedagogues felt distress. The financial insolvency of art schools forced their leaders to resort to self-financing through the organization of production workshops. Turbulent revolutionary events later led to destructive processes in the UAA.

Key words: Ukrainian Academy of Arts; art institution of higher education; fine arts; national and cultural revival; Ukrainian revolution.

УКРАЇНСЬКА АКАДЕМІЯ МИСТЕЦТВ: ІСТОРИЧНИЙ ПОСТУП (1917 – 1920)

Анотація. **Мета дослідження** – розкрити передумови, історію відкриття та функціонування Української Академії мистецтв (далі – УАМ) – першого закладу вищої мистецької освіти України в 1917 – 1920 рр. **Методологія дослідження** спирається на принципи історизму, об'єктивності в оцінці історичних подій та явищ, системності та всебічності, що у сукупності дали змогу розкрити предметне поле дослідження. **Науковою новизною** статті є те, що, незважаючи на наявність історичних, мистецьких розвідок про УАМ, її функціонування впродовж 1917 – 1920 рр. виступає актуальним маловивченим предметом спеціальних комплексних історико-мистецтвознавчих досліджень. Загальнонаукове значення студіювання історії УАМ полягає в реконструкції повного, цілісного процесу організації та діяльності УАМ як першого мистецького закладу вищої освіти періоду національно-культурного відродження 1917 – 1921 рр. Проаналізовано широкий спектр історіографічно-джерельної бази досліджуваної проблеми вітчизняними та зарубіжними вченими впродовж 1917 – 2020 рр. Охарактеризовано роль Української Центральної Ради, Генерального секретаріату освіти, мистецької еліти в справі започаткування та діяльності УАМ. Простежено нормативно-правові засади її організації шляхом аналізу статутних документів. Визначено основні напрями роботи перших професорів (М. Бойчук, М. Бурачек, М. Жук, В. Кричевський, Ф. Кричевський, А. Маневич, О. Мурашко, Г. Нарбут) і ректорів (Ф. Кричевський, О. Мурашко, Г. Нарбут, М. Бурачек) УАМ. Подано інформацію про мистецьку виставку перших професорів УАМ, влаштовану в день відкриття Академії, 5 грудня 1917 р. Зазначено про роботу зі створення при академії Національної картинної галереї. Стверджується, що майже весь революційний період (1917 – 1921 рр.) позначився для УАМ складнощами організаційного, матеріального, навчально-методичного характеру, що негативно вплинуло на хід освітнього процесу. **Висновки.** Зроблено висновок, що, незважаючи на короткий академічний статус УАМ (1917 – 1922), в умовах надзвичайно складної революційної, воєнно-політичної, соціально-економічної ситуації, академія сформувалася як провідний в Україні центр національно-культурного відродження, осередок консолідації художньої інтелігенції, завоювала популярність серед широких верств населення й здобула авторитет у мистецькому середовищі країн Європи. Фундамент розвитку української культури, закладений з ініціативи творчої інтелігенції, продовжував розбудовуватися навіть у хаосі громадянської війни та революції. УАМ, яка так блискуче розпочала діяльність у 1917 р., надалі зазнала руйнівних ударів з боку більшовицької політичної системи. Поневірянь зазнали насамперед найталановитіші провідні педагоги. Матеріальна неспроможність мистецьких навчальних закладів змусила їхніх керівників вдатися до самофінансування через організацію виробничих майстерень. Буремні революційні події згодом спричинили деструктивні процеси в УАМ.

Ключові слова: Українська Академія мистецтв; мистецький заклад вищої освіти; образотворче мистецтво; національно-культурне відродження; українська революція.

The Problem Statement. At the beginning of the twentieth century, the art movement in the regions of Ukraine that were part of the Russian Empire was marked by the actualization of humanitarian education, in the formation and development of which public figures, intellectuals and state institutions took part. The restructuring of education in the field of Fine Arts until 1917 was mainly a personal initiative of the artistic intelligentsia, through whose efforts private art educational institutions were created. The state and the Tsarist government did not pay due attention and support to this movement. On the eve of the 1917 revolution, studio education became particularly widespread in Kyiv, which played an important role in the professional development of many artists, architects, art historians and, in general, in the aesthetic education of creative youth. In particular, there were studios that involved famous Kyiv artists – V. Galimskyi, O. Ekster, von Essen, I. Yizhakevych, M. Kozyk, Ya. Milman, I. Mozolevskyi, O. Monko, I. Rabychev, O. Romanov, A. Saratovskyi, H. Svitlitskyi, S. Svitoslavskyi, I. Selezniiov, O. Murashko, A. Kriuhher-Prakhova, M. Yarovyι and the others. They continued to operate in the context of the revolutionary events of 1917 – 1921 in parallel with the Kyiv art school, the icon painting school of the Kyiv Pechersk Lavra, and the newly created Ukrainian Academy of Arts (hereinafter referred to as UAA). It was from that time that the situation with obtaining art education in Kyiv changed radically and began to correspond to pan-European trends (Storchai, 2013, p. 118).

UAA is a phenomenon of national culture of the twentieth century, the first institution of higher art education in Ukrainian history, officially opened during the time of the Ukrainian Central Rada (hereinafter – UCR) in Kyiv on December 5, 1917. As an academic institution, UAA functioned for only 5 years (1917 – 1922) and in this short time, in the conditions of an extremely difficult revolutionary, military and political, socio-economic situation, it formed as the leading center of national and cultural revival in Ukraine, the center of consolidation of the artistic intelligentsia, became known and authoritative in the art circles of Europe and the world.

The Analysis of Sources and Recent Researches. Versatile aspects of the history of the creation and functioning of UAA are reflected in a fairly wide range of historiographic and source bases during a hundred-year chronology. The first publications about UAA appeared in the press in 1917 and periodically continued in the following years. They varied in content – from short informational messages to lengthy articles. In the subsequent Soviet period, historiography hushed up everything related to the UAA, and if any information was presented, it was covered from the angle of “bourgeois nationalism”. In particular, I. Vrona in his study “Kiev Art Institute (its current state and work)” (1928) reviewed the process of creation and functioning of the UAA in 1917 – 1921, while omitting the initiative of the Ukrainian art elite and its support from the UCR (Vrona, 1928).

It is worth noting that at that time diaspora researchers outside of Soviet Ukraine wrote about UAA and its representatives (V. Pavlovskyi, V. Sichynskyi (both works on the organization of the Academy), V. Pavlovskyi (on the life and work of V. Krichevskyi) and the others (Pavlovskyi, 1968; Sichynskyi, 1926; Pavlovskyi, 1974). The books “Ukrainian art Historians about Yurii Narbut” (Munich, 1983) and “Yurii Narbut” by V. Sichynskyi are filled with valuable historical and artistic materials (Ukrainian historians..., 1983; Sichynskyi, 1943).

Only after 1991, objective works (dissertations, monographs, reference books, articles) from the versatile components of the national and cultural revival of 1917 – 1921, including research of UAA and its representatives, became possible in Ukraine. (We are talking about the works of V. Afanasiev (on the art exhibition of the founding professors of UAA), A. Chebykin (on the functioning of UAA in 1917 – 1921), V. Kapeliushnyi (generalization

of the developments of researchers of the Ukrainian revolution in various directions (including cultural and creative activities of the intelligentsia), T. Ostashko (functioning of the Academy during UCR), D. Rozovyk (the Academy in the context of national and cultural revival), Yu. Telyachyi (participation of the Ukrainian artistic intelligentsia in the national and cultural revival (1917 – 1921), organizational bases of the Academy's work), R. Shmagala (structuring, methodology, artistic positions of art education in Ukraine in the mid-XIX – mid-XX centuries), etc.) (Afanasyev, 1995; Chebykin, 1994; Kapeliushnyi, 2003; Ostashko, 1998; Rozovyk, 2011; Teliachyi, 2014; Shmahalo, 2005).

Documents and materials on UAA are presented in the collections of archives and museums – mainly in the central state archive of the highest authorities and administration of Ukraine, the Central State Archive – The Museum of literature and arts of Ukraine, the National Art Museum of Ukraine, etc.

The period of 1917 – 1920 was a time of recognition and success, difficulties and upheavals, ups and downs of the UAA; these years are defined as the most fateful in its entire short-term past. It is the aspects of the development of the UAA of this chronological dimension that were forbidden to study throughout the Soviet period and therefore require special scientific research.

Despite the presence of historical and artistic research on the UAA, its functioning during the period of 1917 – 1920 is a topical subject of special – first of all – complex historical and art history research at the present stage.

The Purpose of Publication. The general scientific significance of the study of the history of the UAA is to reconstruct the complete, integral process of organizing and operating the UAA as the first art institution of higher education during the national and cultural revival of 1917 – 1921.

The Main Material Statement. After 1917, with the general breakdown of the imperial order, the question of art education arose. Talented young people in pre-revolutionary times, after studying at drawing schools and colleges in Kyiv, Kharkiv, Odesa and other cities, went to study at art academies in St. Petersburg, Warsaw, Krakow, Vienna, Munich and Paris. It was under the UCR that reforms in the art and educational sphere began in 1917. Therefore, the co-existence of the most opposite artistic and pedagogical doctrines with absolutely illustrative propaganda of etatist, and later totalitarian ideas became possible. In other cases, as the Futurist movement in Italy and the example of K. Malevich's revolutionary individualism prove, the new direction in art was not perceived as anything other than anti-government. Most avant-garde artists of the early twentieth century opposed state interference in art affairs actively. From the current retrospective point of view, art education in Ukraine at that time became a field of real asceticism and put forward a number of outstanding artists who rose to the level of statesmen in their activities.

Art historians noted the active appeal of the new state leadership to purely cultural problems during the revolutionary socio-political events of 1917 as their personal merit (Shmahalo, 2005, p. 140; Holubets, 1926, p. 10). Such personalities as P. Kholodnyi, V. and G. Krichevskiyi, Y. Mykhailiv, D. Antonovych combined artistic creativity, state-creating activities and pedagogical work, laid the lasting and for decades indestructible foundations of the New Art School of Ukraine. Thus, in particular, in the status of a member of the UCR, comrade Secretary General of Education (comrade [deputy] minister of public education) of all Ukrainian national democratic governments, the last minister of public education of the Ukrainian People's Republic (1917 – 1921) P. Kholodnyi developed the organizational

framework for school reform. With his active participation and with government support, the Society of the Ukrainian artists and figures of the Ukrainian Art, The Society of the Ukrainian architects, the UAA appeared, the All-Ukrainian Congress of plastic artists was held, etc. (Danylenko & Teliachyi, 2002).

The most important event in the artistic life of Ukraine not only in 1917 – 1921, but also in the entire first third of the twentieth century, the greatest achievement of the cultural policy of the UPR was the creation of the UAA on the basis of the former secondary art school in Kyiv according to the decision of the UCR. The ideological factor of the organization of the UAA was the creative will of the Ukrainian intelligentsia, the artistic elite of Kyiv, which at that time had a tradition of meeting every Thursday at the art critic D. Antonovych's apartment. In conversations and discussions about the fate and ways of art development, the idea of creating an Academy was born and matured for implementation (Pavlovskiy, 1968, pp. 45–46). D. Antonovych, M. Bilyashivskiy, G. Pavlutskiy in a collective conversation with the chairman of the UCR M. Hrushevskiy and the general secretary of the Education Secretariat I. Steshenko put forward a proposal to create an Academy of Arts, which received approval and support. From the very beginning, the organizers of the Academy stipulated that the new educational institution should create its own, completely new artistic traditions, different from the old academic routine of the past, with the rules of a living, free, creative spirit (Pavlovskiy, 1974, p. 40).

In July of 1917, on the initiative of M. Hrushevskiy, a special department was organized to promote the development of arts: music, theater, fine and artistic and industrial arts (Shmahalo, 2005, p. 142). At the meeting of the sixth session of the UCR on August 6, 1917, I. Steshenko made the first official report on the activities of the General Secretariat of Education (hereinafter – GSE), which united two industries: education and art. It was at this meeting that information about preparatory measures for the opening of the UAA was first published (*Materialy i dokumenty*, 1917). On behalf of M. Hrushevskiy and I. Steshenko a special commission was created [*also called Committee. – authors*] on the organization of the UAA, which was supposed to carry out preparatory work and prepare the UAA charter. It was headed by H. Pavlutskiy, and the specified body included (in addition to future professors) also D. Antonovych, M. Bilyashivskiy, P. Zaitsev and D. Shcherbakivskiy (the secretary was M. Zhuk). The above-mentioned Commission and employees of the special department for promoting the development of the arts of the GSE in August of 1917, among 20 candidates, the first eight professors of the academy were elected and approved by the order of the General Secretary of Education I. Steshenko (*Dokumenty pro zasnuvannia*, 1917 – 1918, p. 12).

On September 8, 1917, the chairman of the committee for the establishment of the UAA, Professor H. Pavlutskiy, and Secretary M. Zhuk submitted a special application addressed to I. Steshenko, in which it was reported that the draft charter of the UAA was submitted for consideration for approval the calculation of estimates for its maintenance and the list of elected professors – M. Boichuk, M. Burachek, M. Zhuk, brothers V. and F. Krychevskiy, A. Manevych, O. Murashko, H. Narbut (*Dokumenty pro zasnuvannia*, 1917 – 1918, pp. 1, 3–4). The professors were informed that an exhibition of original works of art was planned for the opening of the UAA, so each of them was separately informed on their mandatory delivery. According to the plan, the selected professors were to teach the following subjects: M. Boichuk – fresco, mosaic; M. Burachek – landscape; M. Zhuk – portrait, decorative art; V. Krychevskiy – folk art, Ukrainian ornament, architecture; F. Krychevskiy – historical and everyday genre, form and sculpture; A. Manevych – landscape, O. Murashko – portrait, H. Narbut – graphics (*Dokumenty pro zasnuvannia*, 1917 – 1918, pp. 10, 12). According

to the charter, they conducted individual workshops: religious painting, mosaics, frescoes and icons (later – a workshop of monumental painting); graphics; portrait; construction and folk art; intimate landscape; decorative painting; historical and everyday genre and etching; decorative landscape. The system of individual workshops provided for the free choice of a particular manager, and also allowed students to move from one workshop to another (Pavlovskiy, 1968, p. 50).

The affairs of the UAA organization at the state level were once again considered at a meeting of the state tax service on September 22, 1917, when I. Steshenko presented the text of the draft law on its establishment (Postanovy Heneralnoho Sekretariatu, 1917, p. 22). Eight days later, the government received a draft charter of this institution; I. Steshenko was instructed to amend the draft law on the establishment of the Academy (Postanovy Heneralnoho Sekretariatu, 1917, p. 27). On October 2, 1917, the General Secretariat adopted the following decision: "...recognize the necessity of the Congress of artists to discuss the case, establish a special committee (jury) that would take over the case of the foundation of the Academy, and at the meeting of the Secretariat on October 6, invite one of the initiators of the case of the Ukrainian Academy of Arts for explanations" (Postanovy Heneralnoho Sekretariatu, 1917, pp. 29–29).

At a government meeting on October 10, 1917, on behalf of the initiative group, Professor H. Pavlutskyi formulated the tasks, areas of activity and structure of UAA, noting that "it is a matter of establishing the Academy and selecting the jury... it was discussed in citizenship circles close to Ukrainian art, with the participation of members of the Ukrainian scientific society, artists, architects, etc.". The General Secretariat considered the opening of the UAA fundamentally necessary and asked the rapporteur to first expand the explanatory note on the charter, prepare a more advanced version of the draft law, and then submit documents for consideration by the UCR and approval by the interim government. At the same time, the GSE was instructed through the mass media to acquaint a wide range of the population with the prospect of the appearance of the first art-type institution in Ukraine (Postanovy Heneralnoho Sekretariatu, 1917, p. 34).

The fact of organizing the UAA received a positive assessment from the intelligentsia. Thus, in October of 1917, Professor K. Shyrotskyi noted: "a new flower of artistic culture should be woven into the lush and fresh crown of the Ukrainian Renaissance. .. Now it is flourishing not just as a whim of rich people, but as an inner need for the spiritual life of the Ukrainian artists and the masses for whom and on whose behalf they speak. The native Academy should wake up and help the native art to develop. This is a cause worthy of intelligent, highly educated patriots...". Welcoming this event, at the same time, he did not ignore some criticism of the process of preparatory Organization of UAA, which took place "quite far from the public eye", but hoped for the establishment of concrete cooperation between specialists, artists and all Ukrainians. His recommendations concerned the democratic procedure for electing the rector of the UAA, scheduled for October of 1917, the creation of academic art classes (for example, icon painting), public discussion of the charter, inviting talented artists to professorial positions (including from abroad), etc. The author stated: "We need to make sure that our academy immediately stands on solid ground and gives an education not biased, but truthful European, which from itself will already give the foundations for the formation of a noble national thing" (Shyrotskyi, 1917).

The purpose of the UAA, according to the famous artist O. Bohomazov, was that only the creation of a higher art school in Kyiv, free from academic routine and groveling before

authorities, can truly contribute to the flourishing of the Ukrainian Art in the circles of modern European trends (Kovalska, 2006, p. 61).

The UCR approved the law on the establishment of UAA and its states on December 5, 1917 (Dokumenty pro zasnuvannia, 1917 – 1918, pp. 29–32).

The grand opening of the UAA (on the premises of the UCR), together with an exhibition of works by the founding professors, took place on the same December 5, 1917 and became possible owing to the initiative of the artistic intelligentsia, the support of the government and the public. In the context of parallels with state-forming processes, the symbolic fact of the first meetings of the UAA Council directly in the UCR building is worthy of attention until the time of granting it premises in the Tereshchenko school in 1918 (Shmahalo, 2005, p. 145).

By the decision of the general secretariat of December 7, 1917, according to the submission of the GSE, F. Krychevskiy was appointed rector of UAA. He was a well-known artistic personality, and a practical artist (Protokoly (zhurnaly) zasidan, 1917, pp. 10–13). (He worked as a rector until June 1918). Although on October 24, 1917, according to the minutes of the meeting of UAA professors chaired by Professor H. Pavlutskiy, 6 people voted for Vasyl Krychevskiy to be elected rector. However, because of his categorical refusal, F. Krychevskiy was elected to this post by another voting (Dokumenty pro zasnuvannia, 1917 – 1918, p. 13).

Well-known masters were invited to join the UAA teachers, who had a common desire to combine the long-standing traditions of the Ukrainian art with new discoveries of European art trends. Artists of different generations who became founders of the UAA were educated in the best European art centers – Krakow, Munich, Paris, St. Petersburg. The founders of the new school went through the art nouveau style in the visual arts with a penchant for the synthesis of arts. This explains the specialization of workshops, which is not at all typical of traditional academies (Lahutenko, 2006, p. 101). At various times, such well-known artists as M. Kasperovych, L. Kramarenko, V. Meller worked as professors at UAA.

A wide range of acquired professional knowledge was provided by teaching decorative and applied arts, which in the general system of training were definitely not separated from visual arts. Many of the first students of the Academy in the future became famous artists (T. Boichuk, R. Lisovskyi, O. Pavlenko, I. Padalka, V. Sedliar, K. Piskorskiy, K. Redko, K. Antonovych, Yu. Vovk, N. Herken-Rusova etc).

Unfortunately, there is very little information about the art exhibition of the first UAA professors, organized on the opening day of the Academy, December 5, 1917. On the occasion of this event, F. Ernst recalled: “these were memorable days for Kyiv... With incredible difficulty, we got everything we needed to arrange the first exhibition of professors of the young academy. It is already evening, it is getting dark in the halls of the Pedagogical Museum, guests and the audience are gathering – but the lights barely flash – it is almost dark. An hour or two passes, and it’s still dark. We got candles somewhere – until it was finally light. Speeches and congratulations were heard. In the upper halls, guests were waiting for a well-organized exhibition - mostly from the best paintings of Murashko, Vasyl and Fedir Krychevskiy, Manevych, Burachek and Zhuk who were already familiar to Kyiv residents; only the works of Narbut and Boichuk were new for everyone” (Ernst, 1926, p. 61). In continuation of the memories, we can add: “the exhibition was beautifully decorated with ancient carpets and flowers. In the last hall, tea was prepared with sandwiches, cakes, cookies, fruit, etc. There were a lot of artists and other visitors, it was very noisy and fun”. When it became clear that the food was free, the members of our society began to devour the

supplies – I personally [*F. Ernst. – authors*], according to the most conservative estimates, probably ate a 20 banknote worth. In another hall, two vociferous men were singing on the stage, then there was a recitation by a very interesting actor of the young Ukrainian Theater. In general, I was left with a very pleasant impression. In general, life in the Ukrainian republic, by God, is better than the accursed katsaps have” (*Tsei den v istorii...*, 2020). Unfortunately, the catalog of this artistic event was not printed.

The purpose, structure, principles of management, principles of organization of the educational process in the UAA were characterized by its charter (*Statut Ukrainiskoi Akademii*, 1917).

In September of 1917, the Charter of UAA and its first faculty were actively discussed in the artistic environment of Kyiv. Special interest in organizational issues, in particular, the UAA charter was shown by F. Krasyskyi, who criticized both the document itself and the faculty in two issues of *Rabochaya Gazeta* in the article “On the Case of the Ukrainian Academy of Art”. The editor of the newspaper refused to publish the final part of the material and instead made an apologetic note. Outraged Professor H. Pavlutskyi sent an extended statement on this issue to I. Steshenko on September 29, 1917. Although this action did not have a tangible impact on the course of events around the foundation of the UAA, it showed the fact of confrontation in the artistic environment itself, the presence of different paradigms of the future UAA model (*Narysy z istorii*, 2006, pp. 10–11). (Based on the positions of the present, we can understand the logic of individual comments of Professor H. Pavlutskyi, especially about the need for active public discussion of this issue not only in the Kyiv art environment, but also throughout Ukraine, because indeed, much was done in a hurry).

Thus, according to the document, the institution provided higher education to specialists in painting, carving, construction, engraving, art crafts, and was also supposed to contribute to the establishment and support of art schools in Ukraine. The higher art course could be learned both by men and women, regardless of nationality, faith, or age. Persons who graduated from secondary art schools were enrolled as full-time students without examinations. They paid about 100 karbovanets a year for training, and non-matriculating students paid 200 karbovanets each. Poor students were awarded scholarships. Training at the UAA was conducted in the workshops of professors exclusively according to their own methods (*Dokumenty pro zasnuvannia, 1917 – 1918*, pp. 2–11; *Academia mystetstva...*, 1918).

The academy was managed by the Council headed by the rector. It consisted of professors, academicians, and 1 representative out of every 50 students. Students were given the right to create their own societies. The rector was elected for a term of 3 years, professors – for 5 years, their first composition was subject to approval by the General Secretariat, and in the future these issues were to be resolved quite independently. When no student expressed a desire to study in a particular workshop, it was liquidated. Professors were not allowed to teach part-time. The UAA library and gallery received books, textbooks, paintings, and drawings duty-free, and Ukrainian bookstores were obliged to supply printed copies for every major subject the students learned (*Myronenko*, 1997). The UAA charter was approved by the UCR in mid-November 1917.

A little-known document that not only certifies the then views on art education, but also contains quite interesting information important for understanding art education, is the text of the memo on UAA compiled by M. Burachek: “art education mainly consists in the acquisition of stable techniques by students, the ability to draw a living object most truthfully and characteristically... The Ukrainian Academy will not follow the grievous mistake of the

old Petrograd Academy and will not rape the spiritual freedom of the artist; training at the academy should take place “under the banner of national traditions”, where “the principle of freedom of artistic creativity is recognized”, the replacement of “school with individuality” is proclaimed and “a system of workshops is approved under the guidance of individual artists; general classes are rejected, as well as the division into majors...”. UAA was supposed to develop a creative personality and warn against template approaches to artistic education, and not “...discourage the artist’s spiritual freedom”. These principles were the basis for developing the Academy’s Charter.

The weak point of the internal policy of the UCR regarding the creative (and indeed intellectuals in general) was the issue of financial support, material support, and the amount of wages. So, in 1917, the rector of UAA earned 200 karbovanets a month, a professor of the Academy – 75 karbovanets. At that time, a clerk in a ministry office was paid 300 – 350 karbovanets, and a typist earned 150 – 250 karbovanets. In January 1918, the ministerial cook earned a salary three times higher than an Academy professor (Myronenko, 1997, pp. 310–311). The situation with the library also needed to be resolved. Patron V. Shchavynskyi gave the UAA an extensive library with rare books on art, which laid the foundation for its library fund (Rozovyk, 2011, p. 270).

A distinctive feature of 1918 was the active exhibition activity of artists. Thus, during this year, 12 art exhibitions of various scale and direction were held in Kyiv alone. In April, the new temporary premises of the UAA (38 Velyka Pidvalna street) hosted an exhibition of the Kyiv Society of Artists, where the works of 33 artists, including some UAA professors, were exhibited (Narysy z istorii, 2006, p. 23).

During the All-Ukrainian Art Congress in times of the P. Skoropadskyi hetmanate (Kyiv, June 9–16, 1918), in June and July, an exhibition of works of art was held in one of the halls of the UAA, initiated by members of the “Society of Ukrainian plastic art” (Kataloh I vystavky, 1918, p. 1). Its opening took place on June 15, 1918 (Vystavka vseukrainskoho zyzdu, 1918). It represented 317 works by 31 artists. The exhibition catalog informs that M. Burachek presented 9 paintings, Yu. Mykhailiv – 4, V. Krychevskyi – 61, F. Krychevskyi – 5, and H. Pavlutskyi – 10 (Kataloh I vystavky, 1918, pp. 2–7). According to M. Holubets, the Department of architecture was of particular interest at the exhibition, illustrated with several hundred photographs and drawings of the most characteristic architectural monuments together with projects of new buildings in the Ukrainian style (Shukachi novykh dorih, 2010). Visitors had the opportunity to see the materials of the competition of projects of the People’s House, as well as photographs of ancient Ukrainian architecture taken from the collections of the city museum, as well as from Professor K. Shyrotskyi, Professor H. Pavlutskyi, V. Leontovych, D. Shcherbakivskyi, M. Bilyashivskyi, D. Arshenevskyi, H. Nagel, and F. Krasyskyi (Kataloh I vystavky, 1918, pp. 6–7).

An authoritative art critic, K. Shirotkyi, in a review of this exhibition (signed “K. Sushchanskyi”) pointed out the absence of representatives of the cities of Kharkiv, Chernihiv, Katerynoslav, and Odesa. The art critic outlined both the strengths and, in his opinion, the weaknesses of the works of a number of artists, including such as the brothers V. and F. Krychevskyi, because “...as it is known, a disaster befell them, and everything that was created by them in the recent years, was destroyed during a fire in Hrushevskyi’s house. What has been preserved by private individuals is on display”; the works of Prof. M. Burachek were “...extremely fragile in tone and complex in technique, quite pleasant... The master has apparently found his way and is following it with confidence, improving his abilities”, but “...in some works, the purple tone breaks through too

much; next to a wonderful silver-gray tone, it somehow is not easy on the eyes”); H. Pavlutskyi (“...in terms of tone, they [the works] are quite pleasant. But in terms of technique, they are weak, although in comparison with some old artists, they make a much more pleasant impression”) (Sushchanskyi, 1918, p. 3). (Of course, these rather peculiar characteristics given by K. Shyrotskyi are quite subjective in nature. Unfortunately, it was not possible to find an assessment of the work of these artists from other critics).

According to the periodical press (January of 1919), in order to improve the UAA faculty, at a meeting of the UAA Council, the famous Ukrainian artist A. Novakovsky, who originated from Podillia region, who at the time lived and worked in Lviv, was elected as a professor (V Akademii Mystetstva..., 1919). A selfless patriot of the Ukrainian culture and a well-known art critic, Danylo Shcherbakivskyi, worked as a secretary (later an academician) at the UAA (Teliachyi, 2014, p. 393). Taking into account the merits of Mykola Bilyashivskyi to the Ukrainian Art in the field of preserving cultural heritage, on April 26, 1918, he was elected an honorary academician of the UAA (Vynnytskyi, 1926, p. 10). A talented artist, Yukhym Mykhailiv, became a member of the UAA Art Council.

After F. Krychevskyi moved to work at the Myrhorod Ceramic Technical School (1918 – 1919), the duties of Rector were performed by Oleksandr Murashko, whose life was tragically cut short in June 1919.

It is established that on June 2, 1918, O. Murashko published an article in the press about the current state of the UAA and the difficulties of an educational, material, and faculty nature. It was mainly concerned with problems around the UAA premises, since its opening took place in the UCR building (where the institution operated for a short time), later changing its registration to the Tereshchenko City School, which it shared together with the military hospital. As O. Murashko noted, “...the Academy has barely lived through the past six months, with difficulties and losses, and has the right to hope that by the beginning of the new academic year it will be able to finally start its working life as required by complex and thoughtful work for art”. He criticized the groundless decision of former Prime Minister V. Holubovych to evict the UAA from the occupied premises without providing a new one. According to a comment by the “New Council”, the unresolved issue around the UAA was also observed in the hetmanate, since “...the new defender of Ukrainian Sciences, muses and graces M. Vasylenko has not even tried yet to defend the Academy” (Murashko, 1918).

Oleksandr Murashko devoted all his strength to the development of the UAA. In a letter dated September 17, 1918, and addressed to his cousin L. Novoselytska, the rector, in particular, wrote: “As for my person, I can say little of consolation. I’m terribly busy, but not with the work I’m supposed to be doing. I haven’t painted anything for almost two years: I was drawn into the construction of artistic life in Ukraine. And the issue is so acute and difficult that I don’t see any opportunity to leave this work yet. But I firmly hope that when I pay my debt to society, I will be released in peace to do my humble work” (Chlenova, 2004, p. 217).

Since the beginning of the revolutionary events of 1917, the issue of organizing art galleries and museums of fine arts was on the agenda of the development of Ukrainian national and cultural life. It was after the founding of the UAA when the UCR, together with the GSE, began active work on the creation of the National Art Gallery at the Academy. It was to be based on the works of the UAA professors and students. At the initiative of the Ukrainian artists, public figures, and museum scholars, active work on collecting paintings by the Ukrainian and Western European artists began in mid – 1917. In the autumn of 1917, this movement gained great scope and support. Such Ukrainian artists as M. Boichuk,

M. Burachek, H. Diachenko, M. Zhuk, M. Kozyk, V. Krychevskiy, H. Narbut, I. Repin, V. [? – *authors*] Rozhanova, M. Samokysh, P. Kholodnyi, S. Yaremych and others have sent their works to the Gallery. Members of the families of N. Pymonenko and M. Yaremenko also gave part of their artistic heritage to the Gallery. (Relatives of S. Vasylkivskiy and D. Markovych also gave consent to transfer of the paintings that belonged to them). A large number of paintings were presented to the gallery by the owners of private collections. Also, D. Antonovych, V. Vynnychenko, H. Pavlutskiy gave their own collections of paintings of the 16th – 19th centuries by foreign and domestic authors to the Gallery. A particularly large and valuable collection of paintings by Dutch, Flemish, Spanish, Italian and other Western European and Asian art schools of the 16th – 19th centuries in the amount of 150 pieces of works was given to the gallery by a collector and art critic, V. Shchavynskiy (*Zvit pro robotu...*, 1917 – 1918, pp. 18–45). (Later, it was on the basis of this collection that the Kyiv Museum of Eastern and Western Art was created) (Rozovyk, 2011, p. 270). One of the sources of replenishment of the gallery with art canvases was the purchase of paintings from private collectors, at auctions, in second-hand bookstores. This issue was resolved by a special commission created by the government, to which the General Secretariat allocated 1 million Karbovanets (Dopovid predstavnyka MVS, 1919, p. 156).

Almost the entire revolutionary period (1917 – 1921) was affected by organizational, material, educational and methodical difficulties for the UAA, which affected the unsatisfactory course of classes that were held irregularly. Figuratively and clearly, the then working conditions of the workshop under the leadership of O. Murashko were described by Ye. Kuzmin: “O. O. looked out of the half-closed window – probably, the cold apartments were before his eyes, where, barely warming their hands over the fire of a dirty heater, in galoshes, coats and hats, the studio students had to overcome the difficulties of skill, the lack of paints, pencil cases, canvases, typhus and the ghost of hunger that looked into their eyes then”. The UAA teachers needed to have great patriotism, determination, dedication and love of art in order to continue to develop culture while experiencing such difficult difficulties. At the same time, many difficulties arose in the process of functioning of the UAA itself, not related to the events of the Civil War. Having no experience in organizing a higher art educational institution, the management of the UAA did not develop a clear program for studying disciplines, which caused significant obstacles to proper professional and general training. According to O. Murashko, “the Academy was created as the fruit of the Revolution and, despite the best intentions, there is still a lot of confusion in it, since it is still in the period of construction, and therefore it is still difficult for us, who are at the head of this institution, as well as students, to find solid ground. And not only for people who realize that it is impossible to waste time and such a chaotic environment should not interfere with work” (Chlenova, 2004, p. 217).

As we can see, O. Murashko was objectively not satisfied with the situation at the UAA, but at the same time he was aware of the importance of artistic development in Ukraine. Even in moments of disappointment and difficulties, he did not lose hope and continued his creative work.

A tragic death on June 14, 1919 at the hands of bandits prematurely ended his life in the prime of his talent. Oleksandr Murashko was not only an outstanding painter, but also an artist who managed to create one of the most powerful cultural centers in Kyiv, which contributed to the consolidation of young artistic forces that played an important role in the development of the Ukrainian fine art (Sharov, 2007, p. 261). A few years after his death, in a biographical essay dedicated to O. Murashko, D. Antonovych wrote: “...In his person, Ukraine lost one of

its best artists, as well as the founder and professor of the Kyiv Academy of Art, a famous artist of European and even world fame, because Murashko's paintings were purchased not only in galleries in Europe, but also on the other side of the ocean. A criminal, unjustified murder directed against art and culture not only deprived Ukraine of an outstanding artist, but also a great and creative personality, perhaps most necessary for the further artistic development of Ukrainian creativity... Ukraine will fully feel the depth and irrevocability of Murashko's loss only in the near future... Murashko was sadly ripped away from Ukrainian art when his time had not yet come, when he could not have spoken with his own voice yet, when the aspirations of his art have not yet been understood in Ukraine..." (Antonovych, 1925, p. 5).

At that difficult time for the survival of the institution, the most conscious professors of the UAA continued to see it as the main center of cultural revival of Ukraine. Clear positions on this issue were officially declared in the statement to the UAA Council by professors H. Narbut and M. Boichuk on December 24, 1919. For the further development of the academy as a cultural center on a national scale, artists proposed expanding integration processes to existing galleries, museums, and the Ukrainian scientific society with an art history section. It was proposed to establish the Museum of Ukrainian antiquity at the academy to familiarize students with the traditions of folk art. Antiquities were supposed to create an ensemble directly and constantly present for viewing the exhibition for artistic and educational purposes. Improvement of the theoretical lecture course at the academy should take place by increasing lectures on the history of the Ukrainian art (Ukrainian glasswork, Ukrainian portrait, etc.). The thoughts and wishes of the two professors ended with the call: "Let this school be built on the basis of ancient native traditions" (Do Rady Ukrainskoi, 1919, pp. 1–4).

On January 2, 1919, Heorhii Narbut became the rector of the Academy. In 1918, he developed sketches of the UAA seal, signs of its office, and medals (Narbut, n.d. (a); Narbut, 1918 (a); Narbut, 1918 (b); Narbut, n.d. (b)). In 1919 – 1920, professors M. Burachek, M. Zhuk, and A. Manevich left the Academy. After a serious illness, the rector of the Academy H. Narbut died on May 23, 1920 (Shmahalo, 2005, p. 146).

Mykola Burachek often stood in as the rector of the UAA. In 1919, he actively fought not only for the existence, but also for the preservation of the newly created educational institution. A memo (1919) signed by him was preserved, which reflects the complex realities of the existence of the UAA in 1917 – 1919. The document shows that 147 students studied at the University in 1919. Despite the difficult learning conditions, they managed to organize an art exhibition between two semesters. In general, the situation with the educational process was not easy. The Academy rented three apartments at 11 Heorhiiivskyi lane. It housed training workshops, the UAA Council, the library, the museum, the student council, and the office. What the workshop managers had in common was that by that time all of them were already known as outstanding artists and teachers. Many of the Academy artists received art education in the best Russian and European educational institutions. The note on the UAA, compiled by M. Burachek, Acting Rector, said: "The volunteer authorities just barely tolerated this institution, refusing to give it funds and offering them to adapt their activities to the old laws and rules. The Council of the Academy, taking these conditions into account, began to take measures to establish a society for the distribution of art education, as required by the rules of July 1, 1914. But this intention did not have to be implemented, because the Ukrainian society of school education came to the aid of the Academy, which allocated funds for the maintenance of the Academy for all its needs: 219 679 karbovanets, 3 kopecks, on loan. This help from the School Education Society was the only source that gave the Academy the opportunity to

continue its work...” (Teliachyi, 2010, pp. 221–227). Under extremely difficult circumstances of the military and political situation, it became increasingly difficult to work. The cold and hungry winter was replaced by a hot and equally hungry summer. There was nary a sparkle of life at the Academy. The workshop rooms became empty – the students, in order not to starve to death, went home. There were no professors in sight either – with the onset of heat, they went to work. Everyone tried to make both ends meet, as best they could. M. Boichuk and M. Burachek stayed in Kyiv, and F. Krychevskyi, who mainly lived in the village of Shyshaky in the Poltava region, visited his workshop from time to time (Teliachyi, 2014, pp. 328–329).

In some period of time, the former rector of the Kyiv Art Institute, I. Vrona, stated: “The years 1919 – 1920 were the most difficult for the Academy. The work and activities of the Academy sometimes almost grind to a halt: students who were few even at the best of times (for example, in 1918 – 19 there were 36 full students and more than 100 non-matriculating students) now have scattered across the county, the faculty cannot stay at the Academy due to a complete lack of material resources. There were times when there was only one professor left at the Academy, who was also the rector, with a small handful of students. We will not say that there were no permanent premises, no equipment, fuel, etc.” (Vrona, 1928, p. 8).

According to the memoirs of M. Zhuk, “Kyiv of the last years of Narbut’s life was a long-suffering Kyiv. The governments changed all the time, and Kyiv was always bombarded. Working to the accompaniment of these cannonades was not easy, and Narbut set himself an extremely difficult task...” (Zhuk, 1929, p. 3). As a teacher and head of the reorganized Art and Ceramic Institute in Myrhorod, V. Krychevskyi was accused by the Bolsheviks of “counter-revolution”. Starting in 1920, he served as the rector of the UAA (until 1922, when it was closed and reorganized by the Bolshevik authorities) (Shmahalo, 2002, p. 54).

The Conclusions. Thus, the foundation for the development of the Ukrainian culture, laid on the initiative of the creative intelligentsia, continued to develop even in the chaos of the Civil War and revolution. The UAA, which started its activities so brilliantly in 1917, later suffered devastating blows from the Bolshevik political system. The ordeal was felt, first of all, by the most talented leading teachers. The material failure of art educational institutions forced their managers to resort to self-financing through the organization of production workshops. Violent revolutionary events later led to destructive processes in the UAA.

An important, but poorly studied page of the UAA is the period of 1921 – 1922 – the last two years of its history and the first years of the establishment of the Bolshevik power, which asserts the relevance of research on the development of art education in Ukraine.

Prospects for using the results of the study consist in the possibility of their application in the educational process of students of general education schools and extracurricular institutions, students of institutions of higher and professional pre-higher education, as well as in the preparation of historical and art history research.

The Funding. The authors received no financial support for the research, authorship, and/or publication of this article.

BIBLIOGRAPHY

Afanasiev, V. (1995). Vystavka tvoriv profesoriv-zasnovnykiv Ukrainskoi akademii mystetstv (hruden, 1917 rik). Sproba rekonstruktsii [Exhibition of works by founding professors of the Ukrainian Academy of Arts (December 1917). Attempt to reconstruct]. *Khudozhnie zhyttia Ukrainy: Proceedings of the scientific conference* (pp. 12–13). Kharkiv. [in Ukrainian]

Akademiia mystetstva [Academy of Arts]. (1918). *Vilne zhyttia (m. Odesa), 50, 1 chervnia*, 3–4. [in Ukrainian]

Antonovych, D. (1925). *Oleksandr Murashko (1875 – 1919) [Oleksander Murashko (1875 – 1919)]*. Praha: vyd-vo ukrainskoi molodi, 1925. 14 p. [in Ukrainian]

Chebykin, A. V. (1994). *Ukrainska Akademiia mystetstv: tradytsii, suchasnist, perspektyvy [Ukrainian Academy of Arts: traditions, modernity, perspectives]*. *Ukrainska Akademiia mystetstv, 1*, 9–15. [in Ukrainian]

Chlenova, L. H. (2004). *Oleksandr Murashko. Storinky zhyttia i tvorchosti [Oleksandr Murashko. Pages of life and work]*. Kyiv: Artaniia Nova, 2004. 556 p. [in Ukrainian]

Danylenko, V. M., & Teliachyi, Yu. V. (2002). *Kulturno-osvitnia diialnist Petra Kholodnoho (1876 – 1930) [Cultural and educational activities of Petro Kholodnyi (1876 – 1930)]*. *Nauchnyj vestnik ukrainskogo universiteta, 4*, 318–329. [in Ukrainian]

Do Rady Ukrainskoi. (1919). *Do Rady Ukrainskoi Akademii Mystetstv vid profesoriv Heorhii Narbuta y Mykhaila Boichuka. Zayava pro napriamy roboty Akademii. 24 (11) hrudnia 1919 r. [To the Council of the Ukrainian Academy of Arts from Professors Heorhii Narbut and Mykhailo Boichuk. Statement on the directions of the Academy's work. December 24 (11), 1919]*. *Instytut rukopysu Natsionalnoi biblioteky Ukrainy imeni V. I. Vernadskoho*. (F. 12. Arkhiv Modzalevskoho V. L. Spr. 684. 4 ark.). [in Ukrainian]

Dokumenty pro zasnuvannia. (1917 – 1918). *Dokumenty pro zasnuvannia Ukrainskoi Akademii mystetstva u m. Kyievi (postanovy, proekty statutu, lystuvannia) [Documents on the establishment of the Ukrainian Academy of Arts in Kyiv (resolutions, draft statutes, correspondence)]*. September 8, 1917 – April 30, 1918]. *Tsentralnyi derzhavnyi arkhiv vyshchyykh orhaniv vlady ta upravlinnia Ukrainy*. (F. 2581. Heneralnyi Sekretariat osvity Ukrainskoi Tsentralnoi Rady. Narodne Ministerstvo osvity UNR. 1917 – 1918 rr. Op. 1. Spr. 191. 8 veresnia 1917 r. – 30 kvitnia 1918 r. 58 ark.). [in Ukrainian]

Dopovid predstavnyka MVS. (1919). *Dopovid predstavnyka MVS V. Poplavskoho pro orhanizatsiiu vlady na mistsiakh, pro yevreiske samovriaduvannia ta utvorennia yevreiskoho komitetu dopomohy, pro viiskovu tsenzuru, prychny administratyvnoho rozladu na Podilli ta stanovyshe na mistsiakh. Hazety “Vilna Ukraina” ta “Hromadianyn”. 31 sichnia – 25 zhovtnia 1919 r. [Report of the representative of the Ministry of Internal Affairs V. Poplavskiy on the organization of local government, on Jewish self-government and the formation of the Jewish relief committee, on military censorship, the causes of administrative discord in Podillia region and the situation on the ground. Free Ukraine and Citizen newspapers. January 31 – October 25, 1919]*. *Tsentralnyi derzhavnyi arkhiv vyshchyykh orhaniv vlady ta upravlinnia Ukrainy*. (F. 1092. Ministerstvo vnutrishnikh sprav Ukrainskoi Narodnoi Respubliky. 1918 – 1923 rr. Op. 2. Spr. 54. 283 ark.). [in Ukrainian]

Ernst, F. (1926). *Heorhii Narbut. Zhyttia i tvorchist [Heorhii Narbut. Life and work]*. In: *Ernst, F. Heorhii Narbut. Posmertna vystavka tvoriv*. (pp. 11–86). Kyiv: Vseukrainskyi istorychnyi muzei im. T. Shevchenka. [in Ukrainian]

Holubets, M. (1926). *Kholodnyi [Kholodnyi]*. Lviv: Ukrainske mystetstvo. 25 p. [in Ukrainian]

K., Sh-yi (Shyrotskyi, K.). (1917). *Ukrainska Akademiia Mystetstv [Ukrainian Academy of Arts]*. *Nova Rada, 169, 22 zhovtnia, 1*. [in Ukrainian]

Kapeliushnyi, V. P. (2003). *Zdobuta i vtrachena nezalezhnist: istoriohrafichniy narys ukrainskoi derzhavnosti doby natsionalno-vyzvolnykh zmahan (1917 – 1921 rr.) [Gained and lost independence: a historiographical sketch of Ukrainian statehood in the era of national liberation struggles (1917 – 1921)]*. Kyiv: Olan. 608 p. [in Ukrainian]

Kataloh I vystavky. (1918). *Kataloh I vystavky Tovarystva Diiachiv Ukrainskoho Plastychnoho Mystetstva (cherven – lypen 1918 roku) [Catalog and exhibitions of the Society of Ukrainian Plastic Artists (June – July 1918)]*. (1918). Kyiv: Drukarnia A. M. Lenskoho, 8 p. [in Ukrainian]

Kovalska, L. (2006). *Vystavka “20 stolittia. Vybrani tvory z koleksii NKhMU” ta ekspozytsiia mystetstva 20–21 stolittia NIMU [Exhibition “20th century. Selected works from the collection of the National Academy of Arts of Ukraine” and the exhibition of art of the 20th – 21st century of the National Institute of Arts of Ukraine]*. *Pershii chytannia pamiati M. F. Biliashivskoho: Proceedings of the Scientific conference (22 chervnia 2005 r.)*. (pp. 60–64). Kyiv: Artaniia Nova. [in Ukrainian]

Lahutenko, O. (2006). *Ukrainska hrafika pershoi tretyny XX stolittia [Ukrainian graphics of the first third of the twentieth century]*. (Monograph). Kyiv, Hrani-T, 240 p. [in Ukrainian]

Materialy i dokumenty. (1917). Materialy i dokumenty shostoï sesii Tsentralnoi Rady [Materials and documents of the sixth session of the Central Council]. *Visty z Ukrainiskoi Tsentralnoi rady*, 20–21, letter. [in Ukrainian]

Murashko, O. (1918). Dolia akademii mystetstva [The fate of the Academy of Arts]. *Nova Rada*, 90, 2 chervnia, 2. [in Ukrainian]

Myronenko, O. M. (Ed.) (1997). *Ukrainske derzhavotvorennia: nevytrebuvanyi potentsial: Slovnyk-dovidnyk [Ukrainian state formation: unclaimed potential: Dictionary-reference book]*. Kyiv: Lybid. 560 p. [in Ukrainian]

Narbut, H. I. (1918 (a)). Proekt pechatky Ukrainiskoi Akademii mystetstv [Project of the seal of the Ukrainian Academy of Arts]. *Natsionalnyi khudozhnii muzei Ukrainy*, Inv. № HRS–9395. [in Ukrainian]

Narbut, H. I. (1918 (b)). Vyviska kantseliarii Ukrainiskoi Akademii mystetstv [Signboard of the Chancellery of the Ukrainian Academy of Arts]. *Natsionalnyi khudozhnii muzei Ukrainy*, Inv. № HRS–1496. [in Ukrainian]

Narbut, H. I. (n.d. (a)). Proekt pechatky Ukrainiskoi Akademii mystetstv [Project of the seal of the Ukrainian Academy of Arts]. *Natsionalnyi khudozhnii muzei Ukrainy*, Inv. № HRS–4250. [in Ukrainian]

Narbut, H. I. (n.d. (b)). Proekt medalii Ukrainiskoi akademii mystetstv [Project of the medal of the Ukrainian Academy of Arts]. *Natsionalnyi khudozhnii muzei Ukrainy*, Inv. № HRS–4260. [in Ukrainian]

Narys z istorii. (2006). *Narys z istorii obrazotvorchoho mystetstva Ukrainy XX st. [Essays on the history of fine arts of Ukraine in the XX century]*. (V 2 kn.: Kn. 1 / Ed.: V. Sydorenko et al.). Kyiv: Intertekhnolohiia. 544 p. [in Ukrainian]

Ostashko, T. S. (1998). Z istorii literaturno-mystetskoho zhyttia v Ukraini za chasiv Tsentralnoi Rady [From the history of literary and artistic life in Ukraine during the Central Rada]. *Ukrainskyi istorychnyi zhurnal*, 3, 24–38. [in Ukrainian]

Pavlovskiy, V. (1968). Ukrainiska derzhavna akademiia mystetstv. Do 50-rychchia yii stvorennia [Ukrainian State Academy of Arts. To the 50th anniversary of its creation]. *Notatky z mystetstva*, 7, 45–46. [in Ukrainian]

Pavlovskiy, V. (1974). *Vasyl Hryhorovych Krychevskiy. Zhyttia i tvorchist [Vasyl Hryhorovych Krychevskiy. Life and work]*. (Monograph). New-York: Ukrainiska Vilna Akademiia Nauk u SSHA. 222 p. [in Ukrainian]

Postanovy Heneralnoho Sekretariatu. (1917). Postanovy Heneralnoho Sekretariatu, protokoly, zhurnaly zasidan Heneralnoho sekretariatu ta dodatky do nykh [Resolutions of the General Secretariat, minutes, journals of meetings of the General Secretariat and appendices to them. Originals, September 3 – December 29, 1917]. *Tsentralnyi derzhavnyi arkhiv vyshchykh orhaniv vlady ta upravlinnia Ukrainy*. (F. R–166. Narodnyi Komisariat osvity USRR. 1918 – 1924 rr. Op. 1. Spr. 1. Oryhinaly, 3 veresnia – 29 hrudnia 1917 r. 152 ark.). [in Ukrainian]

Protokoly (zhurnaly) zasidan. (1917). Protokoly (zhurnaly) zasidan Heneralnoho Sekretariatu Tsentralnoi Rady. 1917 r. [Minutes (journals) of meetings of the General Secretariat of the Central Council. 1917]. *Tsentralnyi derzhavnyi arkhiv vyshchykh orhaniv vlady ta upravlinnia Ukrainy*. (F. 3690. Derzhavnyi kontrol Ukrainiskoi Narodnoi Respubliki. Op. 1. Spr. 5. 60 ark.). [in Ukrainian]

Rozovyk, D. F. (2011). *Kulturne budivnytstvo v Ukraini u 1917 – 1920 rr. [Cultural construction in Ukraine in 1917 – 1920]*. Kyiv: Akvilon-Plus. 544 p. [in Ukrainian]

Sharov, I. F., & Tolstoukhov, A. V. (2007). *Khudozhnyky Ukrainy: 100 vydatnykh imen [Artists of Ukraine: 100 outstanding names]*. Kyiv: ArtEk. 480 p. [in Ukrainian]

Shmahalo, R. (2002). Slovnyk myttsiv-pedahohiv Ukrainy ta z Ukrainy u sviti (1850 – 1950 rr.) [Dictionary of artists-pedagogues of Ukraine and from Ukraine in the world (1850 – 1950)]. Lviv: Ukrainski tekhnolohii. 144 p. [in Ukrainian]

Shmahalo, R. (2005). *Mystetska osvita v Ukraini seredyny XIX – seredyny XX st.: strukturuvannia, metodolohiia, khudozhni pozytzii [Art education in Ukraine in the middle of the XIX – middle of the XX century: structuring, methodology, artistic positions]*. Lviv: Ukrainski tekhnolohii, 528 p. [in Ukrainian]

Shukachi novykh dorih. (2010). *Shukachi novykh dorih. Mykola Holubets. Mystetstvo. Istoriia ukrainskoi kultury [Seekers of new roads. Mykola Holubets. Art. History of Ukrainian Culture]*. (2010). URL: <http://litopys.org.ua/krypculc/krcult48.html>. [in Ukrainian]

Sichynskiy, V. (1926). *Ukrainska Akademiia mystetstva: Narys istorii vid yii zasnuvannia* [Ukrainian Academy of Arts: Essay on the History of Its Founding]. *Ukrainske mystetstvo (m. Lviv)*, 2, 51–53. [in Ukrainian]

Sichynskiy, V. (1943). *Yurii Narbut 1886 – 1920 [Yurii Narbut 1886 – 1920]*. Krakiv-Lviv. 63 p. [in Ukrainian]

Statut Ukrainskoi Akademii. (1917). Statut Ukrainskoi Akademii Mystetstv [Charter of the Ukrainian Academy of Arts]. *Visnyk Heneralnoho Sekretariatu Ukrainskoi Narodnoi Respubliky, 21 hrudnia*. [in Ukrainian]

Storchai, O. (2013). Khudozhni tvory Hryhoriia Pavlutskoho na kyivskykh vystavkakh 1910-kh rokiv [Works of art by Hryhoriia Pavlutskyi at Kyiv exhibitions in the 1910-s]. *Obrazotvorche mystetstvo*, 2 (86), 118–119. [in Ukrainian]

Sushchanskiy, K. [Shyrotskyi, K.] (1918). Vystavka t-va diiachiv ukrainskoho plastychnoho mystetstva [Exhibition of the figures of Ukrainian plastic art society]. *Nova Rada*, 106, 22 chervnia, 2–3. [in Ukrainian]

Teliachyi, Yu. V. (2010). *Mystetska tvorchist khudozhnyka-podolianyna Mykoly Buracheka v roky Ukrainskoi revoliutsii (1917 – 1920) [Artistic work of Mykola Burachek, an artist from Podillia region, during the years of the Ukrainian Revolution (1917 – 1920)]*. *Osvita, nauka i kultura na Podilli*, 15, 221–227. [in Ukrainian]

Teliachyi, Yu. V. (2014). *Ukrainska literaturno-mystetska intelihentsiia v natsionalno-kulturnomu vidrodzhenni (1917 – 1921 rr.) [Ukrainian literary and artistic intelligentsia in the national and cultural revival (1917 – 1921)]*. (Monograph). Ternopil: TzOV “Terno-hraf”. 600 p. [in Ukrainian]

Tsei den v istorii. (2020). *Tsei den v istorii. Ukrainska Akademiia mystetstv [This day in history. Ukrainian Academy of Arts]*. URL: <https://www.jnsm.com.ua/h/1218Q>. [in Ukrainian]

Ukrainski istoryky mystetstva pro Yurii Narbuta [Ukrainian art historians about Yurii Narbut]. (1983). Miunkhen: CICERO. 45 p. [in Ukrainian]

V Akademii Mystetstva [At the Academy of Arts]. (1919). *Trybuna*, 28, 25 sichnia, 3. [in Ukrainian]

Vrona, I. (1928). Kyivskiy Khudozhnii Instytut (Yoho suchasnyi stan i robota) [Kyiv Art Institute (Its current state and work)]. *Mystetsko-tehnichniy VYSh: zb. Kyivskoho khudozhnoho instytutu, XXI*, 7–18. [in Ukrainian]

Vynnytskyi, A. (1926). *Mykola Teodorovych Biliashivskiy. Yoho zhyttia ta muzeina robota [Mykola Teodorovych Biliashivskiy. His life and museum work]*. Kyiv, 13 p. [in Ukrainian]

Vystavka Vseukrainskoho zizdu. (1918). Vystavka Vseukrainskoho zizdu khudozhnykiv [Exhibition of the All-Ukrainian Congress of Artists]. *Vidrodzhennia*, 22 chervnia. [in Ukrainian]

Zhuk, M. (1929). Heorhii Narbut [Heorhii Narbut]. *Shkval*, 6, 3. [in Ukrainian]

Zvity pro robotu Sekretarstva osvity i okremykh yoho viddiliv, plany i proekty planiv. 25 chervnia 1917 r. – 1 travnia 1918 r. [Reports on the work of the Secretariat of Education and its individual departments, plans and draft plans. June 25, 1917 – May 1, 1918]. (1917 – 1918). *Tsentralnyi derzhavnyi arkhiv vyshchykh orhaniv vlady ta upravlinnia Ukrainy*. (F. 2581. Op. 1. Spr. 15. 104 ark.). [in Ukrainian]

*The article was received November 25, 2020.
Article recommended for publishing 31/08/2021.*