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ARCHIVAL HERITAGE OF THE LIBRARY OF THE KHANENKO MUSEUM (1928–1933)

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Purpose of the work. The article is devoted to the study of the formation, composition and fate of the archival heritage of the library of the Bohdan and Varvara Khanenko National Museum of Arts in the chronological framework of 1928–1933. This period was marked by cardinal changes in Soviet museum policy, ideological pressure and reorganization of cultural institutions of that time. **Methods** are based on a purposeful scientific process of studying archival sources, contemporary office work and inventory books, the processes of completing the book collection, accounting for rare editions and the specifics of the functioning of the library as a scientific center are highlighted. **The result** of the study lies in the introduction to scientific circulation of previously unknown archival materials. In file № 39 at the Scientific Archive of the Khanenko National Museum of Arts, the correspondence of the museum's library for the period 1928–1933 with various scientific institutions is stored. Documents relating to the archival heritage of the library of the Museum of Arts can be conditionally divided into three groups. The first is a group concerning the international cooperation of the museum library and the exchange of publications with other scientific institutions. The second group encompasses official correspondence regarding the purchase of books in the 1920s–1930s and covers business and financial reporting. The third group concerns the official correspondence of the library of the Museum of Arts, and also contains reports by prominent librarians and bibliographers. **Conclusions.** The archival heritage of the library of the Museum of Arts for 1928–1933 records the composition of acquisitions and the initial classification of books on the history of art, antique publications and periodicals. Therefore, the digitization and full publication of the preserved inventory books and catalogs will allow us to virtually recreate the original book fund of the library.

Keywords: Museum of Arts, history of the library, museum records, book collection.

АРХІВНА СПАДЩИНА БІБЛІОТЕКИ НАЦІОНАЛЬНОГО МУЗЕЮ МИСТЕЦТВ ІМ. ХАНЕНКІВ (1928–1933 РР.)

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Мета роботи. Стаття присвячена дослідженню формування, складу та долі архівної спадщини бібліотеки Національного музею мистецтв імені Богдана Івановича та Варвари Николівни Ханенків у хронологічних межах 1928–1933 рр. Цей період відзначився кардинальними змінами в радянській музейній політиці, ідеологічним тиском та реорганізацією тогочасних культурних інституцій. **Методи дослідження** базуються на цілеспрямованому науковому процесі вивчення архівних джерел, тогочасного діловодства та інвентарних книг, висвітлено процеси комплектування книжкового фонду, обліку рідкісних видань та специфіку функціонування бібліотеки як наукового осередку. **Результат** роботи полягає в інтродукції до наукового обігу раніше невідомих архівних матеріалів. У справі № 39 при Науковому архіві Національного музею мистецтв ім. Ханенків зберігається листування музейної бібліотеки за період 1928–1933 рр. з різними науковими установами. Документи, що стосуються архівної спадщини бібліотеки Музею мистецтв Всеукраїнської академії наук, можна умовно поділити на три групи. Перша – це група, що стосується співробітництва музейної бібліотеки (в тому числі й міжнародного) та обміну виданнями з іншими науковими установами. Друга група огортає офіційне листування щодо закупівлі книг у 1920–1930-х рр. та охоплює ділову та фінансову звітність. Третя група стосується офіційної переписки бібліотеки Музею мистецтв ВУАН, а також містить доповіді видатних бібліотекарів та бібліографів. На основі комплексу архівних документів та матеріалів досліджується вплив керівництва ВУАН, органів радянської влади, а також співробітництва із Всенародною бібліотекою України, Центральною робітничою бібліотекою та Українською книжковою палатою. **Висновки.** Архівна спадщина бібліотеки Музею мистецтв ВУАН за 1928–1933 рр. фіксує склад надходжень і первинну класифікацію книг з історії мистецтва, антикварних видань та періодики. Тож оцифрування та повна публікація збережених інвентарних книг і каталогів дозволить віртуально відтворити первісний книжковий фонд бібліотеки.

Ключові слова: Музей мистецтв ВУАН, історія бібліотеки, музейне діловодство, книжковий фонд.



1. Introduction

The archival heritage of the Khanenko Museum Library (1928–1933) reflects one of the most dramatic and pivotal periods in the history of this unique collection. Thanks to the documents described in this study, this historical period is characterized by the intensification of Stalinist totalitarian control, the Soviet ideologization of science, and the onset of repressions against museum staff. During this time, the library, which was created by Khanenkos as a fundamental European scientific base for art history, effectively underwent forced reorganization, ideological purges, and isolation from free public access.

This study of the archival heritage of the Khanenko Museum Library (1928–1933) focuses on reconstructing the history of the museum's library during a period of repression and reorganization. **The aim of the study** is to introduce unique archival documents into scholarly circulation, restore the composition of the collections, and reveal the mechanisms behind the confiscation and loss of art literature, as well as to reconstruct the fate of the library during a pivotal period, when Soviet museum and archival policies were taking shape. The research methodology is based on a comprehensive approach to sources and includes the following methods. Source analysis: examination of primary documentation from the library of the Museum of Arts of the All-Ukrainian Academy of Sciences (orders, inventory books, correspondence). Historical-systemic method: review of the library as a holistic entity in relation to broader cultural processes in Ukraine during 1928–1933. The structure of the study is organized according to a chronological and thematic framework. The study highlights the general situation in museum affairs and library policy in the Ukrainian SSR in the late 1920s and early 1930s, as well as the state of the library collection prior to 1928. In particular, the study analyzes the structure and size of the library bequeathed to the museum by its founders, examines administrative pressure, and explores the first censorship restrictions on the acquisition of foreign art publications.

A review of documents from the period when the Khanenko Museum operated under the auspices of the All-Ukrainian Academy of Sciences in 1920–1930 reveals that these documents are primarily held at the Manuscript Institute of the V. I. Vernadsky National Library of Ukraine (ff. 1, X, 279) and the Central Archive-Museum of Literature and Art of Ukraine (fond 581), as well as in the research archive of the Institute of Archaeology of the National Academy of Sciences of Ukraine (VUAK fond), and at the M. T. Rylsky Institute of Art, Folklore, and Ethnography of the National Academy of Sciences of Ukraine (F. L. Ernst Collection, fond 13), the State Archives of Kyiv Oblast (ff. R-111, R-112, R-742, 2412, 4156), the Central State Archive of Public Associations of Ukraine (fond 263), and the Central State Archive of Higher Authorities

and Administration of Ukraine (fond 166). However, these archives do not contain a detailed analysis of internal documentation or inventory books, and the examination of the library's fonds-forming documents remains a complex and in-depth scholarly task. Therefore, the aim of this study is to examine specifically the scientific archive of the Khanenko Museum as a repository of documents related to the activities of the museum library.

File № 39 in the Scientific Archive of the B. and V. Khanenko National Museum of Arts contains the museum library's correspondence from 1920 to 1933 with various scientific institutions (2). For many decades, the collections of the Khanenko Museum's Scientific Archive lay gathering dust. Today, the museum's collections are being actively digitized because they are invaluable. However, the museum's archive is no less valuable. S. I. Bilokin carried out a monumental study, examining the Khanenko Museum's library in comparison with other Kyiv libraries. He analyzed the fate of the collection, the losses to cultural heritage, and the circumstances under which the museum's founders (such as M. O. Makarenko) worked to preserve the collection (1).

Main Text. The documents pertaining to the archival heritage of the library of the Khanenko Museum of the All-Ukrainian Academy of Sciences (VUAN) can be broadly divided into three groups. The first group concerns the museum library's cooperation (including international cooperation) and the exchange of publications with other academic institutions. The second group consists of official correspondence regarding book purchases from 1928 to 1933 and includes business and financial reports. The third group concerns the official correspondence between the library of the Khanenko Museum and the All-Ukrainian Public Library of Ukraine (now the V. I. Vernadsky National Library of Ukraine), which at that time was also part of the Academy of Sciences, the Central Workers' Library (now Yaroslav the Wise National Library of Ukraine), and the Book Chamber of Ukraine (now the Ivan Fedorov Book Chamber of Ukraine), and also includes reports by prominent librarians and bibliographers.

2. International Relations and Book Exchange

This section covers the museum library's cooperation (including international cooperation) and the exchange of publications with other academic institutions. It includes letters and copies of letters sent by the library of the Khanenko Museum to various institutions, as well as letters addressed to the museum from other institutions. The most frequent recipients are The Pushkin State Museum of Fine Arts (Moscow) (SA KMMA: fol. 3, 14, 110), State Museum of Modern Western Art (Moscow) (SA KMMA: fol. 84, 86), and The Kremlin Armoury (Moscow) (SA KMMA: fol. 89), the National Archaeological Museum (Sofia) (SA KMMA: fol. 4), the Museum of Local History in

Belgrade (SA KMMA: fol. 5), the Imperial Museum (Tokyo) (SA KMMA: fol. 6), Frans Hals Museum (Haarlem) (SA KMMA: fol. 5), Polish Academy of Sciences (Kraków) (SA KMMA: fol. 133), Literary Publishing House of the People's Commissariat of the USSR (SA KMMA: fol. 87), State Tretyakov Gallery (SA KMMA: fol. 13), Saratov Regional Museum (SA KMMA: fol. 49, 52), Caucasian Institute of History and Archaeology (Tiflis) (SA KMMA: fol. 78, 81), Azerbaijan Archaeological Committee (Baku) (SA KMMA: fol. 18, 80), the Russian Academy of the History of Material Culture (Leningrad) (SA KMMA: fol. 19, 79), the Belarusian State Museum (Minsk) (SA KMMA: fol. 137), etc.

A letter from the All-Union Society for Cultural Relations with Foreign Countries describes the establishment of a publication exchange between the museum and the Victoria and Albert Museum (London) (SA KMMA: fol. 28), a copy of a letter to the Central Asian Committee for Museums and the Protection of Antiquities, Art, and Nature (Tashkent) contains a request to send V. L. Vyatkin's publication «The Ancient Settlement of Afrasiab» (SA KMMA: fol. 17, 33, 53). A letter from the Germanisches National Museum and the Kaiser Friedrich Museum (Berlin) announces the shipment of a copy of Albrecht Dürer's catalog (SA KMMA: fol. 96, 97, 109). A letter from the Librairie orientaliste Paul Geuthner (Paris) informs about the shipment of A. M. Grabar's book «Religious Painting of Bulgaria» (SA KMMA: fol. 146). In a letter, museum director M. O. Makarenko expresses his gratitude to D. D. Burliuk (USA) for sending the publication «Russian Artists in America» (SA KMMA: fol. 62).

There were also connections with Ukrainian research institutions, including exchanges and the receipt of new collections and catalogs, notably from the Poltava State Museum (SA KMMA: fol. 27), the Pryluky District Museum (SA KMMA: fol. 32, 39), the Lviv National Museum (SA KMMA: fol. 36), the Odesa Art Museum (SA KMMA: fol. 37), and the Chersonese Museum (Sevastopol) (SA KMMA: fol. 38), K. Kostandi Art Society (Odesa) (SA KMMA: fol. 39), Department of Ukrainian Art at the All-Ukrainian Academy of Sciences (SA KMMA: fol. 255), All-Ukrainian Historical Museum (SA KMMA: fol. 254), Chernihiv State Museum (SA KMMA: fol. 54), Kyiv Art Gallery (SA KMMA: fol. 73, 157), Odesa State Library (SA KMMA: fol. 265), the H. S. Skovoroda Museum of Sloboda Ukraine (SA KMMA: fol. 265), and others.

The list of addresses dated August 20, 1928, according to which the publication «Japanese Engraving» by the Art Museum of the VUAN was sent out, lists 74 different scientific institutions.

In a letter dated January 26, 1933, to the Presidium of the VUAN, the Art Museum requested permission to send fifty copies of the catalog for the museum exhibition «Art of the Islamic World» from the Academy's collection held at the museum for exchange with

the departments of Eastern art at foreign museums (SA KMMA: fol. 363). In response, the VUAN publishing house authorized the transfer of the publication (SA KMMA: fol. 364).

This official correspondence makes it clear just how vigorous the activities of the museum curators and librarians at the Khanenko Museum were, and to what extent the library's collections were enriched thanks to the efforts of the research staff.

3. Official Correspondence Regarding the Purchase of Books

The next group of archival documents from the library of the Khanenko Museum consists of official correspondence regarding the purchase of books from 1928 to 1933 and includes business and financial records. This group of sources contains cost estimates and financial plans: approved budgets for the acquisition of new foreign and domestic publications. Invoices and delivery notes: payment documents from bookstores, publishers, or antiquarian booksellers. Acceptance reports and inventory books: inventories, inventory journals of receipts, and registration records. Correspondence: staff memos regarding the need to acquire specific subject-related literature. During this period, the library's collection development took place under conditions of censorship and ideological control. For example, in the 1920s, the Khanenko Museum received books thanks to allocated state funds; however, by the 1930s, publications could be confiscated. Subsequently, the collections were replenished primarily through centralized channels via special funds, Ukrgolovlit, or as a result of the nationalization of private collections.

This group includes receipts for payments for periodicals, invoices from I. F. Kostsov's bookstore (Leningrad) (SA KMMA: fol. 16, 77), and letters from Martin Keller's antique shop (Leipzig) regarding bank transactions (SA KMMA: fol. 41, 71, 81, 115, 119, 120), letters to the Kyiv branch of the «International Book» section society with orders for foreign books, and a letter from the publishing house S. Fischer Verlag (Berlin) offering its services (SA KMMA: fol. 182, 184), an invoice from Zwemmer's Bookstore (London) (SA KMMA: fol. 85), a copy of a letter from the library to the Literary Publishing House of the People's Commissariat for Foreign Affairs (Moscow) ordering subscriptions to foreign journals (SA KMMA: fol. 189). This same group includes a letter from the All-Union Central Council of Trade Unions bookstore (Moscow) notifying of the shipment of ordered literature, a letter from the «Ekskursant» bookstore (Leningrad) offering publications for sale (SA KMMA: fol. 94, 95, 190), as well as a letter to the publisher of «The Barlington Magazine» reminding them to pay the subscription fee for 1930 and a letter from the F. Bruckmann's publishing house offering a subscription to the monthly «Panteon» (SA KMMA: fol. 203, 204).

Since the museum was required to report on the orders it wished to place, this group of documents contains many letters of request addressed to various government agencies. In particular, this includes correspondence with the Economic Department of the People's Commissariat of Education of the Ukrainian SSR regarding orders for foreign literature (SA KMMA: fol. 183, 186, 224, 234, 235, 246), as well as correspondence between the Museum of Art and the Central Statistical Administration of the Ukrainian SSR regarding preparations for a statistical survey of the library (SA KMMA: fol. 270).

The library's official correspondence includes letters from Ukrainian Main Administration of Scientific Institutions regarding the possibility of expanding the library's collection by withdrawing foreign scientific literature from the Leningrad book collection intended for research institutions of the Ukrainian SSR's National Committee of Science; the costs associated with selecting, packing, and shipping the books were to be covered by the interested institutions (SA KMMA: fol. 202). A letter from the office of the Permanent Secretary of the Presidium of the All-Ukrainian Academy of Sciences informs of the need to remove White émigré publications and Ukrainian bourgeois-nationalist literature from the museum's library collection (SA KMMA: fol. 235).

In the copy of the letter of the People's Commissariat of Education of the USSR dated April 12, 1930, it is informed that in connection with the reduction of the imported quota for books by the People's Commissar of the Union, "International Book" temporarily stopped the implementation of orders from non-governmental organizations for foreign literature (SA KMMA: fol. 250).

According to a copy of Form № 2 of the State Planning Commission of the Ukrainian SSR, as of January 15, 1931, the following is reported about the scholarly activities of the library and reading room of the Khanenko Museum. The library served all citizens; based on its collection, it was a specialized library focusing on art history, and access was free. Two rooms were allocated for the library, with a total floor area of 83.32 square meters. An inventory of the book collection (based on the 1930 People's Commissariat for Education instructions) was conducted in the first half of 1932. As of October 1, 1929, there were 5668 volumes (bindings); a total of 305 volumes (bindings) were added during the year from October 1, 1929, to October 1, 1930, including 59 Ukrainian titles. The total number of processed volumes (ready for checkout), including those in the reading room and the traveling library, was 5973. Removed due to unsuitability: 8 items; removed due to physical wear and tear: 9 items; not returned: 10 items; lost for unknown reasons: 11 items; transferred to other institutions: 12 items. Books issued by the permanent library during the year from October 1, 1929, to October 1, 1930, to individual readers through subscriptions and in the

reading room: 2333 items. Library staff: 31 employees in total (most likely referring to the total number of museum employees). Expenses for 1929–1930: salaries – 1840 rubles; book purchases – 600 rubles; magazine subscriptions – 48 rubles; book binding – 200 rubles; total – 1763 rubles. Revenue for 1929–1930: 1763 rubles; projected revenue according to the 1931 budget: 2088 rubles. Total number of readers: 1048 (SA KMMA: fol. 274–275).

A copy of a letter dated October 11, 1931, from S. O. Gilyarov, Deputy Director of the Khanenko Museum, to the Science Sector of the People's Commissariat for Education contains a request to include the library on the list of institutions entitled to receive sets of mandatory copies of literature on art published in the USSR. According to S. O. Gilyarov, the library was the largest specialized art library in Kyiv; it served not only the museum itself, its research staff, and graduate students, but also other scientific and educational-artistic institutions in Kyiv, such as the Art Institute, the Institute of Cinematography, the Music and Theater Institute, and others. The museum's library resources were also widely used by Kyiv's theaters, the film studio, and certain production facilities (SA KMMA: fol. 295).

4. Correspondence with Institutions and Library Science Reports

The final group of documents – though by no means the least important – consists of official correspondence between the library of the Khanenko Museum and the All-Ukrainian Public Library, the Central Workers' Library and the Book Chamber of Ukraine, and also includes reports by prominent librarians and bibliographers. These documents focus on collection development: the exchange of duplicate copies, the distribution of specialized literature, and the transfer of unique art and museum publications. Academic institutions sought to harmonize the principles of cataloging and classifying rare books, as well as to organize joint exhibitions featuring materials from both institutions' collections.

Official record-keeping and correspondence between institutions centered on the division of collections. As the central library, the All-Ukrainian Public Library sought to consolidate the collections, while the Khanenko Museum argued for keeping specialized literature (particularly Western European and Eastern catalogs) directly alongside the museum's collections to facilitate the attribution of exhibits. Museum staff requested that the All-Ukrainian Public Library transfer duplicate copies of art history journals and foreign periodicals. The correspondence includes requests from the All-Ukrainian Public Library for descriptions of rare publications from the Khanenko collection.

The abstracts of presentations by librarians and bibliographers during meetings of the Research Institute of Book Studies or the Bibliographic Commission

of the All-Ukrainian Academy of Sciences (VUAN) clearly reveal efforts to highlight the specific nature of the scholarly description of art books, since books at the Khanenko Museum were regarded as independent artifacts of material culture. Preserving the integrity of the Khanenko collection was a priority; the museum's librarians emphasized that dispersing the library of Bohdan and Varvara Khanenko among various departments of the All-Ukrainian Public Library would destroy its contextual value. The benefit of collaborating with the All-Ukrainian Public Library lay in preventing duplication when purchasing expensive foreign literature abroad. These documents attest to the high level of expertise among Ukrainian specialists of that time, who worked under conditions of intense ideological pressure and financial hardship. By the early 1930s, most of these initiatives had been shut down due to the intensification of Soviet repression, the ideologization of science, and the physical elimination or exile of leading personnel from both institutions.

Correspondence between the library of the Khanenko Museum and the All-Ukrainian Public Library reveals active scholarly collaboration. In particular, in a letter dated April 2, 1928, Director S. P. Posternak of the All-Ukrainian Public Library reported on the start of work on a consolidated catalog of foreign journals held by libraries in Kyiv, with the aim of identifying which journals were available in Kyiv and in which specific libraries. Over the course of several months in 1927, a staff member compiled a catalog of foreign journals for 1926 directly at the libraries. To supplement this catalog, the All-Ukrainian Public Library requested that the library send it a list of available foreign journals for 1927, specifying for each journal exactly which volumes, issues, and numbers of each journal for 1927 the library had actually received and which of them it had subscribed to for 1928 (SA KMMA: fol. 25). In its reply to the All-Ukrainian Public Library, the museum library sent a list of the foreign periodicals it had received. In 1927, the museum library received «Gazette des Beaux-Arts» – Paris, Rome XV, January, February, March, April, May, June – 1927. Delivery. T13, T44, T45, T46, T47, T48; «Bulletin of the Metropolitan Museum of Art». – New York 1927. Volume XXII. Numbers 2–12. In 1928, the museum library received the «Bulletin of the Metropolitan Museum of Art» – New York; «Burlington Magazine» – London; «La Revue de l'Art» – Paris; and «Der Cicerone» – Leipzig, Berlin (SA KMMA: fol. 31).

In a letter dated June 11, 1928, S. P. Posternak asks the museum library to send publications of the Khanenko Museum to the address of the All-Ukrainian Public Library, in light of the creation, within the «Ukrainica» Department of the Library at the VUAN, of a special subsection dedicated to publications of the Academy and all its institutions, whose task was to compile the most comprehensive collection of all

academic publications (SA KMMA: fol. 44, 127). In response, the library sent two copies of the publication «Japanese Engraving» (SA KMMA: fol. 70).

In a letter dated January 10, 1929, Director Y. O. Mezhenko reports on the preparation of the «Guide to Kyiv Libraries» and requests that the museum assist the institute in compiling comprehensive information about the library by completing and returning a questionnaire (SA KMMA: fol. 113). In response, the museum sent the completed questionnaire for the institution covering the year 1929. In particular, staff librarian O. S. Polishchuk reports that the library consists of books on art history and museology, art-related periodicals, museum and auction catalogs, collections of photographic reproductions of Western European artworks (18000 items), and so on. The library contains 5296 volumes and has existed since 1919. It is based on the book collection of B. I. and V. N. Khanenko, as well as the private collections of L. P. Dobrovolsky, V. D. Zhevakhov, V. O. Shchavinsky, and a portion of the books from the Art Cabinet at the University of Saint Volodymyr (SA KMMA: fol. 116–117). You might be interested in a document that sets out the seven-point library usage rules of the Khanenko Museum (SA KMMA: fol. 191). In the following document, the leadership of the All-Ukrainian Public Library invites staff members of the museum library to attend a bibliographic conference (scheduled for April 26–27, 1929) (SA KMMA: fol. 222). The following documents in File No. 39 contains abstracts of presentations by prominent Ukrainian library scientists and bibliographers V. O. Kozlovsky, «Libraries of State and Regional Museums of the Ukrainian SSR» (SA KMMA: fol. 214), «A Unified Library Network; The Place of State, Public, and Specialized Research Libraries in This Network» (SA KMMA: pp. 258–260) and O. I. Polulyakh's «The Problem of Library Staff in Research Libraries» (SA KMMA: fol. 257) at the Kyiv Library Congress of Research Libraries. O. I. Polulyakh, together with V. O. Kozlovsky, worked on the systematization and bibliographic description of books and incunabula from specialized art history collections that were transferred to the All-Ukrainian Academy of Sciences or stored directly at major museums in Kyiv. Also in 1926, a graduate program was established at the Khanenko Museum. During this same period, O. I. Polulyakh was responsible at the All-Ukrainian Public Library for developing programs and reports on «Training Library Specialists» and professional development for researchers.

In a letter dated March 7, 1931, V. F. Ivanitsky, deputy director of the All-Ukrainian Public Library, requested the transfer of a handwritten book containing copies of various 18th-century documents, as well as a collection of samples of bookbinding and book paper, which Y. A. Alexandrovich had previously donated to the museum (SA KMMA:

fol. 268). An official invitation announced a meeting of the scientific libraries' working group at the All-Ukrainian Public Library premises (58a Korolenko St.) at 7:00 p.m. on April 14, 1931. The agenda included a report by H. D. Bila titled «Project for Sectoral Associations of Research Libraries and the Association of Higher Education Institution Libraries in Kyiv» (SA KMMA: fol. 276). A letter dated April 17, 1931, from the Office of the Permanent Secretary of the All-Ukrainian Academy of Sciences requested a list of the Khanenko Museum staff members who would be using the All-Ukrainian Public Library's collections (SA KMMA: fol. 279). In response, the museum sent a list of research staff members for the issuance of permits: M. F. Khristovyi – museum director; S. O. Gilyarov – professor, deputy director; M. I. Vyazmitina – research associate, department head; G. A. Adolf, O. K. Geibel, L. P. Kalenichenko, L. M. Sak – graduate students (SA KMMA: fol. 280). However, the graduate students were granted permission to use only the reading room of the All-Ukrainian Public Library, which was open daily from 9:20 a.m. to 9:20 p.m. (SA KMMA: fol. 283).

A document dated May 27, 1931, contains information from the Bibliographic Commission of the All-Ukrainian Academy of Sciences regarding the agenda of the bibliographic conference chaired by Academician M. V. Ptukha, held at 14 T. Shevchenko Boulevard, Kyiv. The conference consisted of seven sessions (SA KMMA: fol. 290). The first session featured a presentation by Y. S. Rozanov, director of the Central Workers' Library, titled «Bibliography and Dialectical Materialism» (SA KMMA: fol. 305–306). The second series consists of a report by S. P. Posternak (Bibliographic Commission of the All-Ukrainian Academy of Sciences) titled «The State and Tasks of Bibliography in the Ukrainian SSR and Specifically in Kyiv in Connection with the Reconstruction Era» (SA KMMA: fol. 307–309, 315–317); a report by M. A. Godkevich (the Book Chamber of Ukraine) titled «State Bibliography» (SA KMMA: fol. 312–313); a report by Y. I. Liberberg (Institute of Jewish Culture) titled «The State and Tasks of Jewish Bibliographic Work in the USSR» (SA KMMA: fol. 314). The third session included report by T. G. Sotnik (Press Bureau of Foreign Literature) «Bibliography of Scientific and Technical Literature» (SA KMMA: fol. 302). The fourth series consists of a report by M. P. Gerashenko, «The Tasks of Bibliography in the Field of Agricultural Science» (SA KMMA: fol. 303–304); and a report by M. T. Khokhol (Library of the Institutes of Cooperation) «The Tasks and Organization of Specialized Bibliography at Higher Educational Institutions» (SA KMMA: fol. 318). The fifth session included report by P. I. Inozemtsev (the Book Chamber of Ukraine) «The Struggle for Bibliographic Culture» (SA KMMA: fol. 310); presentation by V. I. Ignatenko

(the Book Chamber of Ukraine) «Training of Bibliographic Specialists» (SA KMMA: fol. 319). The sixth session included presentation by M. I. Yasinsky (the All-Ukrainian Public Library) «Bibliographic Formatting of Journals» (SA KMMA: fol. 320); presentation by A. E. Kryster (VUAN) «The Tasks and Organization of Bibliography in Scientific Journals». The seventh session included a presentation by P. M. Alekseev (the Book Chamber of Ukraine) titled «International Bibliography in the West» (SA KMMA: fol. 321); a report by K. A. Dovgan, «The Current Methodological Situation in the Field of Book Studies and Bibliography» (SA KMMA: fol. 310–311).

In a letter dated February 8, 1932, to the All-Ukrainian Public Library, the Khanenko Museum reports that librarian O. S. Polishchuk has been sent to take continuing education courses (SA KMMA: fol. 334). In response, the All-Ukrainian Public Library announced that the courses would begin on February 25, 1932, and noted the need to pay tuition in the amount of 60 rubles (SA KMMA: fol. 338).

Among the research institutions with which the library of the Khanenko Museum collaborated were the Central Workers' Library and the Book Chamber of Ukraine. In an official request dated October 9, 1928, the museum library asked the Central Workers' Library to lend A. M. Mironov's «Albrecht Dürer» for temporary use, and later notified the library of the book's return (SA KMMA: fol. 90, 111). In an official letter dated October 8, 1928, Director of the Book Chamber of Ukraine, A. I. Kozachenko announced the establishment of an Office for International Book Exchange at the institution. The director therefore recommended reporting the availability of publications for the book exchange (SA KMMA: fol. 82).

5. Conclusions

Thus, the archival holdings of the library of the Khanenko Museum for 1928–1933 document the composition of acquisitions and the initial classification of books on art history, antiquarian editions, and periodicals. Meeting minutes, reports by research staff, and administrative correspondence illustrate how acquisition policies changed and censorship was introduced, and how valuable items were transferred to other organizations or sold abroad through the State Trade Agency. From 1928 to 1933, the Khanenko Museum (as well as its library) underwent constant reorganizations, a consequence of the general Soviet campaign against «bourgeois» academic institutions. The documents reveal evidence of the systematic removal of masterpieces, rare incunabula, and book collections. This was accompanied by the destruction of the integrity of the museum and library collection. Therefore, the digitization and complete publication of the surviving inventory books and catalogs will make it possible to virtually reconstruct the library's original book collection.

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