

V. M. VASYLCHUK
Kyiv National Linguistic University, Ukraine
e-mail: vladimir_vasyl@ukr.net
ORCID ID: <https://orcid.org/0000-0002-6753-4686>

HISTORICAL AND CULTURAL HERITAGE AND PUBLIC ACTIVITIES OF G.-O. P. SHLEIFER AND HIS FAMILY

Abstract

The purpose of the article is a comprehensive study of the historical and cultural heritage and public activities of Georgy-Olexandr Pavlovich Shleifer, as a representative of the German Shleifer family, who lived in Ukraine in the second half of the XIX – early XX centuries. **The methodology** is based on the principles of historicism, systematicity, scientificity, authorial objectivity, moderate narrative constructivism, as well as the use of general scientific and special historical methods. Yes, it ensured knowledge of the historical process and social development of the German ethnic group, especially the Shleifer family, based on the principles of dialectics and logic, taking into account the present. **Scientific novelty.** Proved that the German ethnic group contributed to the socio-economic and cultural development of the new Motherland. Also, the issue of the relationship between the German and Ukrainian ethnic groups in various spheres was investigated using the example of a representative of the family of Georgy-Olexander Pavlovich Shleifer – an artist, architect, teacher, public figure. According to the results of this study, a positive assessment was given not only to his fruitful work, but also to the entire Shleifer family. **Conclusions.** The most priority areas of development have been determined, and in the future, this successful experience during the war will be used for the development of Ukraine. The great experience of German architects is clearly visible in the development of large and small cities of Ukraine. Thus, their unique creativity was manifested in the projects of representative industrial buildings and private houses in a wide variety of styles. This is especially noticeable in sacred architecture, not only Catholic and Lutheran churches, but also Orthodox churches and synagogues. In particular, a brilliant example is the architectural masterpieces of the famous specialist Georgy-Olexander Pavlovich Shleifer. He owns the projects of entire blocks of ancient Kyiv, religious buildings of various denominations, hotels and theaters. Central unique streets and unusual buildings. The capital of Ukraine is bursting with art, culture and incredible mystical stories. Through numerous parks, mysterious buildings, and the fate of Kyiv residents, we get to know it, discover it, and explore it. Prosopographic studies help to comprehensively and more reliably investigate the life and activities of the family and create a family portrait of members of the Shleifer family.

Key words: Shleifer, Shleifer family, G-O. P. Shleifer, architectural heritage, Ukrainian national idea.

ІСТОРИКО-КУЛЬТУРНА СПАДЩИНА ТА ГРОМАДСЬКА ДІЯЛЬНІСТЬ Г.-О. П. ШЛЕЙФЕРА ТА ЙОГО РОДИНА

Анотація

Метою статті є комплексне дослідження історико-культурної спадщини та громадської діяльності Георгія-Олександра Павловича Шлейфера, як представника німецької родини Шлейферів, які проживали в Україні у другій половині XIX – на початку XX століття. **Методологія** дослідження базується на принципах історизму, системності, науковості, авторської об’єктивності, поміркованого наративного конструктивізму, а також на використанні загальнонаукових та спеціально-історичних методів. Так, це забезпечило на принципах діалектики і логіки пізнання історичного процесу та суспільного розвитку німецького етносу, особливо родини Шлейферів (Schleifer) з урахуванням сьогодення. **Наукова новизна.** Доведено, що німецький етнос сприяв соціально-економічному культурному розвитку нової Батьківщини. Також, досліджено питання взаємовідносин німецького та українського етносів у різних сферах на прикладі представника

родини Георгія-Олександра Павловича Шлейфера – митця, архітектора, педагога, громадського діяча. За результатами даного дослідження дана позитивна оцінка не тільки його плідній роботі, а і всієї родини Шлейферів. **Результати дослідження.** Визначено найбільш пріоритетні напрямки розвитку й в подальшому застосовувати даний успішний досвід в період війни для розбудови України. Великий досвід німецьких архітекторів чітко простежується в забудові великих і малих міст України. Так, їх своєрідна творчість проявилася в проєктах репрезентативних промислових будівель і приватних будинків у найрізноманітніших стилях. Особливо, це дуже помітно у сакральній архітектурі, причому не тільки католицьких і лютеранських храмах, але і православних церквах та синагогах. Зокрема, блискучим прикладом є архітектурні шедеври відомого фахівця Георгія-Олександра Павловича Шлейфера. Йому належить проєкти цілих кварталів стародавнього Києва культові будівлі різних конфесій, готелі і театри. Центральні унікальні вулички і незвичайні споруди. Столиця України вибухає мистецтвом, культурою та неймовірними містичними історіями. Через численні сквери, таємничі будівлі, долі мешканців Києва ми його пізнаємо, відкриваємо та досліджуємо. Просопографічні дослідження допомагають комплексно та з більшою вірогідністю дослідити життя і діяльність сім'ї та створити родинний портрет членів родини Шлейфер.

Ключові слова: Шлейфер, родина Шлейферів, Г.-О.П. Шлейфер, архітектурна спадщина, українська національна ідея

Introduction. The history of the first small wave of migration of the Germanic ethnos to the territory of Ukraine took place in the second to fifth centuries A.D. Interestingly, the Goths, who entered the territory of the Roman Empire in 238, were initially called “Scythians” by sources. But in ancient historiography, this term was used to refer to numerous barbarian tribes that appeared in southern Ukraine.

It was the beginning of the migration of the ancient Germans to the territory of our country. This period is also associated with the names of the Germans, such as “Germans” and “Germans,” which later entered all Slavic languages. The history of Ukrainian Germans living in Ukraine is an integral part of our overall history of our state (Jordanes, 1991).

The motives for the resettlement of Germans are: political – suppression by the authorities, constant wars, economic reasons – the arbitrariness of large landowners, high taxes, landlessness, frequent crop failures, famine; religious oppression, etc. In addition, in the seventeenth and eighteenth centuries, the German states of Baden-Württemberg, Rhineland-Palatinate, and Hesse suffered especially from wars. The population of these states also suffered from significant social and economic difficulties.

A new stage of the resettlement policy initiated by Empress Catherine II (Sophia Frederica Augusta, Prinzessin von Anhalt-Zerbst) was associated with the urgent need for economic development of the occupied territories. Unlike Empress Elizabeth Petrovna, who invited Serbs, Croats, Montenegrins, and Wallachians and created military and agricultural settlements, Catherine II, as a follower of the teachings of physiocrats and mercantilists, opted for German civilian immigrants who were known throughout Europe as strong farmers. The second reason for starting the resettlement movement was the need to counter Ukrainian separatism. It was a kind of solution to the Ukrainian question. The third reason was closely related to the first: the economic development of the southern Ukrainian territories would allow for the strengthening of the southern borders in military and political terms.

This state policy began with the proclamation of tsarist decrees. On December 4, 1762, the Manifesto on the Invitation of Foreign Colonists was issued. However, it did not produce the desired result: the rights and obligations of the settlers were not clearly formulated, and no guarantees of their normal life in a foreign land were defined. On July 22, 1763, the Empress issued a second manifesto. It practically formed the basis of the government's policy on foreign immigration (Васильчук, 2004, pp. 15–16). In 1787, after inspecting these regions, Catherine II demanded that they be immediately settled by foreigners. Thus, the socio-economic and political preconditions for the resettlement of German colonists to Ukraine were practically ripe and based on the European resettlement practice.

Austria-Hungary pursued such an imperial policy in Galicia. In 1774, Maria Theresa, Empress of the Holy Roman Empire, Archduchess of Austria, and Queen of Hungary, issued a patent to invite German families to these territories. In 1780, 3,200 ethnic German families (about 14,400 people) arrived (Lepucki, 1938, pp. 28–29).

Disadvantaged German peasants, artisans, representatives of religious sects (Mennonites), and others began to settle in the Ukrainian lands. All of this contributed to the emergence of prominent German families with prominent surnames in the history of Ukraine: Faltz, Fein, Faltz-Fein, Cornis, Pallas, Bunge, Rommel, Steingel, Mehrling, Schleifer.

Analysis of recent research and publications. The article analyzes professional publications of scientific articles on the issue of German families in Ukraine. Scholars have been paying a lot of attention to many processes of the past that unfolded during the formation of the Ukrainian state for many years. Thus, the review of historical literature shows a significant amount of research work that has been done in the process of determining the place of the German ethnic group in national history. The degree of objectivity of the material presented in these works depended on the time when they were written.

Thus, systematic research on the issue of German settlers and their families began in the nineteenth and early twentieth centuries. The first press references to members of the Schleifer family appeared in the early twentieth century in the newspaper *Kievlianyn* (1913, March 29; 1913, March 30).

Thus, these were special messages that had the character of short informational mentions and news in the chronicle, as well as detailed reviews. Thus, the former allow for a chronological reconstruction of events, while the latter reveal analytical thoughts in assessing the artist's work in accordance with the current search for time. However, researchers' interest in the problem waned and then flared up again. The history of the German ethnic group in Ukraine was unlocked and restored at the turn of the 1980s and 1990s. During these years, the vacuum in research on the history of German families in Ukraine was filled. Researchers were able to identify gaps and, in general terms, outline white spots, draw conclusions, and place emphasis on interpretations of current events. The following works were devoted to this: Kulynych and Kryvets (1995), Kudriachenko A. (1995), Rafalsky O. (2000), and others.

It is worth noting trends in the coverage of the problem of Ukrainian Germans in Western European historiography. The number of works is significant, chronologically covering almost the entire period of the history of the German ethnic community in Ukraine. Today, the problem of adaptation of German families to the local conditions of Ukraine, including various aspects of economic life, the state of spirituality, and social changes, is comprehensively studied. This approach is inherent in the works of Müller S (1961) and Längin B. (1991). Among the studies on this topic of the late nineteenth and early twentieth centuries, the works of foreign scholars Kaindl R.F. (1916) and Polek J. (1899) are notably different.

In his study, the German researcher Miller M. (1987) draws attention to certain issues of the history of emigration of German families, the difficulties they faced in resettlement, etc.

Unfortunately, the journalistic heritage of the Schleifer family has been almost unexplored. Our analysis has shown that there are no substantial works on the history of this family. For our study, publications devoted to members of this family are of particular value. They contain a considerable amount of information (factual material and its scientific interpretation), giving an idea of the nature of the perception of the creative work of the Schleifer family members by their contemporaries, an assessment of their importance in the overall artistic process of Kyiv, and are the primary basis for current researchers of their work. Thus, in 2004, the *Kyiv Album. A Historical Almanac* was published an article "The Schleifer Family in Kyiv" by the head of the department "Kyiv in the second half

of the seventeenth century – February 1917” of the Museum of Kyiv History by O. Druh (2004). This publication has become an important source based on archival documents, data, and memoirs of members of the Shleifer family. An article about P. Shleifer was also prepared by M. Kalnytsky (2012), who reveals the main stages of the life and work of the prominent architect and public figure P. Shleifer.

The German researcher Miller M. (1987) in his study draws attention to another publication characterizing the work of the great architect G. Schleifer in the pages of the newspaper “Evening Kyiv” was the article “Heorhii Schleifer - the architect who turned the city estate into Kyiv Paris” (Asadcheva, 2022). Among recent publications, the article by M. Shevelieva (2023) deserves special attention. These publications are currently the primary source for reconstructing the life of the Shleifer family,

Thus, a historiographical analysis of these articles shows that there are still no generalizing studies on this issue. The available research is fragmentary in nature, addressing the topic under consideration only in the context of general problems. The absence of thorough generalizing works in the historiography allowed the author to address this topic.

The purpose of the article is a comprehensive study of the historical and cultural heritage and public activities of Heorhii Oleksandr Pavlovych Schleifer as a representative of the German Schleifer family who lived in Ukraine in the second half of the nineteenth and early twentieth centuries.

To achieve this goal, it is planned to solve the **following tasks**: to reveal the reasons for the appearance of German families on the territory of our state; to find out the main historical milestones, phenomena in the life of representatives of the Schleifer family; to reveal the special contribution of the famous specialist, architect G.-O. Schleifer (1855-1913). Thus, it can be emphasized that architecture, this “stone chronicle of the world”, which embodies the leading ideas of the past and present, the collective genius of peoples, their glory and pride, plays an important role in this heritage. Thus, the farther away an era is from us, the harder it is for us to understand the life and interests of people of that time. So, every era leaves witnesses that eloquently tell us about it. These witnesses are the architectural monuments that resist the onslaughts of time the most.

Methods and methodology of the study. The research methodology is based on the principles of historicism, systematicity, scientificity, authorial objectivity, moderate narrative constructivism, as well as the use of general scientific and special historical methods. Thus, this ensured that the principles of dialectics and logic provide a cognitive understanding of the historical process and social development of the German ethnos, especially the Schleifer family, taking into account the present.

Presentation and discussion of the main research material. Today, the history of German surnames is truly fascinating and intriguing. Unlike the surnames of most other European countries, where a high percentage of them are formed from first names, the most common German surnames were given according to professional and place names. If you open the Duden German spelling dictionary, you will see that the spelling of the word Schleifer has four meanings:

1. A skilled worker who grinds something and maintains certain grinding machines (position). The origin is Middle High German *slifære*.
2. A person pulling someone. Used as a particularly soldierly language. Example: Sergeant is a grinder.
3. The rapid suggestion of two or three tones used in music.
4. An old peasant dance in slow triple time.

Thus, in certain situations, the masculine form is used to describe people of either gender (e.g., doctor, tenant, baker).

All surnames are an invaluable source of information about the past, provide information about the economic life of the region, and preserve the names of objects, dishes, and clothing that have already gone out of use.

Thus, the surname Schleifer comes from the German word schleifen, which means “to polish” or “to grind.” This is a surname of German origin. Schleifer means a sharpener, a grinder, an engine. In addition, the prefix “von” (background) has been added to German surnames since the eighth century, which is translated into Ukrainian as “with”. Thus, by adding it to the second name, the rich showed their importance and significance. In the twelfth century, German surnames appeared on the basis of the personal names of the ancestor of the family, geographical place names, nicknames, and the person’s work. But in the XX century, all Germans already had surnames, and the distinction between the nobility and the common people disappeared.

In this regard, the Pedigree Books are valuable as one of the acts of the nobility of the Russian Empire (along with the General Armorial of Noble Families of the All-Russian Empire, charters of nobility, and noble lists sent to the Heraldic Council). They were introduced in accordance with the “Charter of Rights, Freedoms and Privileges to the Noble Russian Nobility” issued by Catherine II on April 21, 1785.

The List of Noble Families of the Kyiv Gubernia is an official printed publication of the Kyiv Gubernia Noble Deputy Assembly containing a list of noble surnames and persons, the time of their enrollment in the nobility, and their ancestors. These data are based on the Noble Pedigree Book of the Kyiv Province, which was kept by the leaders of the nobility by year and alphabetically from 1785. It was printed in Kyiv at the printing house of the Kyiv Noble Deputy Assembly in 1906 with the permission of the Kyiv Governor. This exceptional information contributed to the scientific research and writing on the subject of the Shleifer family.

In 1823, another son was born to the family, who became a famous military engineer, Lieutenant General Heorhii Ivanovych Shleifer (1823–23 May (4 June) 1894). He took an active part in the fortification of Odesa and Henichesk. His son Shleifer Mykola Heorhiiiovych (1864–1928) was a sculptor, Chamberlain of the High Court, State Counselor, and author of the monument to the first Turkestan Governor-General K. P. von Kaufmann (*With lists of officials of the Kyiv educational district for inclusion in the address calendar for 1856 (October 28-May 23, 1856)*).

Pavlo Ivanovych (Paul Johann) Schleifer (June 29 (July 11), 1814, Kyiv – April 24 (May 6), 1879), artist, architect, and teacher. The life of the future prominent architect seemed to be predetermined. After all, he was born into a creative family.

P. Shleifer, like most nobles of the time, was educated at home. In 1830, he entered the service of the Department of Foreign Trade and became a free student at the Academy of Arts in St. Petersburg (*On awarding officials of the Kyiv educational district with the following ranks for their long service, 1858*).

Petersburg Academy of Arts. In 1836–1839 he was a boarder of the Society for the Encouragement of Artists. Also, his works were exhibited at academic exhibitions in 1839, 1841, 1842. These were portraits of the master in the style of Ukrainian portraiture of the eighteenth century – “Female Portrait” of 1836, The most noticeable connection with the ancient Ukrainian portrait is in the “Portrait of a Wife” of 1853. There are also two male portraits by Shleifer of 1842 and 1846 and the “Portrait of a Musician” of 1845. After graduating from the academy, Shleifer was an art teacher at the Pavlivsk Cadet Corps and then at the Poltava Institute of Noble Girls (Druh, 2004, pp. 17–18).

In 1846, Shleifer returned to Kyiv and began teaching at the Kyiv Institute of Noble Maidens. In that year, together with Taras Shevchenko, P. Shleifer participated in a

competition to fill the vacant position of a teacher of drawing at Kyiv University. Despite the fact that there were three applicants – academician Y. Habertzettel from London, artists P. Shleifer (with the recommendation of the rector of the Academy of Arts) and N. Buyalsky. Thus, after a thorough examination of all the documents submitted by the candidates, the Ministry of Education chose Taras Shevchenko. And this was despite the fact that shortly before the poet's appeal on this issue to the trustee of the Kyiv educational district, the Council of Kyiv University was inclined to appoint P. Shleifer. Thus, Taras Shevchenko's advantages were obvious. He was one of the best students of K. Bryullof himself, who was an undisputed authority on painting at the time (Tymoshyk, 2007, p. 214–215). However, he did not have a chance to fulfill his dream and use this appointment because of his arrest on April 5, 1847 for participating in the activities of the Cyril and Methodius Brotherhood.

In 1849, P. Shleifer received the title of free artist and married Karolina Andriivna Schnauffert. They had seven children of their own. The eldest daughter Maria was born on December 16, 1850, followed by her son Viktor on July 3, 1852, Karolina on August 25, 1853, Heorhii Oleksandr on June 4, 1855, and then Oleksandr, Emma, and Anna. The last two daughters were still minors in the year of their father's death, 1879 (*On awarding officials of the Kyiv educational district with the next ranks in order of seniority, 1857*).

In 1852, P. Shleifer was appointed architect of the Kyiv School District. However, before his appointment, he had already been performing the relevant recruitment duties for two years. From then on, he, generously gifted by nature, was destined to develop his most important talent.

During the nineteenth and early twentieth centuries, P. Schleifer's work became one of the most significant turning points in the history of architecture. At that time, there were radical changes in construction techniques and building types, a number of style trends changed, and the prerequisites for creating a new architecture were born. The development of trade, cities, factories, and railroads created a demand for completely new buildings. P. Shleifer built the Zhytomyr Gymnasium according to his own design. In 1855–1857 P. Shleifer developed a church project for the Lutheran community free of charge. He was a co-author with the architect I. Strom. In addition to the building, he also designed its interior. This church became a place of prayer for the followers of the great church reformer Martin Luther. He translated the Bible into German and laid the foundations of what is now called Protestantism.

In 1856, he built the Kyiv Second Men's Gymnasium according to his own design, and in 1857 he rebuilt it as the First Kyiv Gymnasium. In 1857, the gymnasium moved to a specially built building at 14 Bibikovskyyi Boulevard (now Taras Shevchenko Boulevard), No. 14 (1850-1852, designed by architect O. Bereti). It is still considered one of the most beautiful buildings in Kyiv. He built some residential buildings, in particular, the house of L. Falberg (14 Kominterny Street) in 1874 (Kovalchuk, H., Myaskova & T. Zaiets, O., 2020, p. 217).

In 1855, H.-O. Schleifer's father purchased a large estate on Tarasivska Street. The Schleifers rented out some of the premises. The year 1859 was marked for the architect and artist by a scientific trip to Germany and Belgium. The trip abroad was supported by the trustee of the Kyiv Educational District, M.I. Pirogov (1810-1881), who allocated funds from the District's fund, as the Ministry of Education had authorized the trip, but at his own expense (*On the business trip abroad of the architect of the Kyiv Educational District Shleifer and the issuance of financial support to him, 1858, February 27*).

P. I. Shleifer died on April 24 (May 6), 1879, and was buried in the family crypt in the old German cemetery, plot 1, of the Baikove cemetery, where a granite monument has been preserved (Zhadko, 2008, pp. 45–46).

The figure of Heorhii Oleksandr Pavlovych Shleifer should be mentioned separately. He was a prominent Kyiv architect, public figure, entrepreneur, and collector of the city. Thanks to his business income, the prominent architect did not need to constantly design and worked on the most spectacular buildings for his own pleasure. He was born in Kyiv to the family of architect P. Shleifer. He studied up to and including the 3rd grade at the Second Kyiv Gymnasium, then transferred to the First Kyiv Gymnasium, where he graduated in 1874. After graduating from the First Gymnasium, the young descendant of the Kyiv architect went to study at the St. Petersburg School of Construction. He received his architectural education at the St. Petersburg Construction School. He graduated in 1882 with the title of civil engineer of the 1st category. His father's work was a good example for young George. Therefore, it is believed that his choice of profession was predetermined for him (Druh, 2008, pp. 45–46).

In 1882, H. Shleifer returned to Kyiv and settled in his parents' house at 12 Tarasivska Street. Immediately upon returning to Kyiv, he taught drawing at the Institute of Noble Girls and for some time held the position of a technician at the provincial construction department; having won a competition for the design of a new building for the Kyiv Stock Exchange at the age of 28, he quickly gained fame and professional authority. The monumental building in the late Neo-Renaissance style was long considered a decoration of the corner of Khreshchatyk and Instyutyska streets. The Kyiv Stock Exchange became an important center not only of business but also of the city's cultural life. Art exhibitions were often held in the building's hall, including the annual expositions of the Society of Traveling Exhibitions.

G.-O. Schleifer also played a significant role in the development of Kyiv's artistic infrastructure. As a lover of antiquities, he was a member of the commission for the Ancient Kyiv Department, founded in the city museum. At the end of his life, he took painting lessons from M. Murashko. H. Shleifer collected paintings and drawings by Russian and Ukrainian masters of the late eighteenth and early twentieth centuries: Borovykovsky, Tropinin, Venetianov, Ge, Shevchenko, Aivazovsky, Kramsky, Kuindzhi, Orlovsky, Svitoslavsky, Shyshkin, Boholyubov, Pimonenko, and gladly lent paintings from his collection for display at exhibitions (Shleifer Heorhii Pavlovych.<http://dnabb.org/modules.php?name=Pages&go=page&pid=898>).

He was married to Olga Georgievna Chernova, the daughter of the owner of a large iron foundry in Nizhyn, and their children were Heorhii and Ariadna. In 1883, he successfully ran for the City Duma. Since then, for four decades, H. Shleifer has been involved in the development and construction of Kyiv. A year later, he became the head of the building commission. No building was actually erected in Kyiv without his permission. In 1885–1894, as a member of the Kyiv City Council, he was responsible for construction matters, and from 1882 to 1911 he was repeatedly elected to the City Duma. G.-O. Shleifer took part in solving a number of issues related to municipal economy. In particular, in 1886–1887 he provided his estate in Podil for experiments in the field of artesian water supply. They also directed the activities of the City Duma to solve the city's economic problems and tried to bring Kyiv to the level of Western European cities with their developed public services, transportation, and communications. Private capital was involved in these tasks (Smolii, 1999, p. 42).

In 1885, G.-O. Shleifer was elected one of the directors of the Kyiv Credit Society; in 1897, he became the chairman of the board of the society and held this position until the end of his life. Under his leadership, the credit society grew and strengthened.

In honor of the architect's 25 years of work, a scholarship was established at the Kyiv 1st Gymnasium. According to the regulations, the choice of scholarship recipients belonged to Shleifer, and after his death, the right passed to the pedagogical council of the gymnasium.

One of the largest high-profile construction projects of the late nineteenth and early twentieth centuries was the development of a huge estate of Professor F. Mehring, head of the therapeutic department of a military hospital, later a consultant at the clinic of the Kyiv Institute of Noble Girls and Countess A. Levashova's school, which occupied an area of more than 10 hectares between Khreshchatyk and Lypky (*Certificate of graduation from the Institute of Noble Girls by N. F. Mehring (1882, June 6)*).

His huge estate, located within Khreshchatyk, part of Instytutska, Bankova, and Lutheranska streets, was laid out with four new streets on it – Mykolaivska (now Architect Horodetskyi), Olhynska, Meringivska (now Zankovetska), and Nova (now Stanislavskoho). It was in 1895. On September 22, 1895, H. Shleifer applied to the city council for permission to build a one-story stone house, partially with a basement, on the edge of the estate that had previously belonged to the heirs of Meringa, Serhii, Mykhailo, and Volodymyr Fedorovych Meringa. The permit was granted, and the following year, in 1896, G. Shleifer built a mansion at 13 (15) Bankova Street according to his own design (Druh O. & Malakov D., 2004, p. 39).

After the professor's death, his heirs sold this plot of land to the Kyiv House Building Company, headed by H. Shleifer, for 800 thousand rubles. This contributed to the extensive development of this historic district of the city. New streets were laid out and built up with large and beautiful buildings based on the designs of G. Shleifer and E. Bradtman (Rybakov, 1997, pp. 122–123). It was he who was engaged in planning, street layout, and development of the huge neighborhood. In a fairly short period of time, streets were arranged on the site: Mykolaivska (by architect Horodetskyi), M. Zankovetska (Meringivska), Stanislavskoho (Nova), Olhynska, and Ivan Franko Square (Mykolaivska).

The emergence of new building materials, such as concrete, reinforced concrete, cement, and metal structures, had a significant impact on the development of urban construction. The intensive development of domestic construction science, the theoretical substantiation of engineering design calculations, the development of new urban planning methods, the improvement of reinforced concrete structures and their calculations, the invention of a suspended floor system, and other things contributed to the penetration of advanced technical thought into architecture. Thus, the new streets were built up with luxurious apartment buildings designed by the leading architects of the time: E. Bratdman, V. Horodetskyi, M. Kazanskyi, M. Klug, O. Verbytskyi, and others. "Kyiv Paris" immediately gained immense popularity among Kyivites, becoming a kind of business card for the city. The area often appeared on postcards next to ancient sacred monuments of ancient architecture. The key buildings of the new neighborhoods were constructed mainly by the creative German tandem of G. Shleifer and E. Bradtman. Thanks to their joint work, the luxurious five-star Continental Hotel and Ginzburg's apartment building appeared on the site (*ibid.*, p. 123). The famous "Ginzburg skyscraper" (1912) was commissioned by a contractor, a merchant of the first guild, L. Ginzburg, and had 12 floors, a height of 67.5 meters with the spire, was equipped with Otis elevators, and cost 1,500,000 rubles. The skyscraper stood on the site of the current Ukraina Hotel and was called an Art Nouveau masterpiece. It was intended to be an apartment building with 94 apartments (about 500 rooms). A shopping center was located on the ground floor, and in 1918, the artist O. Murashko opened his art studio on the 12th floor. The building was demolished in 1941.

Later, the Solovtsov Drama Theater (now the Ivan Franko Theater) and P. Krutikov's circus with 2000 seats, the largest in Europe at the time, were built (Smoliy, 1999, p. 99). The famous "Ginzburg skyscraper" (1912) was commissioned by the builder. In 1902, entrepreneur P. Krutikov decided to give up his amateurism and take up circus activities professionally, but there were problems. But G. Shleifer helped, pointing Krutikov to

Mykolaivska Street. Here, on August 18, 1897, the Continental Hotel, designed by G. Shleifer and V. Gorodetsky, was opened in the estate No. 5, and in the estate No. 9, a 6-story house of L. Ginzburg has been standing since 1901. On March 1, 1903, Krutikov agreed with Shleifer's proposal and sent a request to the Construction Department of the Kyiv Provincial Government: "Presenting the project of the circus, I have the honor to humbly ask to allow me to build it in the estate No. 7 on Mykolaivska Street." On March 5, the newspaper "Kyianyyn" wrote: "The construction has already been authorized by the building department of the provincial government. The building of the future circus is designed to have 3 floors, of which the first floor will have rooms for the lobby, dressing rooms, and ticket offices; from here two wide staircases will lead to the circus arena, which will be illuminated by a common glass roof over the building. The entire facade of the building will also be made of glass. The building's peculiarity will be that the entire circus premises can be easily converted into a hall suitable for a concert, an exhibition of paintings or other needs. Thanks to technical devices, such a change of the circus arena will take no more than 3 hours. The very beautiful façade of the circus building and the whole project was drawn up and designed by the architect E. Bradtman" (ibid., p. 100).

As a manifestation of the greatest appreciation for the work of the prominent architect, on the opening day of the Solovtsov Theater in 1896, G. Schleifer received his own personal box in the theater. Unfortunately, not all of the buildings have survived to this day. In September 1941, a mine explosion destroyed the circus building. Both cornerstone buildings, which were the centerpiece of the "Kyiv Paris," were dismantled to widen the odd part of the street.

Some buildings were rebuilt hastily and with significant losses in decoration and interiors. Unfortunately, the building of the Ivan Franko National Academic Drama Theater also lost its original luxurious facade decoration, and after Soviet reconstruction and restructuring, it now has a rather inexpressive architecture.

On February 29, 1896, a meeting of the commission for the organization of the museum under the governor general was held to discuss the charter of the newly created Kyiv Society of Antiquities and Arts (*On the opening of an artistic, industrial, and scientific museum in Kyiv* (1905, January 2)). The main goal of its activities was to "collect antiquities and art both in the interests of science and in the development of aesthetic taste and artistic education." The means of realizing this goal was "the creation of a museum with collections: archaeological, historical, artistic and artistic-industrial". The statute of the society was officially approved on February 8, 1897. At the first general meeting on April 2, 1897, a board of ten people was elected: M. Musina-Pushkina (chairman), V. Antonovych, L. Brodsky, V. Kochubey, H. Mykhailovsky, V. Nikolaiev (until 1899), V. Tarnovsky (until 1899), O. Tereshchenko, B. Khanenko (vice chairman), and G. Shleifer (ibid.). The board accepted all the money and capital donated for the construction of the museum and the space allocated by the city authorities for the museum. It was to be responsible for all the affairs of the society, to manage the building and maintenance of the museum, its collections, property, and money, to organize exhibitions and readings, art competitions, etc. The society's charter stated that it aimed to "collect antiquities and arts both in the interests of science and in the development of aesthetic inclination and artistic education." A similar goal was later defined in the museum's charter⁶. In 1899, the construction of the museum building at 29 Oleksandrivska Street (now M. Hrushevskoho Street, 6) was largely completed. On August 1, 1899, an archaeological exhibition of excavations by archaeologist V. Khvoyka dedicated to the XI All-Russian Archaeological Congress held in Kyiv was opened here. This day is considered to be the date of the museum's foundation. However, its official opening took place on December 30, 1904 (Zaklynskyi, 1928, p. 173).

As of January 1, 1900, the society consisted of 146 members, in 1903 – 108, and in total, more than 180 people. Among them (in addition to those already mentioned) were well-known scholars, local historians, educators, cultural, public, political, and government figures: V. Antonovych, D. Bahalii, K. Bolsunovskiy, M. Vasylenko, S. Holubev, L. Dobrovolskyi, V. Ikonnykov, I. Kamanin, A. Loboda, V. Laskoronskyi, I. Ohienko, H. Pavlutskyi, M. Petrov, A. Prakhov, F. Tytov, V. Shcherbyna, collector V. Tarnovskyi, architects P. Hollandskyi, S. Horodetskyi, H. Shleifer, publisher V. Kulzhenko, entrepreneurs and patrons of arts V. Symyrenko, Tereshchenko, Brodskyi, Hudym-Levkovych families (*Kyiv Society of Antiquities and Art (1897-1908), acre. 1*).

On September 21, 1897, the foundation stone of the museum building was solemnly laid. The construction of the first stage, which began in July 1898, was largely completed in the summer of 1899 (now the National Art Museum of Ukraine is located in this building at 6 M. Hrushevskoho Street) (*ibid.*, p. 11).

In 1897, Kyiv millionaire and sugar factory owner L. Brodsky commissioned architect H. Schleifer to design his own choral synagogue. The most developed construction company of L. Ginzburg was chosen for the construction. The cost of this project was simply exorbitant and amounted to 150 thousand rubles. The newspaper “Kyivanin” published that “On August 24, 1898, a new house of worship was built on the corner of Malo-Vasylkivska and Rognidynska streets in the estate at the expense of L. Brodsky. The large stone building of the new house of worship, which faces Mala Vasylkivska Street, was built in the Romanesque style in the form of a basilica. There is a large, high prayer hall, a separate room for women, and a room for the sacrament of marriage. In front of the prayer hall there are front and side rooms with stairs leading to balconies. Before the lighting of the prayers, representatives of the Jewish community, the city council, with the mayor as chairman, and many invited guests gathered in the front rooms of the building. Kyiv governor F. Trepov, who attended the dedication, was met by the organizers of the prayer service and members of the economic board. The Kyiv governor was presented with a golden key on a cushion of crimson velvet, with which he unlocked the front door to the prayer hall, after which a short service was held. The Jewish artisans presented the organizer of the prayer hall, L. Brodsky, with an address written in ancient Hebrew.” After the synagogue was inaugurated in 1898 (on the day of Brodsky’s fiftieth birthday), its doors were open to everyone who had gathered outside, and they could enter and admire the architecture and skillful decoration (Meir, 2016, p. 215).

During his lifetime, H. Shleifer owned several houses and was a well-known city landlord. In 1909, for his own needs, he built a luxurious two-story mansion on Instytutska Street, where he lived with his wife Olha and daughter Ariadna. According to the architect’s descendants, Olhynska Street was named not in honor of the famous Princess, but in honor of the architect’s wife, Olga Georgievna. Unfortunately, today it has been preserved in a rebuilt form. The following year, the architect also built a luxurious five-story Art Nouveau building nearby. At the second floor level, both buildings were connected and served as apartments for his family members.

In his mansion, the architect designed special lighting and a glass ceiling for his own art gallery. According to the architect’s descendants, he hospitably opened his doors to visitors on holidays and often provided his paintings for various exhibitions.

On March 3-May 1, 1911, the first exhibition of Taras Shevchenko’s artworks in Kyiv was held to mark the 50th anniversary of the poet’s death. It represented a significant number of unknown works by the master. It featured photographs, lithographs, drawings by W. Sternberg, a posthumous mask; manuscripts; drawings by Shevchenko, his watercolors, pencil drawings, etchings, and photographs of his works. The exposition was formed from

the museum's collection, private collections of O. Lazarevsky and I. Tereshchenko, M. Benetska, K. Bolsunovsky, H. Vashkevych, M. Hoshkevych, M. Zakrevska, M. Katerynych, V. Kochubey, E. Kuzmin, F. Kunderevych, V. Naumenko, O. Pomerantsev, M. Sadovsky, and H. Shleifer. Many drawings remained after the exhibition in the museum. The exhibition was accompanied by a printed "Catalog of the Formation of the Principles of Protection of Movable Monuments of History and Culture of Ukraine 147 artistic works of Taras Shevchenko" in Ukrainian and Russian (*Minutes of the Museum Committee, cost estimates for the maintenance of the museum, description of items transferred to the museum by the Archaeological Commission (1911, December 12), fol. 2*).

After the revolution, the collection of paintings was divided among the museums of Kyiv. More than 20 paintings, including a portrait of K. Shleifer's mother, are in the collection of the National Art Museum.

For many years, H. Shleifer was involved in the protection of monuments. In February 1912, he was one of the historians and amateurs who founded the Old Kyiv Department at the Kyiv Art, Industry, and Science Museum. Thus, members of the Old Kyiv Commission of the Kyiv Society of Antiquities and Arts discussed interesting proposals for the preservation and popularization of city monuments: to prepare and publish monographs on individual monuments of Kyivan antiquity, in particular, a study of St. Sophia Cathedral (H. Shleifer); materials on the history of the topography of old Kyiv (V. Shcherbyna); to take measures to preserve the old names of streets and squares, to install "a special kind of tablets with inscriptions" on them (O. Merder). Merder); to find the houses and places of birth, life and death of famous Kyivans and mark them with the same "commemorative tables" (L. Dobrovolsky); to investigate the origin of the names of streets, squares, and parts of the city; to study all archival materials on the history of the city; to periodically publish "Izvestia" by the commission of the Old Kyiv Department of the Kyiv Art, Industry, and Science Museum; to prepare for publication a guidebook to Kyiv and an album with views of old Kyiv; to organize systematic photography of the city, its parts, streets, and buildings, etc. For this purpose, the Daguerre Society was given lists of houses and systematic plans for conducting surveys (*Memorandum of the Secretary of the Department B. Stellecki on the necessity of describing and studying the system of ancient Dubno fortifications located on the territory of the Kyiv district and the draft annual report on the activities of the department for 1910, fol. 1.*).

At a meeting of the commission, he once offered to publish the first volume of Materials on the History and Topography of Ancient Kyiv at his own expense, as well as to assist in revising the ancient plans of Kyiv that were kept in the provincial archive.

G.-O. Shleifer died on March 27, 1913, of stomach bleeding at the age of 58. The funeral was held with extraordinary respect for him as a prominent Kyiv figure, architect, and philanthropist. The farewell ceremony took place in an art gallery. He was buried in the cemetery near Askold's grave (the tombstone was destroyed in Soviet times). Interestingly, during the Second World War, German officers honored the architect's memory by renaming the square near the Ivan Franko Theater in his honor. Franko Theater, where Schleifer once enjoyed performances in his personal box at the Solovtsov Theater (Asadcheva, 2022).

The late nineteenth and early twentieth centuries are called the "golden age" of Ukrainian philanthropy. With the intensification of general interest in charitable activities, a new stage in the activities of Ukrainian philanthropists began. The forms of support and promotion of development in the cultural sphere were very diverse, ranging from direct financial assistance to more indirect forms of support: profitable commissions for artists and artists, financing their artistic trips abroad, purchasing works at art exhibitions, establishing their own galleries, and engaging in cooperation with cultural and artistic figures. At this time, a

system of so-called “small-scale patronage” was also formed, the essence of which was to gather artistic heritage in private collections.

This period in the history of Ukraine is also represented by patrons of two groups: founders and organizers. Their important merit was the popularization of their findings, the dissemination of scientific knowledge, and the creation of charitable foundations (Суровцева, 2006, p. 9).

L. Brodsky, a Kyiv millionaire and owner of sugar factories, philanthropist and patron of the arts, invested huge sums of money in construction and charity. With his support, a Jewish hospital in Kyiv and Jewish educational institutions existed and operated. In addition, he financed institutions of citywide importance, such as the Bacteriological Institute, the Bessarabian Covered Market, and encouraged the development of tram service. He was also the initiator and one of the sponsors of the construction of the Kyiv Polytechnic Institute (Kudlasiewicz, 2011, p. 35).

First, the death of G. Pavlovich, and then terrible political events, the First World War, and the revolution destroyed the lives of this family, as well as many others. Today, however, architectural masterpieces created by German architects adorn many Ukrainian cities and are their hallmarks. In the first century A.D., the Roman architect M. Vitruvius wrote in his treatise “Ten Books on Architecture” that “all this should be done with durability, utility, and beauty in mind.” This deeply meaningful statement later became known as the “Vitruvius Triad” (Latin: *firmitas, utilitas, venustas*). Thus, it defines the three main aspects of architecture: “usefulness” – the type of building, “strength” – construction methods and structure of the building, “beauty” – artistic qualities of the building, its architectural image and forms. Thus, architectural Kyiv was greatly influenced by artists and patrons of the arts.

Thus, members of the Shleiferiv family never forgot Ukraine. In March 1914, the architect’s widow, Olha Heorhiiivna, donated academic drawings by Repin and Kramsky, portraits of Bohdan Khmelnytskyi and one of the metropolitans to the city museum (*Minutes of the Museum Committee Meetings, certificates of museum staff, correspondence between the museum and the Ministry of Trade and Industry (1914, December 19), folio 4*).

In 1926, on her own behalf, on behalf of her mother Olha Heorhiiivna and her brother Heorhii Heorhiiiovych, A. Tolli presented 22 paintings from the collection of her father, H. P. Shleifer, to the All-Ukrainian Historical Museum named after T. Shevchenko. Later, the Shleifer family emigrated to France. (Druh O. & Malakov D., 2004, p. 107).

This tradition was continued by the daughter of Ariadne and granddaughter of Olga Georgievna and H. Shleifer – I. Trad. She donated documents and materials attesting to family relations with H. Shleifer, which are extremely valuable for Kyiv and allow us to restore pages from the city’s history. Back in 1910, H. Shleifer commissioned a portrait by the artist O. Murashko (now in the collection of the NPMU), which decorated the dining room of his mansion at 13 Instytutska Street. The architect’s daughter took the author’s copy of the portrait to France. Today this work is exhibited in the Museum of the History of Kyiv, to whose collection it was transferred in 1995 by I. Trad (Kovalynskyi, 1997, p. 182).

Historical events scattered the descendants of the Shleifer family around the world. But the family members of the Kyiv architect H. Shleifer still remember Ukraine today. Unfortunately, life was not easy for his granddaughter, Iryna Ivanivna, but to this day she has retained her love for her native Kyiv and the country where she was born. Accordingly, this has had a positive impact on the resumption of research into the history of prominent German families and occupations in the country. In general, these steps to preserve the memory of the Shleifer family members are highly respected today. Original documents and materials open an extraordinary window into the memory of this family. There are

87,380 entries for the surname in Google Translate alone. Thus, most public art collections held by museums represent unique evidence of history and people, traditions and values, and the peculiarities of the cultural development of society.

These steps contribute to a powerful shift for the positive development of Kyiv and Ukraine. Thus, in 2023, the international cultural project “UREHERIT. Architects for Heritage in Ukraine: Recreating Identity and Memory” was launched. This project is being implemented by a consortium of 11 organizations: Lithuanian Association of Architects (project coordinator), Architects of Sweden, Federal Chamber of Architects and Chartered Engineers of Austria (BKZT), Institute of Technology and Architecture of the Royal Danish Academy (IBT), Order of Architects of Romania, National Council of Architects, Planners, Landscape Professionals and Conservationists (CNAPPC, Italy), Federal Chamber of German Architects (BAK), Estonian Association of Architects, National Union of Architects of Ukraine, Ro3kvit: Urban Coalition for Ukraine, Kharkiv School of Architecture. The project launched a platform for long-term cooperation between architects, urbanists, landscape architects and antiquarians from Ukraine and other European countries to protect and develop nature and heritage as a resource for the restoration of Ukraine.

Currently, the Department of Tourism and Promotions of the Kyiv City State Administration and the Kyiv Tourism Development Center invite Kyiv residents and guests to visit 14 free tours, including a children’s quest. The tours can be conducted in different languages. During the tour of ancient Kyiv, you will plunge into the heroic and legendary past of Ancient Rus. Thus, you can get acquainted with the beautiful ancient city, its history and people who shaped, created and built Kyiv, learn about the struggle of the Ukrainian people for their freedom and independence, which continues to this day. An interesting children’s quest excursion “Discovering Kyiv – Choosing a profession”. During the walk, children and their parents will learn about various events in the history of Ukraine, as well as get acquainted with the essence of a number of professions (architect, builder, architect, blacksmith, etc.). During the game, using the information provided, young researchers will solve tasks that will lead to the disclosure of an important slogan for our capital. (Kyiv residents and guests are invited to attend 11 free tours (September 12, 2023).

By the way, even today Germans are helping to save Ukraine’s architectural heritage. For example, scientists from Marburg and Hanover, together with Ukrainian photographers, have documented 250 monuments in Ukraine that are under threat or have been damaged as a result of Russian aggression. According to the director of the German Center for Documentation of Art History DDK, K. Bracht, since the project was launched in October 2022, photographers have taken a total of about 3,700 exterior and interior photographs of historically and culturally significant buildings in Kyiv, Odesa, Mykolaiv, and Zaporizhzhia. The images, taken with digital cameras and special lenses, are stored in a database created in compliance with the relevant scientific and technical standards. In case of destruction of the monuments, the images will serve as a reliable basis for reconstruction as scientific documentation. Another central component of the project is the special open-source software Wikibase, which allows local residents, activists, and photographers to contribute to the long-term documentation of the buildings. This part of the project is the responsibility of the team of the Leibniz Information Technology and Natural Sciences Center in Hanover (German scientists document cultural monuments in Ukraine, December 4, 2023) That is why a number of projects have been created in Ukraine to draw worldwide attention to crimes against the cultural heritage of the Ukrainian people.

Unfortunately, many of Ukraine’s monuments are in danger. Thus, the Ministry of Culture and Information Policy of Ukraine recorded that between February 24, 2022, and December 25, 2023, 872 objects of the country’s cultural heritage were destroyed or damaged

in 17 regions of Ukraine. Of these, 120 are monuments of national importance, 682 of local importance, and 70 are newly discovered. However, about 30 European museums and galleries from Germany, the Netherlands, and Austria, with the support of Stefan Stefan, head of the international non-governmental organization World Heritage Watch, are helping Ukraine to preserve and restore its cultural heritage. This has become an example for the whole world in helping to save the cultural heritage of our country. The European Union and its individual member states provide Ukraine with significant practical assistance in preserving its cultural heritage. Thus, European Commissioner Helena Dalli noted that there is currently no need to develop or introduce new instruments to help Ukraine protect its cultural heritage, but there is a need to effectively use existing instruments within the framework of cultural and creative cooperation between the EU and Ukraine.

We should not forget that the protection and preservation of Ukraine's monuments is a priority area of cultural construction in the country. We cannot leave behind less architectural heritage than our ancestors passed on to us. Before the start of the armed aggression against Ukraine, the State Register of Immovable Monuments of Ukraine included about 56 thousand historical heritage sites. Historical and cultural monuments located on the territory of Ukraine are an integral part of the world's cultural heritage. They are invaluable historical sources that contribute to the development of science, education and culture, foster a sense of patriotism and aesthetic education.

Thanks to the protection of monuments, countries retain the opportunity to learn even more about the history of the country's cultural heritage. This is especially true for the names of prominent artists who are inscribed in golden letters in the history of Ukraine. The presence of Germans in Kyiv influenced the development of the city and was reflected in its toponymy, especially in cultural life.

Conclusions and prospects for further research. Thus, a large number of architectural monuments and the tasks of their constant care, protection from destruction, and reconstruction after the war require planning and implementation of monument protection and registration measures, in-depth study of monuments, a comprehensive methodology for their field research, and programs for their preservation and restoration. This is because Ukrainian architecture forms the foundation of the national cultural heritage and integrates almost the entire spectrum of historical and cultural achievements, determines the originality of historic cities and rural settlements, their architectural and artistic images. But to preserve these objects, it is necessary, first of all, to ensure proper protection of monuments and compliance with professional conservation and restoration of architectural monuments in Ukraine.

Thus, today every nation has its own spiritual origins, the basis of its cultural and intellectual power. There are many glorious pages in the history of Ukrainian culture, and one of them is the work of the Germans, who became an important factor in the cultural and national revival of our country. The multifaceted activities of the Schleifer family show that they were not just participants, but one of the organizers and creators of the architectural art of Ukraine in the nineteenth and early twentieth centuries.

REFERENCES

- Asadcheva, T. (2022, 17 chervnia). Heorhii Shleifer – zodchyi, yakyi peretvoryv misku sadybu na Kyivskiy Paryzh. *Vechirnyy kyiv*. <https://vechirniy.kyiv.ua/news/67798/> [in Ukrainian]
- Atestat pro zakinchennia instytutu shliakhetnykh divchat N. F. Merinh* (1882, 6 chervnia). F. 144. Kyivskiy instytut shliakhetnykh divchat. (Op. 1, Spr. 85, Ark. 1–2), Derzhavnyi arkhiv m. Kyieva (DAK). [in Ukrainian]

- Vasylchuk, V. M. (2004). *Nimtsi v Ukraini. Istoriiia, suchasnist. (Druha polovyna KhVIII – pochatok KhKhI stolittia). Monohrafiia*. Kyiv: Vyd. tsentr KNLU. [in Ukrainian]
- Dopovidna zapyska sekretaria viddilu Stellets'koho B.S. pro neobkhidnist opysu ta vyvchennia systemy starodavnykh Dubenskykh ukriplen, shcho znakhodiatsia na terytorii Kyivskoho okruhu ta proekt richnoho zvituv pro diialnist viddilu za 1910 r.* F. 1196. Kyivskiy viddil Rosiiskoho viiskovo-istorychnoho tovarystva 1760-1919 rr. (Op.1, Spr.66, Ark.1). Tsentralnyi derzhavnyi istorychnyi arkhiv Ukrainy v misti Kyievi (TsDIAK). [in Ukrainian]
- Druh, O. (2004). Rodyna Shleiferiv u Kyievi. *Kyivskiy albom*, 3, 14–23. [in Ukrainian]
- Druh, O., Malakov D. (2004). *Osobniaky Kyieva*. Kyiv: Kyi. [in Ukrainian]
- Zhadko, V. O. (2008). *Nekropol na Baykoviiv hori: Literaturno-publiistsystychno vydannia*. Kyiv: PP Vydavnytstvo Feniks. [in Ukrainian]
- Zaklynskyi, R. (1928). *Z istorii Vseukrainskoho istorychnoho muzeiu im. T. Shevchenka Zhyttia i revoliutsii*. Kharkiv: DVU. [in Ukrainian]
- Zi spyskamy chynovnykiv Kyivskoho navchalnoho okruhu dlia vnesennia v adres-kalendar na 1856 rik (28 zhovtnia-23 travnia 1856 r.)*. F.707. Kantseliariia popechytelia Kyivskoho navchalnoho okruhu (Op. 23, Spr. 392, Ark. 111-112), Tsentralnyi derzhavnyi istorychnyi arkhiv Ukrainy v misti Kyievi (TsDIAK). [in Ukrainian]
- Kalnyt'skyi, M. (red). (2012). *Heorhii Pavlovych Shleifer. Zabudova Kyieva doby klasychnoho kapitalizmu, abo koly i yak misto stalo yevropeiskym*. Kyiv: Varto, 2012. S. 505–506: il. [in Ukrainian]
- Kyivske tovarystvo starozhytnostei i mystetstva (1897–1908)*. F. 241. Zibrannia rukopysiv 1897–1915 rr. Spr. 4., Ark.1. Instytut rukopysu Natsionalnoi biblioteky imeni V.I. Vernad'skoho. [in Ukrainian]
- Kyian i hostei mista zaproshuiut vidvidaty 11 bezoplatnykh ekskursii (12 veresnia 2023 roku). https://kyivcity.gov.ua/news/kyian_i_gostey_mista_zaproshuyut_vidvidati_11_bezoplatnykh_ekskursiy/ [in Ukrainian]
- Kovalchuk, H., Miaskova, T., Zaiets, O. (2020). *Istorychni bibliotechni zibrannia ta kolektsii u fondakh Natsionalnoi biblioteky Ukrainy imeni V. I. Vernad'skoho : dovidnyk*. Kyiv: NBUV. [in Ukrainian]
- Kudlasevych, O. M. (2011). Z istorii stanovlennia modeli sotsialnoi vidpovidalnosti pidpriemnytstva u druhii polovyni KhIKh – na pochatku KhKh stolittia. *Formuvannia rynkovykh vidnosyn v Ukraini*, 5, 31–36. [in Ukrainian]
- Kovalyn'skyi, V. (1997). Darunok z mynuloho. *Khronika-2000*, 17/18, 181 – 188. [in Ukrainian].
- Kulynych I., Kryvets N. (1995). *Narysy z istorii nimetskykh kolonii v Ukraini*. Kyiv: Instytut istorii Ukrainy NAN Ukrainy. [in Ukrainian]
- Kudriachenko, A. (1995). *Vykhidtsi z nimetskykh zemel na terenakh Ukrainy: mynule ta sohodennia*. Kyiv: Naukova dumka. [in Ukrainian]
- Meir, N. (2016). *Yevrei v Kyievi, 1859-1914*. Kyiv: DUKh I LITERA. [in Ukrainian]
- Nimetski naukovtsi dokumentuiut kulturni pamiatky v Ukraini (4 hrudnia 2023 roku). <https://www.kyivcity.top/?p=11210> [in Ukrainian]
- Pokhoron H. P. Shleifera (1913, 30 bereznia). *Kievlianyin*, (88), 3. [in Ukrainian]
- Pro vidkryttia u m. Kyievi khudozhno-promyslovoho ta naukovooho muzeiu (1905, 2 sichnia)*. F.442. Kantseliariia Kyivskoho, Podil'skoho i Volyn'skoho heneral-hubernatora, m. Kyiv (Op. 658, Spr. 3941, Ark. 253–254), Tsentralnyi derzhavnyi istorychnyi arkhiv Ukrainy v misti Kyievi (TsDIAK). [in Ukrainian]
- Pro komandyruvannia za kordon arkhitekatora Kyivskoho uchbovoho okruhu Shleifera i vydachu yomu hroshovoho zabezpechennia (1858, 27 liutoho)*. F.707. Kantseliariia

- popechytelia Kyivskoho navchalnoho okruhu (Op. 25, Spr. 110, Ark. 2), Tsentralnyi derzhavnyi istorychnyi arkhiv Ukrainy v misti Kyievi (TsDIAK). [in Ukrainian]
- Pro nahorodzhennia chynovnykiv Kyivskoho navchalnoho okruha nastupnymyymy za vysluhu rokiv chynamy* (1858, 14 lystopada). F.707. Kantseliariia popechytelia Kyivskoho navchalnoho okruhu (Op. 21, Spr. 429, Ark. 152), Tsentralnyi derzhavnyi istorychnyi arkhiv Ukrainy v misti Kyievi (TsDIAK). [in Ukrainian]
- Pro nahorodzhennia chynovnykiv Kyivskoho navchalnoho okruha nastupnymyymy za vysluhu rokiv chynamy* (1857, 2 veresnia). F.707. Kantseliariia popechytelia Kyivskoho navchalnoho okruhu (Op. 23, Spr. 394, Ark. 42), Tsentralnyi derzhavnyi istorychnyi arkhiv Ukrainy v misti Kyievi (TsDIAK). [in Ukrainian]
- Pokhoron H. P. Shleifera (1913, 30 bereznia). *Kievlianyń*, (88), 3. [in Ukrainian]
- Protokol zasidan komitetu muzeiu, smeta vytrat na utrymannia muzeiu, opys predmetiv, peredanykh do muzeiu Arkheolohichnoiu komisiieiu* (1911, 12 hrudnia). F. 304. Kyivskiy khudozhno-promyslovyi i naukovyi muzei. (Op. 1, Spr. 18, Ark. 2,183, 194), Derzhavnyi arkhiv m. Kyieva (DAK). [in Ukrainian]
- Protokol zasidan komitetu muzeiu, posvidchennia spivrobotnykiv muzeiu, perepyska muzeiu z Ministerstvom torhivli i promyslovosti* (1914, 19 hrudnia). F. 304. Kyivskiy khudozhno-promyslovyi i naukovyi muzei. (Op. 1, Spr. 40, Ark. 4,99), Derzhavnyi arkhiv m. Kyieva (DAK). [in Ukrainian]
- Rafalskyi, O. (2000). *Natsionalni menshyny Ukrainy u KhKh stolitti: Istoriohrafichnyi narys*. Kyiv : Polius. [in Ukrainian]
- Rybakov, M. O. (1997). *Nevidomi ta malovidomi storinky istorii Kyieva*. Kyiv: Kyi. [in Ukrainian]
- Smolii, V. A. (red.) (1999). *Zvid pamiatok istorii ta kultury Ukrainy: Entsyklopedychnye vydannia*. Kn.1, Ch.1. Kyiv: Holov. red. Zvodu pamiatok istorii ta kultury pry vyd-vi "Ukrainska Entsyklopediia" im. M. P. Bazhana. [in Ukrainian]
- Surovtseva, I. Iu. (2006). *Metsenatstvo v Ukraini druhoi polovyny XIX – pochatku XX st.* (Avtoref. dys. ... kand. ist. nauk). Donetsk. [in Ukrainian]
- Tymoshyk, M.S. (2007). *Istoriia vydavnychoi spravy: Pidruchnyk*. Kyiv: Nasha nauka i kultura. [in Ukrainian]
- Shevelieva, M. (2023, 16 chervnia). Heorhii Shleifer – nimets zakokhanyi v Kyiv. *Ukrainskyi interes*. <https://uain.press/blogs/georgij-shlejfer-nimetskyj-kyyanyn-i-respektabelnyj-arhitektor-doby-modernu-1265831> [in Ukrainian]
- Shleifer Heorhii Pavlovych (1855–1913). *Derzhavna naukova arkhitekturno-budivelna biblioteka*. <http://dnabb.org/modules.php?name=Pages&go=page&pid=898> [in Ukrainian]
- Shleifer, H. P. (1913, 29 bereznia). Nekroloh. *Kievlianyń*, (88), 3 [in Ukrainian]
- Kaindl, R. F. (1916). *Die Deutschen in Ost-Europa*. Leipzig. [in Germany]
- Jordanes (1991). *De origine actibusque Getarum. //Iordanis de origine actibusque Getarum* (Fonti per la Storia d'Italia, 117). Rom: Istituto Storico Italiano per il Medio Evo. <http://www.thelatinlibrary.com/iordanes1.html#I> [in Ukrainian]
- Längin, B. (1991). *Die Russlanddeutschen unter Doppeladler und Sovjetstern*. Augsburg: Weltbild Verlag. [in Germany]
- Lepucki, H. (1938). *Działalność kolonizacyjna Marii Teresy i Józefa II w Galicji 1772–1790: z 9 tablicami i mapą Lwów*: Kasa im. J. Mianowskiego. [in Poland]
- Miller, M. A. (1987). Brief History of the Germans from Russia. Researching the Germans from Russia. *Fargo, 17-19*. [in English]
- Müller, S. (1961). *Von der Ansiedlung bis zur Umsiedlung. Das Deutschtum Galiziens, insbesondere Lembergs. 1772–1940*. Marburg am Lahn. [in Germany]
- Polek, J. (1899). *Die Deutschen. Die österreichische-ungarische Monarchie in Wort und Bild*. Bd. XX: Die Bukowina. Wien. [in Germany]