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The house of Fedir Tereshchenko in 1882-1922

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Abstract.

The purpose of the article *is to analyze the history of the building located at 9 Tereshchenkivska Str., Kyiv, in 1882-1922, which, within this period of time, was owned by the famous patron Fedir Artemiiovych Tereshchenko, and after his death belonged to his family. In the turbulent times of the Ukrainian statehood formation in the early 20th century, the building was used by political departments of the Ukrainian National Republic (UNR), the Hetmanate of Pavlo Skoropadskyi, and the Directory of the Ukrainian National Republic and witnessed the Bolshevik occupation.* ***The methodology of research*** *is characterized by the use of general scientific methods: analysis, synthesis, induction, and deduction; special scientific methods: problem-chronological, genetic, historical and systematic; as well as the application of the principles of objectivity and historicism.* ***The scientific novelty*** *consists in a comprehensive study of the Tereshchenko family's activities on the basis of sources and historiography, as well as in filling the research gap by studying the historical transformations of the house at 9 Tereshchenkivska Str. in 1882-1922.* ***Conclusions.*** *The house at 9 Tereshchenkivska Str. was built in accordance with the styles of the late 19th and early 20th centuries and the tastes of its owners. Based on archival photographs of the manor's interiors and the collection of paintings, it can be undoubtedly stated that the Tereshchenko family demonstrated a deep sense of beauty and art. The art gallery, founded by F. Tereshchenko, was one of the centers of cultural life in Kyiv. Since 1917, the house at 9 Tereshchenkivska Str. in Kyiv become an important object of political activity for various governments and military institutions (Ukrainian and Bolshevik), playing a significant role in the Ukrainian revolution. However, the events of this period jeopardized both the existence of the building itself and the preservation of the unique collection it housed. They have become an important lesson for the present day in the protection of Kyiv's cultural heritage in the conditions of independent Ukraine.*

Keywords*: house, Tereshchenko, Kyiv Art Gallery, collection, entourage, interior, furniture, room.*

Будинок Федора Артемійовича Терещенка в 1882–1922 роках

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Анотація.

Метою статті *є аналіз історії будівлі на вул. Терещенківській, 9 у Києві впродовж 1882–1922 рр., яка протягом вказаного проміжку часу перебувала у власності відомого мецената Федора Артемійовича Терещенка, а після його смерті належала його родині. У буремні часи становлення української державності на початку XX ст. будівля використовувалася політичними відомствами УНР, Гетьманату Павла Скоропадського, Директорії УНР та стала свідком більшовицької окупації.* ***Методологія дослідження*** *характеризується використанням загальнонаукових методів: аналізу, синтезу, індукції, дедукції; спеціальних наукових методів: проблемно-хронологічного, генетичного, історико-системного; а також застосуванням принципів об'єктивності та історизму.* ***Наукова новизна*** *полягає у всебічному дослідженні діяльності родини Терещенків на основі джерел та історіографії, а також у подоланні дослідницької прогалини через вивчення історичних трансформацій будинку на вул. Терещенківській, 9 у межах періоду 1882–1922 рр.* ***Висновки.*** *Будинок на вул. Терещенківській, 9 було збудовано відповідно до стилів кінця XIX – початку*

XX ст. та смаків його власників. На основі архівних фотографій інтер'єрів особняка та збереженої колекції картин можна беззаперечно стверджувати, що родина Терещенків демонструвала глибоке відчуття краси та мистецтва. Картинна галерея, яку започаткував Ф. А. Терещенко, була одним із осередків культурного життя Києва. Від 1917 р. будинок на вул. Терещенківській, 9 у Києві став важливим об'єктом політичної діяльності різних урядів та військових установ (українських та більшовицького), відіграючи значну роль в Українській революції. Проте події цього періоду поставили під загрозу як існування самої будівлі, так і збереження унікальної колекції, що містилася в ній. Вони стали важливим уроком для сучасності щодо охорони культурної спадщини Києва в умовах незалежної України.

Ключові слова: *будинок, Терещенко, Київська картинна галерея, колекція, антураж, інтер'єр, меблі, кімната.*

The problem statement. The topic under study is relevant given the need to preserve cultural heritage at the current stage. It is important to maintain the building of the National Museum "Kyiv Art Gallery" in optimal condition and ensure reliable protection of its collections. In this context, it should be noted that this heritage has played a significant role in the cultural life of Kyiv at different stages of its history. The period under study marked the beginning of the formation of the National Museum "Kyiv Art Gallery" architectural complex and the art collection that is stored here to this day.

The relevance of the study is enhanced by the scientific interest in the Tereshchenko family, which owned the building and the collection. In Soviet times, the topic practically was not studied, and the few studies that existed were mostly critical or biased. Nowadays, research on this understudied page of Ukrainian history is ongoing.

Analysis of sources and new research. The historiography of the study and the source base contain information about the house of F. A. Tereshchenko, but their analysis has long remained fragmentary. Only in modern explorations have Ukrainian researchers begun to pay thorough attention to the activities of the owner of the building at 9 Tereshchenkivska Str., Kyiv. The social and political activities of F. A. Tereshchenko in the context of his family tree were studied by O. Kozlov (Kozlov, 2009). The entrepreneurial activity of the Tereshchenko family is reflected in the studies of O. Kudlasevych, O. Tkachenko, and others (Kudlasevych, 2009; O. Tkachenko, Hrukach, & T. Tkachenko, 2022). T. Nikolaieva (Nikolaieva, 2016) studied the collecting of paintings by F. Tereshchenko (Nikolaieva, 2016). The charity and patronage activities of the Tereshchenko family were analyzed in the study conducted by N. Romaniuk (Romaniuk, 2011). T. Borys reflected in the study on the process of founding the Kyiv Art Gallery (Borys, 2014).

A significant amount of the information about F. A. Tereshchenko's house in the studied period is contained in the source base. The memoirs of D. Doroshenko and N. Surovtsova, who held important diplomatic posts during the days of the P. Skoropadskyi's government, contain descriptions of individual rooms of the building (Doroshenko, 1969; Surovtsova, 1996). Unpublished archival sources from Fond 830 of the Central State Historical Archives of Ukraine, Kyiv (hereinafter CSHAK), including correspondence, descriptions of collections, furniture, and protection letters, contain information about the construction of the house at 9 Tereshchenkivska Str., its interior, number of paintings and ways of purchasing them, period under the control of the Bolshevik military and other authority bodies of that period (CSHAK Ukraine, F. 830, Op. 1, 2).

The purpose of the article is to analyze the history of the building at 9 Tereshchenkivska Str., Kyiv, in 1882-1922, which during this period was owned by the famous patron Fedir Artemiiovych Tereshchenko, and used by the political administrations of the UNR, the Hetmanate of Pavlo Skoropadskyi, the UNR Directory, and then came under the control of the Bolshevik authorities.

The results of the research. F.A. Tereshchenko was born on February 8, 1832. He was baptized in St. Nicholas Church in Hlukhiv. He held a number of public posts in Hlukhiv, including a justice of the peace and mayor of the city magistrate. On March 12, 1870, together with his family, he acquired the right of hereditary nobility. He was awarded the Orders of St. Stanislaus, 3rd Class, St. Vladimir, 3rd Class, St. Stanislaus, 1st Class, Prince Danilo of Montenegro, 2nd Class, and the Legion of Honor. F.A. Tereshchenko was repeatedly elected an honorary trustee of the Second Kyiv Men's Gymnasium, actively supporting the development of education in the city (Kozlov, 2009, p. 87). Married to his wife Nadiia Volodymyrivna Khlopova, he had three children: a son, Fedir, and daughters, Nadiia and Nataliia (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 497, Ark. 1-2).

The eldest daughter of the couple, Nadiia Fedorivna Tereshchenko (25.03.1887-1967), married Volodymyr Volodymyrovych Muravyov-Apostol-Korobiin (1864-1937), a descendant of a famous Decembrist, active state councillor, chamberlain, and diplomat, in 1909. The couple had three sons: Vadym (1910-1998), Andrii (1913-2001), and Oleksii (1914-2000).

His son, Fedir Fedorovych Tereshchenko (11.11.1888-1950), was a well-known patron, public figure, and aircraft designer. In 1907-1912 he studied at the mechanical department of the Kyiv Polytechnic Institute but did not graduate from it. He was a member of the Kyiv Aeronautics Society. In

1909, in the town of Chervone, Berdychiv povit, Volyn gubernia, he arranged an aircraft workshop and airfield, where he built and tested airplanes. A model of the “Tereshchenko 5” airplane, propellers, a van for transporting the aircraft, and a tent-hangar were presented at the All-Russian Exhibition of 1913 in Kyiv. From that year on, he worked for the Main Military-Technical Directorate of the General Staff. In 1916, he produced an airplane of new design, “Tereshchenko 7”, in the workshop of the Kyiv Polytechnic Institute, which was adopted by the army after testing.

The younger daughter, Natalia Fedorivna Tereshchenko (3.08.1890-1987), married Serhii Serhiiovych Uvarov, and after his death, the French pilot Louis de Guidon. She had two children with Serhii Serhiiovych: Nataliia (born in 1911) and Serhii (born in 1913). Nataliia Fedorivna mastered the specialty of midwife and opened at her own expense a cost-free maternity home, which she expanded in 1912 by purchasing a house on the neighboring street.

The Tereshchenko family was a well-known dynasty of entrepreneurs who played an important role in the development of the sugar industry. The abolition of serfdom in 1861 caused an economic crisis because not all landowners were able to adapt to the new market conditions. F. Tereshchenko, on the other hand, rented 2,289 dessiatins of land, and in 1868 significantly strengthened his financial position by acquiring the manor in the village of Chervone, Volyn gubernia, the Studenske manor in Mohyliv gubernia, and the manor in Andrushivka, Zhytomyr povit, with a total area of 27.1 thousand dessiatins (O. Tkachenko, Hrukach, & T. Tkachenko, 2022, pp. 122-123). Together with his brothers Mykola and Semen, F. Tereshchenko in 1870 founded the Tereshchenko Brothers’ Sugar Beet and Refinery Company in Kyiv with a starting capital of 3 million karbovanets. Within a few months, the company was awarded a silver medal at the All-Russian Exhibition for “very good sugar and good soft refined sugar with significant production.” In the 1880s, the family became one of the ten most influential sugar producers in the empire. In 1910, the number of their sugar factories was 11, and the total value of their production reached 27.7 million karbovanets (Kudlasevych, 2009, p. 105). Statistics show that the Tereshchenko family sugar beet products were exported to Great Britain, Afghanistan, Germany, China, Norway, Persia, and Switzerland. By the end of the nineteenth century, its annual export exceeded 865 thousand poods (Slaboshpytskyi, 2001, p. 196).

The level of wealth of F.A. Tereshchenko can be concluded from his testament, drawn up on 16 August 1894. The document states that all of his property affairs were conducted under a double-entry accounting with annual reporting. All of Tereshchenko's estates had administrative and financial offices, and in Kyiv there were local and head offices that received reports from all subordinate farms. All funds from estates, factories, and other individuals were accumulated in the Kyiv local office. Every year, calculations were made by 1 March, and on their basis a general annual balance sheet was formed, and the reporting year began on 1 March (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 497, Ark. 1).

From the testament, we learn that the approximate amount of capital inherited by F. A. Tereshchenko's heirs was 1.66 million rubles in silver, as well as information about the Tereshchenko family's property. In particular, the entrepreneur owned the Chervonske and Martynivske manors in the Volyn gubernia, real estate in Kyiv, and 34 other settlements in the Kyiv, Volyn, Podillia, and Kursk gubernias (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 497, Ark. 1-2).

F. A. Tereshchenko was actively engaged in charity. In Hlukhiv alone, he and his brothers built a vocational school, a female and a male gymnasium, a teachers' institute, and a bank building, founded the St. Euphrosyne cost-free hospital (in memory of their mother) and pledged to deduct 2% of their income annually. In 1884, the Tereshchenko brothers built St. Anastasiivska Church. This architectural masterpiece was built by architect A. Hun in the Neo-Byzantine style, and its entourage resembles the Cathedral of St. Volodymyr the Equal-to-the-Apostles Grand Prince in Kyiv. Most of the wall paintings were done by artists Mykola Pymonenko and brothers Oleksandr and Pavlo Svedomski, who participated in the decoration of St. Volodymyr's Cathedral (Slaboshpytskyi, 2001, p. 198).

In Kyiv, F. A. Tereshchenko was a trustee of the Fedir Tereshchenko Public School for Poor and Orphaned Children, where 200-250 children were educated and brought up free of charge every year. The newspaper *Kievlianyn* states that in 1880 a second day care center was opened in Podil, Kyiv, which received 1,000 rubles from F.A. Tereshchenko annually, as well as a third day care center in Pechersk, for which the patron donated 500 rubles annually (Romaniuk, 2011, p. 30-31). Mykola and Fedir Tereshchenko also donated 108 thousand karbovanets to the foundation of the city museum of antiquities (now the Art Museum of Kyiv) (Slaboshpytskyi, 2001, p. 200).

Tereshchenko's house, in which he founded the art gallery, was built in 1878, two years before the patron purchased it (Vakulenko, 2020, s. 9-10). Initially, a two-story building was constructed on the land site of the noblewoman Chaplynska (Ivashchuk, 2009, pp. 364-365). On 7 May 1882, entrepreneur F. A. Tereshchenko and architect Volodymyr Mykolaiovych Nikolaiev signed an agreement to rebuild it according to a new project by architect A. Hun. The construction was planned to be completed by 1 October 1883, but it was delayed until 1884. The cost of the construction work was 1,500 rubles: in August 1882, Tereshchenko undertook to pay 500 rubles, in February 1883 another 500 rubles, and the rest after the completion of the construction (CSHAK Ukraine, F. 830, Op.

1, Od. zb. 312, Ark. 43). The project for the reconstruction of the house for F. Tereshchenko was approved by the Kyiv City Council on 10 April 1882. According to the project, the stairs were to be made of non-combustible materials, the roof was planned to be iron, without any design of the residential premises (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 43).

The sculptor Schwartz created a model of the portico of F. Tereshchenko's house in 1883 (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 31). The same year, he presented sketches of the main staircase and later completed the creation of drawings for colored stained-glass windows (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 6-8). In a letter from A. Hun to F. Tereshchenko of 10 October 1883, it is stated that at that time Schrader's works were ready, in particular: a door of the study leading to the hall; the upper part of the cornice above the study door; four door frames for the kitchen; one door frame for the corridor; a tambour for the front door; a door for the boudoir room; and a fireplace. From a letter by architect A. Hun to F. Tereshchenko dated 27 October 1883, we learn that the sculptor Botta proposed a design for the fireplace and a frame around it (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 17-19). On 29 September 1884, the furniture was delivered to Kyiv, the total cost of which was 78.6 thousand crowns (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 26). A. Morand's bronze factory also contributed to the interior design of F. Tereshchenko's house, producing elegant bronze chandeliers, candelabra, lamps, and statues (CSHAK Ukraine, F. 830, Op. 1, Od. zb.312, Ark. 41). In general, as of 1892, F. Tereshchenko's house had bronze figures, lamps, and chandeliers with a total value of 40,510 rubles, vehicles (carriages and sledges) worth 5,000 rubles, various silverware worth 10,000 rubles, and antique silver items worth 10,636 rubles (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 491, Ark. 5-7).

Some applied architectural methods ensured that the interior of the house was optimal for the owner. Typical of the preferences and fashion choices of that time was the combination of modest, cozy living premises and a spectacular enfilade on the second floor - the main floor, with boudoir, sofa room, living room, study and smoking room decorated in various historical styles. A peculiarity of the building is a special room designed for an art gallery with natural light through an all-glass ceiling. Since the collection was intended to be open to the public, a separate entrance from the courtyard was arranged for visitors (Vakulenko, 2020, p. 10). The plinth at the base of the pilasters and window sills was made of stone to ensure better plastering (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 3). To preserve the harmonious proportions of the building, the project involved an increase in the height of the premises (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 33).

Brickwork technology was used in the construction of Tereshchenko's house (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 1-2). It had three ground floors and one basement. On the second floor there was a lobby with a main entrance and a staircase; a large hall decorated in white; a golden hall - a small room lavishly decorated with gilding; a boudoir painted in silver; a study; a dining room and a sofa (Moorish) room (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 7-8). According to archival data, the staircase was covered with a carpet approximately 1.3 m wide. The railing for the stairs and structures for fixing paintings were made of special rods over 1.5 m long (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 22). The house was equipped with steam and water pipes, as well as an electric lighting system, which corresponded to the technical achievements of the late 19th century (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 56). The basement consisted of four rooms with heaters, a laundry room, a janitor's room, two ordinary cellars, and a wine cellar (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 14).

Today, the main staircase is well preserved. The history of their decoration is periodically mentioned in the correspondence between the architect Andrii Hun and the client Fedir Tereshchenko. The marble staircase, described in A. Hun's letters to F. Tereshchenko of 30 January 1883 and 10 August 1883, was decorated in the Greek style, which was emphasized not only by the architecture but also by the decorative finishing, and its carpeting with Greek-style ornaments added a sophisticated touch to the interior and was harmoniously combined with classical elements. This shows the influence of ancient motifs in the art of the time and the desire for aesthetic perfection in interior design: *"...As for the colouring... I suggest to paint the lobby in Greek colours... I will try to send you a drawing of the lattice on the stairs and a drawing of colored glass*." Later, A. Hun wrote, "*When developing the detailed, final drawing of the staircase, it turned out to be necessary to make two columns in the same places instead of one. I hope that you will have no objections, as this change is absolutely necessary*" (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 30-31).

There were also bronze floor lamps in the house, which has been preserved to this day only on the ground floor. The floor lamps from the second floor (in fairly good condition, with only the male figure that crowned the composition missing) now adorn the main staircase of the Vernadskyi National Library of Ukraine at 62 Volodymyrska Str. (they were moved there in the 1930s). It can be assumed that they were made according to the models of the same master, the French sculptor Albert Carrier-Belleuse, as the floor lamps on the staircase of the first floor, as they have common features (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 46).

Especially valuable is the decorative painting on the wall of the apse - a panno depicting dancing figures of Graces (Charites) with ribbons in their hands and two putti with attributes of music and painting. In his letters, A. Hun discusses the participation of the artist-decorator Serhii Ivanovych Sadikov, who prepared the panno for the staircase, and the architect considered them “well done and fully satisfying the purpose.” But S. Sadikov informed A. Hun that F. Tereshchenko was dissatisfied with the presented figures. Obviously, the entrepreneur contacted another artist personally, as in the lower right corner of the panno there is the signature of its author, Dmytro Nykyforovych Martynov, and the date: 1884 (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 50).

During the current Russian-Ukrainian war, the stained-glass window of the skylight was partially damaged result of a missile strike in October 2022 near the museum in Taras Shevchenko Park. The lost fragments were temporarily replaced with PVC glass with a pattern made by artist Larysa Pisha using an oracle. The original glass was made using a complicated etching technology. Now it is being reproduced abroad at the request of the museum at the expense of patrons. This will help preserve the historical and aesthetic value of the stained-glass window, ensuring its authenticity to the maximum extent possible.

The White Hall (almost 100 sq. m), the largest in size, was used as a large ceremonial living room. Its decor is based on the motifs of French classicism of the 18th century (Louis XVI style). In a letter of 10 August 1883, Andrii Hun wrote to Fedir Tereshchenko about the wall painting: “The hall is in light French colors, without gilding.” The correspondence shows how carefully the client and the architect discussed not only the decor but also the size of the door openings, which the entrepreneur agreed to make high.

Instead, the Silver Hall was decorated in the Neo-Rococo aesthetic, as it was then called, in the Louis XVI style. We learn about its purpose, original decoration, and color palette from the same letter by the architect A. Hun to F. Tereshchenko dated 10.08.1883: “*The boudoir, as we spoke last time, is to be finished in silver, as the furniture will be silver-like*” (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 31). The color of the furniture matched the tone of the carved décor of the padouge and cornice, as well as the walls decorated with wallpaper. The architect developed not only a design for the boudoir but also a fireplace, which we can see today. At the request of the owner, a mirror in a frame with stucco moulding made by the master Aleksei Ivanovich Lapin was placed above the fireplace. His stucco workshop also made the details of the facade and interior of the house. The painting over the door and fireplace in rocaille was created by the artist-decorator Serhii Sadikov (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 44).

Through the sliding doors, one could enter the main dining room. According to Fedir Tereshchenko's wishes, the dining room was decorated in Flemish or Italian Renaissance style. According to the concept of the architect Andrii Hun, the dining room ceiling was to be tinted “oak.” In the autumn of 1883, the sculptor Ivan Schröder, under the direction of the Melzer furniture company, developed drawings of the joinery - wooden wall panels, door frames, etc. – on the instructions of A. Hun. The architect's letter to the client dated 9 January 1884 shows that the project was already ready: he sent drawings of the dining room - a general drawing in colors, a detailed plan of the ceiling, and four samples for it. And in April, Fedir Artemiiovych asked Andrii Leontiiovych to select the leather for the chairs for the dining room from Büchtger and to take the fabric for the walls (which Fedir Artemiiovych and A. Hun had chosen earlier) to make stucco decorations under the windows and above the door under the large arch, as well as ornaments. The original drawings of the ceiling, panels, and doors of the dining room have not been preserved in the Tereshchenko archive fund. However, the ones presented in the CSHAK of Ukraine (fund 830), including examples of door designs and a fragment of a ceiling drawing for other Tereshchenko houses, allow us to trace general architectural approaches, decorative solutions, and a possible style of decoration, although they differ from the interior we have today (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 312, Ark. 33).

F. Tereshchenko was known for his collection of paintings by peredvizhniki artists, which he replenished through personal acquaintances with these painters (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 314, Ark. 2). In particular, it is known about his contacts with the Ukrainian artist I. Kramskoi. In the winter of 1882, the artist offered Tereshchenko to buy two of his paintings for 1,500 and 1,000 rubles. In one of his letters, I. Kramskoi shared with the businessman the information that he had failed to exhibit his portrait at an exhibition in St. Petersburg. From the artist's letters, we also find out that F. A. Tereshchenko was a serious competitor to P. M. Tretiakov in collecting paintings (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 542, Ark. 7-10).

By 1892, F. Tereshchenko had compiled a collection of 76 paintings with a total value of 85,700 rubles. The collection was kept in his house at 9 Tereshchenkivska Str. It is known that among them were 13 paintings by Ukrainian artists, including “Night” by A. Kuindzhi; “Greve Head,” “Portrait of D. A. Tolstoy,” and “Girl” by I. Kramskoi; “Grandmother” by V. Makovsky; “Calm Sea,” “Stormy Sea,” “Cairo,” and “Night in Cairo” by I. Aivazovsky; “Madman” by I. Repin; “Girl” and “Student” by

M. Yaroshenko; “Ochakiv. Sea View” by R. Sudkovskyi (CSHAK Ukraine, F. 830, Op. 1, Od. zb. 491, Ark. 2-4).

During the Ukrainian Revolution, 9 Tereshchenkivska Str. housed the Ministry of Foreign Affairs of the Central Rada, the government of Pavlo Skoropadskyi, and the Directorate of the Ukrainian National Republic (Ivashchuk, 2009, p. 365). As one of the heads of the ministry, Dmytro Doroshenko, recalled, “...the Ministry of Foreign Affairs was located in the beautiful Tereshchenko Palace on the street called Tereshchenkivska. The building was very impressive, beautifully furnished, but it was not used for offices at all” (Doroshenko, 1969, p. 263). The Silver Hall housed the office of Nadiia Surovtsova, who was an official of the Central Rada government and, during the Hetmanate, headed the general department of the Ministry of Foreign Affairs' secretariat and worked in the manor for a long time. In her memoirs, she described in detail the location of the ministry's cabinets: “*I was sitting in a small cabinet (the former boudoir of Tereshchenko's wife), a beautiful room with tapestries, a white marble fireplace, and a wide door leading to the neighboring Orenchuk’s [consular] department, and a second, smaller door leading to a former bedroom and then to the minister's cabinet.”* From the minister's cabinet there was a passage to the inner rooms. The memoirs make it more precise: “*Orenchuk was entered through a wide archway from a large hall, white, with gilded chairs and two huge mirrors covering the entire wall between the windows and the door to the balcony.*” At the end of January 1918, during the retreat of the Central Rada government from Kyiv under the onslaught of Bolsheviks, Nadiia Surovtsova stayed on night duty at the ministry. In her memoirs about those times, she also mentioned the hall: *“It was dark in the house, only a lone candle flickered in the great hall, reflected in a huge mirror. The marble of the fireplace in my room [the Silver Hall] flickered, the oak-carved doors of the offices were dark, and it was quiet”* (Surovtova, 1996, pp. 75-76).

In Soviet times, the Tereshchenko family did not become “permitted patrons of the arts,” and thus their activities were not actually studied. In reference books and encyclopedias of that period, they were given the name “Ukrainian capitalists and landowners.” In general, Lenin's writings contain a negative assessment of the Tereshchenko family's activities. In particular, in his work “Speech on the Attitude to the Provisional Government at the I All-Russian Congress of Soviets...”, it is stated that Tereshchenko was a “robber,” like all “capitalists,” “no better than Miliukov.” Such an assessment of the figure under study was seamlessly fit into the official Soviet ideology of Marxism-Leninism (Hrytsenko, 1999, p. 290). It was the Bolshevik occupation of the Ukrainian National Republic that forced the Tereshchenko family to emigrate to the UK. Despite all their achievements and patronage activities, a well-known Ukrainian public figure and patron of the time, Yevhen Chykalenko, critically assessed the contribution of the Tereshchenko family to the development of Ukrainian society. He believed that the Tereshchenko were indifferent to the national life of Ukrainians and too integrated into Russian culture (Slaboshpytskyi, 2001, pp. 201-205).

In response to the political instability of the post-revolutionary years, frequent changes of government, and the danger of destruction and robbery of artistic and historical monuments, the First Congress of Figures of Ukrainian Culture was held in Kyiv in the summer of 1918, calling for the protection of cultural values. In 1919, during the occupation of Kyiv by Denikin's troops, the manors, formerly luxuriously furnished and decorated with works of art, began to be looted. Between 1919 and 1922, during the most violent and bloody period, the Tereshchenko House also suffered.

After the Bolsheviks came to power in 1919, the All-Ukrainian Committee for the Protection of Monuments of Art and Antiquity (AUCPMAA) was established, whose main task was to record, register, and preserve monuments of culture and art owned by private persons and institutions. The next step was the adoption by the Temporary Council of People's Commissars of Ukraine on February 1, 1919, of Resolution No. 56 “On the Requisition of Premises.” On May 7, 1919, the building located at 9 Tereshchenkivska Str. was issued a protection order prohibiting its requisition and use by other institutions. Violation of this resolution entailed responsibility before the Revolutionary Tribunal (CSHAK Ukraine, F. 166, Op. 1, Od. zb. 698, Ark. 168).

A letter from the Housing Department of the Executive Committee of the Kyiv Council of Workers' Deputies to the Committee for the Protection of Monuments of Art and Antiquity as of 23 June 1919 stated that premise 9 on Tereshchenkivska Str. houses the headquarters of the Ukrainian Front. And by 19 January 1920, after the military left the building, it was to be transferred to the disposal of the committee. However, on that day, the military did not leave the building.

On 26 January 1920, at 5 o’clock, representatives of the art department, Volskyi and Rodin, at the invitation of the Commandant of the 12th Army Support Headquarters, arrived at 9 Tereshchenkivska Str. and found the door to a room near the stairs open and belongings scattered. The seal on the door leading to the dining room was also broken. Because of this incident, in order to ensure the further functioning of the political department of the 12th Army Support Headquarters, it was decided to remove all the paintings, and statues from the near room (CSHAK Ukraine, F. 166, Op. 1, Od. zb. 699, Ark. 40-42).

On 6 February 1920, S. Sandalzhi, an instructor of the museum and exhibition section of AUCPMAA, on the instructions of the committee made an inventory of paintings and valuable items found in the house at 9 Tereshchenkivska Str., which were registered with the state. Among them are 39 pieces of furniture, including 3 large sofas; 2 standing chandeliers made of marble and bronze; 4 bronze sconces; 2 sofas; 8 armchairs and 2 tables with a marble top "in the style of Louis XVI" (Neo-Rococo); a bookcase with glass; 2 red vases made of marble and bronze; paintings "A Girl Reading a Book," "A Student," "The Village," and "Mountains" by M. Yaroshenko; "Night in Cairo", "Calm Sea", "Stormy Sea" by I. Aivazovsky; "Little Russian Fair", "Grandmother", "Little Russian", "Winter", "Jew", "Girl's Head" by V. Makovsky; "The Contemplation" by I. Kramskoi; "The Leaper" by I. Repin, etc. (CSHAK Ukraine, F. 166, Op. 1, Od. zb. 698, Ark. 301).

The main part of the Tereshchenko family's collection was included in the general museum fund in 1920. As its first director, Andrii Dakhnovych, wrote about the foundation of the Kyiv Art Gallery, the constant change of power in Kyiv did not allow them to start work on organizing the museum. At the beginning of 1921, a special commission was even formed to select exhibits and create a gallery in the former Tereshchenko manor (Dakhnovych, 1927, p. 3). Its members were S. Hlevaskyi, A. Dakhnovych, Yu. Krasytskyi, M. Makarenko, F. Ernst, and others. However, since it was very difficult to evict the Revolutionary Tribunal, the commission was able to start its work only on 22 May 1922.

The newspaper *Proletarska Pravda* wrote about the opening of the Art Gallery in the near future: "Strange as it may seem, such a large cultural center as Kyiv has not had a public art gallery until now, except for a small collection of paintings by new artists in the 1st State Museum, which has been formed recently" (Proletarska pravda, 1922, No. 256, 7 lystopada).

The grand opening of the Art Gallery took place on 12 November 1922: "Tomorrow at one o'clock in the afternoon, the grand opening of the Art Gallery (Tereshchenkivska 9) will take place. Entrance to the gallery on this day is by invitation sent out by the Regional Department of Education. In the future, the gallery will be open on Sundays from 12 to 2 p.m. and on Wednesdays and Fridays from 3 to 5 p.m." (Proletarska pravda, 1922, No. 260, 11 lystopada). The *Teatr* magazine emotionally responded to this event with the article "The Kyiv Miracle": "Ruins surround us, houses without windows and roofs... and suddenly an art gallery... And if this is the case, it means that we are alive, alive, alive, no matter how much the crow croaks around us" (Kuzmin, 1922, ark. 4-5).

Nationalized works of art prevailed among the collected items. The basis was the nationalized collection of Fedir Artemiiovych and the remnants of the collections of Mykola Artemiiovych and Ivan Mykolaiovych Tereshchenko, as well as the collections of 80 antiquities, paintings, and the book collection of O. H. Hansen and a few collections of other Kyiv collectors (Nikolaieva, 2016, p. 79-80).

Conclusions. Thus, the house at 9 Tereshchenkivska Str. was built in the style of the late 19th and early 20th centuries, which corresponded to the architectural trends of the time and the aesthetic preferences of its owners.

The Art Gallery, founded by F. Tereshchenko, played a key role in the cultural life of Kyiv, becoming one of the most important centers of artistic activity. At the same time, the building at 9 Tereshchenkivska Str. turned into a significant object of political transformations, sequentially becoming the location of government and military structures of various political regimes, including the Ukrainian and Bolshevik ones. This indicates its special significance in the context of the events of the Ukrainian Revolution.

However, the socio-political upheavals of this period jeopardized the preservation of not only the building itself but also the unique art collection housed within its walls. These events have become an important historical lesson and have highlighted the problem of preserving Kyiv's cultural heritage and its role in the process of establishing independent Ukraine.

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