

**THE FORMATION OF ART HISTORY IN LVIV:
THE EXPERIENCE OF THE LATE 19TH –
EARLY 20TH CENTURIES**

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INTRODUCTION

The tragic events of the full-scale Russian invasion of Ukraine, which continue today, compel us with particular poignancy to recall the little-known pages of early 20th-century history, namely the Russian military invasion of Galicia during World War I. This historical episode, overshadowed by external aggression and the occupation of Ukrainian lands, takes on a new, painful relevance today, drawing direct parallels with the contemporary horrors of Russian aggression. Understanding historical precedents, analyzing the causes and consequences of Moscow's past imperial encroachments on Ukrainian territories is crucial for comprehending the deep roots of the current tragedy and developing a lasting immunity against the Kremlin's neo-imperial ambitions.

What preconditions led to that earlier intervention? Did pro-Moscow sentiments already exist within the Ukrainian intelligentsia at that time, and how might they have influenced the cultural and political landscape of the region, weakening national unity in the face of external threats? Examining these questions today is extremely important, as it allows us to identify historical patterns of information warfare and subversive activities that Russia has used for centuries to destabilize Ukraine. In this context, the artistic life of Lviv in the late 19th and early 20th centuries takes on special significance. This period was marked not only by creative upswing but also by profound historical and social transformations, against the backdrop of which unfolded the struggle for national identity and cultural distinctiveness, which resonates deeply with contemporary realities.

Turning to the broad panorama of the creative activity of the West Ukrainian intelligentsia during this difficult yet search-filled and reflective period, marked by passionate struggles of opinions and a profound sense of responsibility for the fate of national art, we find support in the idea that "contemporary domestic art history, so to speak, examines the genetics of the development of 20th-century art in order to understand its pressing

current problems"¹. Today, as Ukrainian culture once again finds itself in the crosshairs of the aggressor, understanding its genesis, its capacity for self-reproduction and resistance, is critically important. It is through the prism of the past, by analyzing the reaction of artists to previous attempts to destroy Ukrainian identity, that we can more deeply comprehend the challenges and trends of contemporary Ukrainian art, its role in preserving national memory and shaping the future.

It is noteworthy that alongside art historians in Galicia, literary critics and historians of literature are also actively engaged in the study of the artistic heritage, which seems entirely logical and has its roots deep in a historically established tradition. In times of war and tribulation, when the physical existence of the nation is threatened, the word, literature, and art become powerful weapons in the struggle for identity, for the preservation of the nation's cultural code. Such an interdisciplinary approach allows us to consider art not in isolation but in close connection with the literary process, social moods, and the national identity of the era, which is particularly important today when the information space is saturated with disinformation and propaganda.

The study of the artistic activity of the Galician intelligentsia at the beginning of the 20th century in the context of Russian occupation allows us to identify the mechanisms of cultural resistance, strategies for preserving national identity under external pressure. The analysis of the works of artists of that period can become a valuable source of inspiration for contemporary Ukrainian cultural figures who are also on the front lines of the struggle for the preservation and development of national identity. Examining the discussions of that time about the role of art, its national orientation, and the need to resist foreign influences is extremely relevant in times when Ukrainian culture is once again forced to defend its authenticity against aggressive imperial encroachments.

Thus, turning to the history of the Russian military intervention in Galicia at the beginning of the 20th century is not merely an academic interest. It is a pressing need of today, dictated by the tragic experience of war. Analyzing the artistic life of that period, understanding how the Ukrainian intelligentsia reacted to external aggression and internal ideological challenges, can provide valuable lessons for the present, help to better understand the deep-seated causes of the current war, and mobilize the cultural forces of the nation to resist the aggressor and preserve its own identity. The study of the art of Galicia at the beginning of the 20th century

¹ Ріпко О. У пошуках страченого минулого: ретроспектива мистецької культури Львова ХХ століття. Львів: Каменяр, 1996. С. 62.

in this context becomes not just a historical exploration but an important contribution to the contemporary struggle for the future of Ukraine.

1. The problem's prerequisites emergence and the problem's formulation

Overall, from the mid-19th to the early 20th centuries, art history in Western Ukraine underwent a process of formation, traditional for that time throughout Eastern Europe. If, from the beginning of the 19th century, we observe a stage of fascination with antiquity and the collection of various finds in private collections, then by the end of the same century, we see gradual attempts to organize collections in city museums and systematize their catalogs. And already from the beginning of the 20th century, we have the first attempts to generalize previous research in theoretical works dedicated to the study of art, to present an aesthetic concept. Art history reached a relatively high level in the interwar period. But, unfortunately, further traditional development in our art history is not observed due to historical reasons. Art from the beginning of the 20th century increasingly moved away from emotional spontaneity towards the complication of images built on the interaction of science and practice. It required theoretical understanding, its adherents. In Lviv, the beginning of a new art history was laid by the artistic and critical activity of Ivan Franko and Ivan Trush, who, having returned from Kyiv, began publishing the first artistic journal in these lands, "Artystychnii Visnyk" (Artistic Herald), in 1905 and organized the First All-Ukrainian Art Exhibition. Subsequently, numerous critics of that time and researchers of Lviv art turned their gaze eastward, towards Greater Ukraine. "Considering Galician culture, one cannot take it separately, but only as part of the whole Ukrainian mechanism... otherwise the view will be fragmented. Always, in all its manifestations, Galician culture, like that of other regions with a Ukrainian population, gravitated towards Dnieper Ukraine as its natural core, despite the existing political relations," wrote S. Hordynsky².

2. The analysis of existing methods for solving the problem and formulating a task for the optimal technique development

The study of the formation of art history as an academic discipline and intellectual practice is a complex and multifaceted task. The existing methods applied in art historical research can be conventionally divided into several categories: the historical-biographical method, the institutional method, the cultural-historical method, and the comparative method.

² Ріпко О. У пошуках страченого минулого: ретроспектива мистецької культури Львова ХХ століття. Львів : Каменярь, 1996. С. 65.

The essence of the historical-biographical method focuses on studying the life path, scholarly activities, and social circles of key figures who contributed to the formation of art history in Lviv. This allows for the identification of the personal contributions of individual scholars, their intellectual influences, and the formation of scholarly schools. An example is the study of the scholarly activities of Jan Bołoz-Antoniewicz, one of the first professors of art history at Lviv University. This includes the analysis of his works on the history of Ukrainian art, his lectures, and his influence on students³.

The institutional method analyzes the development of art history through the lens of the formation of relevant institutions: university departments, scholarly societies, museums, and periodicals. This approach facilitates the understanding of the organizational structure of the discipline, its academic legitimation, and the formation of scholarly centers. An example is the study of the history of the creation and development of the Department of Art History at Lviv University, and the analysis of the activities of the Shevchenko Scientific Society and its contribution to the publication of art historical works⁴.

Sources in such cases include archival materials from universities and scholarly societies, statutes, activity reports, museum collection catalogs⁵, and early art historical journals and collections.

The cultural-historical method examines the formation of art history within the broad context of social, political, cultural, and intellectual processes that took place in Lviv during the late 19th and early 20th centuries. The influence of the national revival, the development of education, the activities of cultural and educational organizations, and the formation of public artistic tastes are analyzed. This allows for an understanding of the external factors that influenced the development of art historical thought and its formation in society. For example, the Lviv periodicals of the late 19th and early 20th centuries ("Dilo," "Zorya," and others), publicistic writings, memoirs, and literary works reflecting the cultural atmosphere of the era. This directly influenced the ideas of the Ukrainian national revival, the formation of interest in the history of Ukrainian art among Lviv intellectuals, and the analysis of the role of periodicals in popularizing art historical knowledge.

As one of the possible research methods for our topic, there is the comparative method, which compares the processes of the formation of art history in Lviv with similar processes in other university centers of Austria-Hungary (Kraków, Vienna, Prague) or other regions of Ukraine (Kyiv,

³ Bolończyk, J. *Dzieje sztuki polskiej*. Kraków: Nakładem autora. 1892.

⁴ Shevchenko Scientific Society. (Various years). *Notes of the Shevchenko Scientific Society*.

⁵ Andrei Sheptytsky National Museum in Lviv. (Various years). *Collection Catalogs*.

Kharkiv). However, in our article, we have currently limited ourselves to the first three.

The analysis of existing methods shows that each of them has its advantages and limitations. To develop an optimal methodology for studying the formation of art history in Lviv during the late 19th and early 20th centuries, it is necessary to apply a complex approach that combines elements of different methods.

We can highlight the main tasks that we have set for ourselves:

- To investigate the process of the formation of art history in Western Ukraine during the period from the mid-19th to the early 20th century. To trace the evolution from the stage of fascination with antiquity and the collection of private collections to attempts to organize city museums and systematize catalogs, and subsequently – to the first attempts to generalize research in theoretical works and the formation of aesthetic concepts.

- To identify the prerequisites and context of the emergence of art historical research in Lviv. To draw attention to the complex historical and creative aspect of this period, as well as to the Russophile preferences of a part of the Ukrainian intelligentsia, which could have influenced artistic views.

- To analyze the contribution of key figures to the initiation of a new art history in Lviv. To emphasize the artistic and critical activities of Ivan Franko and Ivan Trush, in particular his publication of the journal "Artistic Bulletin" and the organization of the First All-Ukrainian Art Exhibition.

- To consider the orientation of contemporary Lviv critics and art historians towards the east, towards Greater Ukraine, from the perspective of Sviatoslav Hordynsky, who emphasized the gravitation of Galician culture towards Dnieper Ukraine as its natural core.

- To investigate the impact of the arrival in Lviv of cultural figures who found themselves there after the revolutionary events in Russia and Ukraine. To consider their participation in the artistic life of the city, particularly in the organization of exhibitions.

- To determine the role of art historians who formed an active core in Lviv: V. Sichynsky, M. Drahan, M. Holubets, Sv. Hordynsky, M. Osynchuk, and their contribution to book publishing and exhibition activities.

- To analyze the activities of M. Holubets as an art historian, publicist, and publisher of the journal "Ukrainian Art." To consider the journal's themes as a unifying tendency for Ukrainian artists abroad.

- To outline the contribution of Polish researchers to the study of Galician art: W. Łoziński, W. Diduszycki, M. Sokołowski, and others.

- To note the emergence of the first complete outlines of the history of Ukrainian art, created in Galicia and in exile (the works of D. Antonovych, M. Holubets, V. Sichynsky).

- To list the main directions of art historical research of that time, particularly in the fields of architecture (wooden church and urban), painting, engraving, icon painting, and folk art. To provide the names of researchers who worked in these areas.

- To state the general process of the formation of art history in Western Ukraine during the studied period, comparing it with similar processes in Eastern Europe.

- To outline the negative consequences of historical events (the removal of valuable exhibits to Russia, ideological pressure) on the further development of Ukrainian art history.

- To identify the characteristic features of stagnant phenomena in Soviet-era art history, such as the ignoring of dialectical evolution, problems of style formation and terminological consistency, as well as the influence of the language problem that arose in the mid-19th century.

- To formulate the prospect of further research in the form of creating an encyclopedic collection on the art of Ukraine from the late 19th to the early 20th centuries.

Thus, the article sets before itself a broad range of tasks aimed at a comprehensive study of the process of the formation of art history in Western Ukraine during the late 19th and early 20th centuries, identifying key figures, institutions, trends, and problems of this complex period.

The expected result of developing an optimal methodology is the creation of a holistic and multifaceted picture of the formation of art history in Lviv during the late 19th and early 20th centuries, which would take into account both the personal contributions of key figures and the broader institutional and cultural contexts. However, the article does not describe a ready-made methodology, but only formulates the task for its development, calling for a complex and interdisciplinary approach. At the same time, we set before ourselves a number of specific research tasks aimed at a comprehensive study of the formation of art history in Lviv during the specified period.

The Regional School Council for Galicia in Lviv guaranteed Poles 4/5 of the members and Ukrainians 1/5, and it implemented a Polonization system by all means. Almost the entire general administration was in Polish hands. The oppression of Ukrainian schooling was the subject of constant complaints, appeals, and struggles in the provincial and parliamentary arenas, especially when it came to obtaining new gymnasiums and higher-organized public schools for Ukrainians.

Education became compulsory in principle and lasted for 6 years. Schools were divided into public, secondary, teacher training colleges, seminaries, vocational, and higher education institutions.

The organization of public schools was established by the law of the Regional School Council in 1863. Subsequently, some changes were introduced by the law of 1893. Schools were divided into rural, small-town, and urban. Schools were 1-, 2-, 3-, 4-, 5-, 6-, 7-grade, depending on the number of students. In all Ukrainian schools, Polish was taught from the 1st-2nd grade, and from the 3rd grade onwards, German was also taught.

W. Fedorowicz made a significant contribution to the development of artistic and vocational schools. "In the years 1880-1886, he founded four industrial schools: a carpet weaving school in Vikno, Kolodiyske, and blacksmithing and pottery schools in the village of Tovste. In addition to reviving traditional crafts, this provided 'honest work' for a large number of impoverished rural youth"⁶.

In the final years before the First World War, there were about 3560 public schools in Galicia, of which 2510 were Ukrainian, or 71%. Approximately 670,000 children attended public schools, including about 440,000 in Ukrainian schools. For every 100 children of Ukrainian nationality, 97% attended Ukrainian schools, and only 3% attended Polish schools. On the other hand, Polish and Jewish children also attended Ukrainian schools"⁷.

Ukrainians very rarely had higher-organized public schools in cities, and here Ukrainian youth mostly attended Polish schools.

Higher Ukrainian education was more complicated. Until 1867, Lviv University had a German character. Subsequently, several projects arose to regulate the language of instruction at the university and its national character. The Emperor's decree of July 7, 1871, stipulated that in the future, only docents who knew both languages – Ukrainian and Polish – could be invited to the departments. However, this did not resolve the matter. The university was quickly Polonized, and appeals from Ukrainians and docents encountered great difficulties. Nevertheless, before the war of 1914, Ukrainians had 8 departments and 4 lectureships at Lviv University.

In 1889, Ukrainian students began the struggle for equal rights at the university, and later for a separate Ukrainian university. Since then, it began to take on sharper forms.

⁶ Шагаго Р. Володимир Федорович і культурний розвиток Галичини (кінець XIX – початок XX століть). *Наукові питання пам'яті Святослава Гординського* / Під ред. І. Голода. Випуск І. Львів, 1994. С. 49.

⁷ Герасимович І., Терпещький О. Освітництво на Україні. *Енциклопедія Українознавства* / Під ред. В. Кубійовича і З. Кузелі. В 2-ох томах. Мюнхен-Нью-Йорк, 1949. С. 928.

The World War unfavorably affected the development of Ukrainian schooling, especially public education (school buildings were partially destroyed or reorganized). Instead, Ukrainian public schools, gymnasium courses, and seminary courses arose in emigration in Vienna and in the camps of Ukrainian refugees (Gmünd).

The new education system, the connection with Western cultural centers, and the influences of new trends – all of this elevated education and the artistic movement from the beginning of the 19th century. Although new influences took hold of Galician society quite slowly.

The Greek Catholic Theological Academy, founded in Lviv by Metropolitan Sheptytsky in 1928 as part of the Ukrainian University, was for theological sciences and as a higher school for the Ukrainian clergy. The languages of instruction at the academy were Ukrainian and Latin. Among the famous professors who taught here were: Metropolitan Andrey Sheptytsky, Father Josyf Slipyj, Volodymyr Zalozeckyj, Ivan Krypiakievych, Yaroslav Pasternak, Yuriy Poliansky, and many others. One of its components was the Department of Art History. The academy published 21 volumes of works that were not issued periodically:

- the history seminars were called "Archive of the History Seminar";
- the Slavic philology seminar published the semi-annual "Slovo" ("Word");
- the art history seminar had the quarterly collection "Art and Culture."

A well-known museum was also opened in 1932, which housed a large collection of icons from the 14th-16th centuries.

In the first half of the 19th century, the only Ukrainian organization, the Stavropigian Institute, transformed by the government from the Stavropigian Brotherhood (1812), did not implement active operations. Among the Polonized Ukrainian intelligentsia in the 1830s, two trends were widespread: some were involved in the Polish revolutionary movement, while others were under the influence of the Slavic revival, romantic literary currents, and the works of Dnieper Ukrainian writers – taking a Ukrainian national stance, as exemplified by the "Ruthenian Triad." The most important matter that stirred the Ukrainian citizenry at that time was the first "alphabet war," related to attempts to introduce the Polish Latin alphabet into Ukrainian writing (J. Łoziński, 1834). There were attempts to publish periodicals then, but each time everything fell apart due to the language issue, on which there was no agreement: whether to publish in the living folk language or in Church Slavonic.

Only in 1848 did the Supreme Ruthenian Council elevate educational and school matters. The education of the people was to be taken into its own hands by the "Galician-Ruthenian Matica," founded on June 16, 1848, at the

assembly of the Supreme Ruthenian Council. The question of the literary language for Galician Ukrainians was decided by the Congress of Ruthenian Scholars in favor of the folk language. Important events at that time were the appearance of the weekly "Zorya Halytska" ("Galician Star") and the founding of the National House in Lviv, which was to become the center of the national life of Galician Ukrainians. Reading societies were organized (in 1848 in Kolomyia, and in 1850 in the Theological Seminary in Lviv).

In the mid-19th century, there was a decline in the educational and cultural Ukrainian life in Galicia because the Supreme Ruthenian Council ceased to exist (1851), the "Matica" declined, and "Zorya Halytska" passed into Russophile hands. Two trends gained prominence among Galician Ukrainians: one ecclesiastical, which adhered to a language close to Church Slavonic, and the other Russophile, with a leaning towards the national unity of Ukrainians with Russians. The revival of cultural and educational life only came in the 1860s under the influence of the Narodovtsi (Populists), who opposed the older conservative generation, which was increasingly sinking into Russophilism.

In the 1860s, the Ukrainians of Galicia were already clearly divided into these two groups. In the hands of the Russophiles, or Old Ruthenians, at that time were cultural institutions: the Stavropigian Institute, the National House, the "Galician-Ruthenian Matica," and the journal "Slovo" ("The Word"). The Narodovtsi movement was initially cultural and educational and only later became political, encompassing more young people who began to organize in gymnasiums into so-called "hromadas" (communities). With their help, various Ukrainian periodicals began to appear ("Vechernytsi" – 1862, "Meta" – 1863, "Nyva" – 1865, "Rusalka" – 1866), which disappeared one after another for financial reasons, as there were very few supporters of the Ukrainian movement at that time.

Having, with the exception of "Ruska Besida" ("Ruthenian Conversation") in Lviv, not a single society of their own, the Narodovtsi and university youth in 1868 proceeded to found "Prosvita" ("Enlightenment"), the first Ukrainian society, which was to be a center for all conscious Ukrainians⁸. The first statute of "Prosvita" was of a scientific and educational nature. Later, under the changed statute of 1870, "Prosvita" was only to spread education among the Ukrainian masses, while the cause of Ukrainian literature and science was taken over by the Shevchenko Society, founded in 1873 and transformed (1893) into a scientific society.

⁸ The first general meeting took place on December 8, 1868, with the participation of 64 Ukrainians from Lviv and one from the provinces; the first chairman was Natal Vakhnianyn.

Branches of "Prosvita" began to be created (the first in 1875 in Bortnyky near Khodoriv), and the first books from the Society, which were distributed by the Ukrainian community, were published. From 1877, "Prosvita" began to publish its periodical "Pys'mo z Prosvity" ("Writings from Prosvita").

The Russophiles did not belong to "Prosvita"; to compete with it, they founded (1874) the "Kachkovsky Society" in Kolomyia. It was moved to Lviv in 1876 with the same tasks as "Prosvita." It also published popular books for the people. But in other societies, members included both Narodovtsi and Russophiles (in bursas, casino societies, so-called "Besidas" or "Conversations," and the like).

The division of the Ukrainian citizenry into two camps fractured Ukrainian forces. Although the Ukrainian intelligentsia was no longer being Polonized, and the Narodovtsi were gaining dominance among them, the number of Narodovtsi publications increased, and societies arose in villages and towns, becoming centers of cultural and social life ("besidas," "bursas," "kasynas," and the like).

In the 1880s, the differentiation of organized cultural life began. School and teacher affairs, which were handled by "Prosvita," and political factors, passed to the Ruthenian Pedagogical Society, founded in 1881, which later (from 1926) adopted the name "Ridna Shkola" ("Native School"). In the 1890s, "Prosvita" also included economic matters in its program of activities (1891), began to establish shops at reading rooms, and took care of organizing public agricultural and industrial unions, and loan associations. These later separated into independent economic institutions ("Sil'skyi Hospodar" – "Rural Host," the Regional Audit Union, etc.).

The artistic and educational life of Ukrainians in Galicia in the last quarter of the 19th century was characterized by significant events of cultural importance. These include: the transfer of the remains of Markiian Shashkevych to Lviv (1893), celebrations on the occasion of the 50th anniversary of the abolition of serfdom (1898), celebrations in Lviv and the provinces of the centenary of the publication of Kotlyarevsky's "Eneida," and the 25th anniversary of I. Franko's literary activity (1898). On this basis, artistic and cultural life developed in the 20th century.

While only 62 new non-periodical publications appeared in Galicia in 1875, there were already 176 in 1894, and 360 in 1913, which constituted more than half of all Ukrainian publications worldwide. In 1913, there were 81 periodicals in Galicia, and 57 editorial offices of the Ukrainian press worldwide. At that time, the press and books from Galicia were important for Ukrainians around the globe.

Some of these publications include:

– "Artistic Bulletin" – a journal dedicated to visual arts, theater, and music. Edited by I. Trush and S. Lyudkevych. Przemyśl–Lviv, 1905–1907;

- "Visnyk" ("The Herald") – a monthly magazine of literature, art, science, and social life of nationalist orientation. Chief editor D. Dontsov. Lviv, 1933–1939;
- "Visti" ("News") – a nationalist biweekly. Editor B. Kravtsiv. Lviv, 1934;
- "Holos Natsii" ("Voice of the Nation") – editor O. Boydunik. Lviv, 1936–1937;
- "Holos" ("Voice") – editor B. Kravtsiv. Lviv, 1938–1939;
- "Hospodar" ("The Host") – the first Ukrainian monthly (industrial and economic). Lviv;
- "Dazhboh" – a literary and artistic monthly. Lviv, 1932–1935;
- "Dzvin" ("The Bell") – a monthly, a continuation of "Hromadskyi Druh" ("Public Friend"). Editor I. Franko. Lviv, 1878;
- "Dzvinok" ("The Little Bell") – an illustrated biweekly. Editorial board: V. Shukhevych, I. Franko, Lesya Ukrainka, H. Khodkevych. Lviv, 1890–1914;
- "Dzvony" ("The Bells") – a literary and scientific monthly. Editors: Metropolitan A. Sheptytsky, Fr. Y. Slipyj;
- "Dilo" ("The Cause") – a daily newspaper, founded by the Narodovtsi in December 1879. Chief editor V. Barvinsky (1880–1883). Later editors: A. Horbachevsky (1883–1884), I. Balei (1884–1902), O. Ohrymovych (1902), S. Levytsky (1902–1906), O. Ohrymovych (1907), L. Tsehelsky, Ya. Veselovsky (1908), V. Kushnir (1912), V. Paneiko (1912–1918), D. Levytsky (1923–1927), V. Mudry (1927–1939). Almost all prominent figures and writers of Ukraine were contributors to "Dilo." This publication shaped national-democratic thought and, more than any other newspaper, reflected events in all Ukrainian lands. Lviv (Vienna – 1920–1923), 1880–1939.
- "Ethnographic Collection" – published by the Shevchenko Scientific Society in Lviv from 1895;
- "Zhytie" ("Life") – a literary and scientific journal for youth. Editor S. Danylovych. Lviv, 1912–1914;
- "Zhytie i Slovo" ("Life and Word") – a literary, political, and scientific monthly. Editor O. Franko. Lviv, 1894–1897;
- "Zhyttia i Znannia" ("Life and Knowledge") – a popular scientific illustrated monthly. Published by "Prosvita." Lviv, 1927–1939;
- "Zhyttia i Mystetstvo" ("Life and Art") – art and culture, editors: F. Fedortsiv, M. Strutynsky. Lviv, 1920;
- "Zhinka" ("Woman") – published by the "Soyuz Ukrainok" ("Ukrainian Women's Union"). Lviv, 1935–1938;

- "Zhinocha Dolya" ("Woman's Fate") – editor O. Kisilevska. Kolomyia, 1925–1939;
- "Zhinochy Holos" ("Woman's Voice") – a monthly supplement to "Hromadskyi Holos" ("Public Voice"). Editor F. Stakhova. Lviv, 1931–1939;
- "Zhorna" ("Millstones") – a satirical magazine, editor Polyakivsky, illustrations by R. Chorniy and L. Senyshyn;
- "Zahrava" ("Embers") – the party of National Labor, editor D. Dontsov. Lviv, 1923–1924;
- "Zerkalo" ("Mirror") – a satirical and political monthly, editor K. Ustianovych. Lviv, 1882–1886;
- "Zerkalo" ("Mirror") – a humorous newspaper. Lviv, 1889–1893;
- "Zerkalo" ("Mirror") – a humorous newspaper. Lviv, 1906–1908;
- "Kultura" ("Culture") – a literary and political monthly. Lviv, 1923–1931;
- "Literatura. Mystetstvo. Nauka" ("Literature. Art. Science") – a supplement to "Meta," chief editor V. Kuzmovych. Lviv, 1932–1939;
- "Literaturnyi Sbornik" ("Literary Collection") – Lviv, 1869–1897;
- "Literaturno-Naukovyi Visnyk" ("Literary and Scientific Herald") – Lviv-Kyiv, 1896–1932;
- "Litopys Boikivshchyny" ("Chronicle of the Boiko Region") – a regional studies journal. Sambir, 1931–1939;
- "Litopys Natsionalnoho Muzeiu" ("Chronicle of the National Museum") – Lviv, 1934–1939;
- "Litopys Chervonoi Kalyny" ("Chronicle of the Red Viburnum") – Lviv, 1914–1939;
- "LUD" ("The People") – Ethnographic Society (Towarzystwo Ludoznawcze) Lviv, 1904–1938;
- "Lvivski Arkhyeparkhialni Vidomosti" ("Lviv Archdiocesan News") – a monthly, the organ of the Ukrainian Catholic Metropolitan Consistory. Lviv, 1889–1944;
- "Malyi Misionarchyk" ("Little Missionary") – at the expense of the Basilian Fathers. Founder and editor Fr. L. Berezovsky. Zhovkva, 1903–1920;
- "Mali Druzi" ("Little Friends") – editor B. Hoshovsky. Lviv, 1937–1944;
- "Masky" ("Masks") – a weekly of satire and humor, publisher and editor M. Holubets, illustrations by P. Kovzhun. Lviv, 1923;
- "Meta" ("The Goal") – a weekly of the Ukrainian Catholic Union. Lviv, 1931–1939;

- "Meta" ("The Goal") – a Ukrainian women's magazine, editor D. Shukhevych-Starosolska. Lviv, 1908;
- "Mitusa" – a literary and artistic monthly, editor V. Bobynsky, contributors R. Kupchynsky, P. Kovzhun. Lviv, 1922;
- "Syayvo" ("Radiance") – a literary and artistic monthly, initiated by I. Kovzhun. Lviv, 1913–1914.

This list of publications is an attempt to demonstrate a portion of the publications that in some way may have touched upon artistic themes. It is worth noting that today new catalogs are appearing that, according to specific topics, provide a complete list of published articles during this period⁹.

Throughout the 19th century, local amateurs and patrons began to establish museum collections of various kinds in the cultural centers of Ukraine. In Lviv, these were A. Herasevych, A. Petrushevych, and Metropolitan M. Levytsky. In Przemyśl – I. Mohylnytsky and I. Lavrivsky. This private initiative was supported by local self-government bodies. Within Austria-Hungary, the first valuable museum collection of Galicia was established at the National House in Lviv in the 1870s and opened to the public in 1901. In addition, antiquities were collected by: the Lviv "Prosvita" from 1868, the Stavropigian Institute from 1888 (at the expense of I. Sharanevych), and the Shevchenko Scientific Society from 1874. With the assistance of M. Hrushevsky, F. Vovk, I. Franko, and V. Hnatiuk, these collections were reorganized in 1914 into a large museum of the Shevchenko Scientific Society in its own premises.

Also, in Lviv, Metropolitan Andrey Sheptytsky founded the Church Museum at the metropolitan court in 1905, which was reorganized in 1908 into the National Museum in Lviv, for which a separate building was purchased in 1911. The museum consisted of ten departments:

- archaeological;
- folk art (carpets of the 17th–18th centuries, pysanky (decorated Easter eggs), embroideries);
- handmade wooden crosses, vestments, utensils;
- modern Ukrainian art;
- historical cultural monuments (portraits of figures from the 16th–18th centuries, the Shevchenko collection, monuments from the years of the liberation wars);
- numismatics and sphragistics;

⁹ As an example, the catalog of scientific works of the staff of the National Museum in Lviv (1905–1995) / Author-compiler H. Vorochynska. Lviv, 1995; or Periodical and Serial Publications of the T. Shevchenko Scientific Society (1885–1939). / Author-compiler T. Yu. Kulchytska. Lviv, 1990. 104 p.; and many others.

- archive;
- book collection (a library with over 30,000 volumes on various fields of Ukrainian studies, art, and museology);
- early printed books (15th–18th centuries);
- Ukrainian-Slavic manuscripts of the 12th–18th centuries.

Ilarion Svientsitsky was the director for a long time, and he contributed significantly to the enrichment of the collection and the development of art historical science.

In addition, it is worth mentioning the gallery of paintings of the Greek Catholic eparchy of the palace in Przemyśl. Large Ukrainian collections were also in the museums of the Didushytsky family in Lviv, the Podilsky Museum in Ternopil (1906), Count Strażycki's Pokuttya Museum in Kolomyia (collections from the Hutsul region), the Stanislaviv Museum (1928), the regional museum in Zalishchyky (1928), the Przemyskie (Przemyśl) Museum (1909), the Yarosheva Museum in Truskavets (1928), and in the ethnographic department of the National Museum in Krakow. It is also worth mentioning the Ostroh Princes Museum in Ostroh (1911) with a library and archive.

The military events of 1917 changed the development of museology in Ukraine. After the confiscation of private estates, art collections that survived partially entered various museums. Large private collections, as well as the property of monasteries and churches, were also "nationalized" (if not plundered) and transferred to museums. The expansion of the museum network in Ukraine, with the support of Ukrainian scientific and public figures, spread along with the national cultural upsurge of the 1920s.

The network of local history museums grew the most, reflecting the specific features of their region, history, and ethnography in their collections and expositions. V. Dubovsky proposed a division of the formation of museology into three periods¹⁰.

The first period, 1917–1925, when provincial museums were engaged almost exclusively in archaeological, historical, ethnographic, and artistic monuments.

The second period, 1925–1933, was the "local history" period, more characteristic of Eastern Ukraine, but it had influences on Galicia. Under the influence of the comprehensive development of Ukrainian studies in the VUAN (All-Ukrainian Academy of Sciences) and other schools, and under the leadership of the Ukrainian Committee of Local Lore, museums began to study their region and comprehensively represent it with their collections:

¹⁰ Дубовський В. Музеї і пам'ятки культури й природи на Україні. *Енциклопедія Українознавства* / Під ред. В. Кубійовича і З. Кузелі. В 2 т. Мюнхен-Нью-Йорк, 1949. С. 1023.

not only natural history departments appeared in these museums, but also materials on crafts and industries of the given territory.

The third period, after 1933, when under the influence of the so-called "cultural revolution" introduced by the Communist Party and the GPU, all museums began to be reorganized according to the "Marxist method" and primarily developed departments of the history of the revolution according to a specific task and directions of Bolshevik propaganda.

Simultaneously with the destruction of Ukrainian museology in the Ukrainian SSR, their active development was underway in Galicia. Without external material support, very interesting local history museums arose: with the cooperation of V. Kobrynsky, the "Hutsulshchyna" Museum in Kolomyia (1926); with the assistance of Kobylnyk, V. Hurkevych, and A. Knyazhynsky, the "Boikivshchyna" Museum in Sambir (1927); the "Lemkivshchyna" Museum in Syanotsi (1931) through the efforts of L. Hets; the "Sokalshchyna" Museum in Sokali (1937) with the help of B. Chaikovsky; "Stryvigor" in Przemyśl; "Verkhovyna" in Stryi; the Ukrainian Podilsky Museum in Ternopil (1932); "Yavorivshchyna" in Yavoriv; and others.

These museums collected many exhibits for the departments of ethnography, church art, archaeology, and documents covering local history aspects. They became centers of local history research work, and some even published their own significant scientific publications. In particular, the "Chronicle of the Boiko Region" of the Sambir Museum (9 issues were published). In addition, there was a need for a museum that would buy up exhibits that could not be preserved under conditions of national dependence, primarily items from the national liberation movement of Ukraine and the activities of the Ukrainian emigration. Such a Museum of the Liberation Struggle of Ukraine was founded in 1925 in Prague. Its most active leaders were D. Antonovych and S. Narizhnyi. The museum consisted of four departments: diplomatic, military, emigration, and miscellaneous, and it collected unique collections of great significance. The museum also had publishing activities, in particular the publication "Visti" ("News") and others.

While Ukrainian public organizations and private individuals were developing museums in Ukraine, the Russian government was trying to export all the most valuable exhibits to Russian museums. This particularly concerned the findings of archaeological excavations. This state of museology – "plundered treasures" – persists to this day. And no art historian is able to return these precious exhibits, even of national significance, to their homeland. This is exclusively the domain of politicians, and all that remains for us is to know "What? Where? When?" belonged to our state, culture, and art, and to tell other peoples about it.

Art from the beginning of the 20th century increasingly moved away from emotional spontaneity towards the complication of images, which were built

on the interaction of science and practice. It required theoretical understanding and its own adherents. In Lviv, the beginning of a new art history was laid by the artistic and critical activity of Ivan Franko and Ivan Trush, who, after returning from Kyiv, began in 1905 to publish the first artistic journal in these lands, "Artistic Bulletin," and organized the First All-Ukrainian Art Exhibition. And further, numerous critics of that time and art researchers of Lviv turned their eyes to the east, to Greater Ukraine. "Considering Galician culture, it cannot be taken separately, but only as part of the whole Ukrainian mechanism... otherwise, the view will be fragmentary. Always, in all manifestations, Galician culture, like that of other regions with a Ukrainian population, gravitated towards Dnieper Ukraine as its natural core, despite the existing political relations," wrote S. Hordynsky¹¹.

When the revolutionary events in Russia and Ukraine scattered many cultural figures around the world, new, prominent figures appeared in Lviv, attracted by the city's considerable cultural opportunities. Great artistic forces lived and worked here. Thus, in the first post-war (1919) "Exhibition of Modern Painting of Galicia" in the halls of the National Museum, O. Novakivsky, O. Kurylas, Yu. Pankevych, T. Romanchuk, Ya. Pstrak, A. Manastytsky, M. Sosenko, M. Ivasiuk, and the young M. Fedyuk, Om. Maslyak, and others took part. In 1918, 1920, and 1922, all-Polish exhibitions of the "Formists" group, which included Lviv residents interested in expressionism and other new European trends, were held in Lviv.

Among the newcomers in 1922 was the Kyiv painter Petro Kholodny (the Elder). His talented and original works, in which reflections of Impressionism were combined with elements of Byzantinism, shown at Kyiv exhibitions in 1910-1913, placed him among the most prominent painters. Oleksandr Arkhypenko, already famous abroad, appeared here briefly, and his artistic activity later attracted respectful attention in Lviv. K. Matskevych, who was under the influence of Constructivism, arrived. Having taken up scenography, he carried out design projects for performances at the Lviv "Semaphore" theater. Students of H. Narbut, a professor at the Ukrainian Academy, graphic artists Mykola Butovych and Robert Lisovsky (who also studied with M. Boichuk for a year), painters Leonid Perfetsky, Vasyl Kryzhanivsky, and graphic artist Pavlo Kovzhun arrived. Lisovsky, Kryzhanivsky, and Kovzhun were united by their years of study at the Kyiv Art School. Simultaneously with them, talented artists V. Sedliar, A. Petrytsky, K. Sleva, and P. Kovzhun studied there in 1910-1914. In an obituary dedicated to the early deceased V. Kryzhanivsky (1926), P. Kovzhun mentions the significance of this school, a unique finale of the St. Petersburg Academy of Arts, for the creative maturation of young artists.

¹¹ Ріпко О. У пошуках страченого минулого. *Sygnaly*. Lwow, 1934, № 3. С. 65.

Their lives were full of difficulties. To continue their studies, they worked all summer as adult masters. This created iron discipline and contributed to the combination of art theory with painting practice.

Kovzhun's work brought a fresh stream to Lviv graphics, and this alone would have been enough to highly appreciate the artist's significance for Lviv. By the type of his character, Kovzhun was not just an artist, but an organizer, a cultural figure. It was he, the one whom some called the "unstoppable motor," who was destined to bring a certain order to the Ukrainian artistic life of Lviv in the 1920s and 1930s, to establish creative and business ties within and outside, to make the cultural environment move, develop, realize the commonality of its tasks, and feel itself in the idea as one organism, a collective. Kovzhun became the figure around whom the most active creative forces of the Ukrainian intelligentsia rallied. Gradually expanding educational and publishing work, he involved art historians and the artists themselves in it, whose appearances in the press often stood out for the originality of their ideas and the uniqueness of their interpretation. With Kovzhun's light hand, in addition to art historians and critics, artists Ya. Muzyka, R. Selsky, M. Fedyuk, M. Butovych, O. Han, S. Putsk, V. Lasovsky, H. Smolsky, L. Tyrovych, I. Ivanets, M. Dolnytska, and many others began to be published in the Lviv press. Reflections on the paths of art and its place in life, on the development of Ukrainian art in its connections with the past of national culture and with contemporary European creativity – this, in general terms, was the range of issues that the press organized by Kovzhun offered its readers.

In overcoming provincial fragmentation and the social disengagement of artists, P. Kovzhun relied on art historians who, over time, formed a somewhat stable and active core. The first of these was the architect and art historian, a connoisseur of the history of graphics, Volodymyr Sichynsky, who arrived from Kyiv at the same time as P. Kholodny. Lviv art historians Mykhailo Drahan and Mykola Holubets, and artists and critics Sviatoslav Hordynsky and Mykhailo Osinchuk joined the collaboration. With their help, book publishing on artistic issues was initiated and established, and exhibition work became more active.

In January-March 1922, not without the participation of P. Kovzhun, the organization of the Circle of Figures of Ukrainian Art (HDUM) took place, which included artists, writers, and architects. P. Kholodny (chairman), M. Holubets (deputy chairman), and P. Kovzhun (secretary) headed the circle. Already in June, the first exhibition took place in two halls of the museum of the Shevchenko Scientific Society, in which artists who had arrived from Eastern Ukraine and Lviv residents O. Novakivsky, O. Kulchytska, Ya. Muzyka, L. Hets, O. Lushpynsky (architect), and A. Manastyrsky took part.

The second co-founder of HDUM, Mykola Holubets, a Lviv native, was an art historian, and at the same time a publicist, historian, archivist, poet, and writer, who "from 1909 to 1939 published or edited 14 different journals... simultaneously filling their pages with his tireless, subtle, and sharp pen, which today hardly anyone can replace"¹². While preparing his new book "Galician Art" (1926) for publication, he also began to collect and publish the journal "Ukrainian Art" with information from everywhere. A significant place in the periodical was devoted to monographic articles by V. Sichynsky on the work of V. Kasiyan, a native of Galicia who graduated from the Academy of Arts in Kraków in 1926, and M. Butovych, who received a scholarship from the Ukrainian Scientific Institute to study at the Berlin Academy after graduating from the Higher Graphic School in Leipzig. A noticeable unifying tendency was present: the journal devoted significant space to the successes of Ukrainian artists and art historians abroad: the exhibitions of P. Hlushchenko in Paris, the Carpathian artist J. Bokshay in Prague, and the Prague exhibition of Ukrainian books. It also reported that at the Ukrainian Scientific Congress in Prague, art historians V. Shcherbakivsky, V. Zalozeckyj, M. Holubets, and V. Sichynsky presented reports, and that V. Ochynsky and V. Kasiyan were invited to teaching positions at the Kyiv Art Institute¹³.

Numerous studies on Galician art belong to Polish researchers – W. Łoziński, W. Diduszycki (who in the 1880s defined the concept of "Ruthenian art" as a separate phenomenon), M. Sokołowski (who, among other things, wrote about Ukrainian painting), K. Mokłowski, and in the 20th century – A. Czołowski, W. Podlacha, and others.

Here, in Galicia and in exile, the first complete outlines of the history of art in Ukraine appeared: by D. Antonovych ("Abridged Course of the History of Ukrainian Art," 1923) and M. Holubets (in "History of Ukrainian Culture," ed. I. Tyktor, 1937) and the book-album by V. Sichynsky "Monumenta Architecturae Ucrainae" (1940).

Numerous works are devoted to architecture, particularly wooden churches in Western Ukraine: by V. Shcherbakivsky ("Wooden Churches in Ukraine and Their Types," 1906, and "Ukrainian Art," I, 1913) and D. Shcherbakivsky ("Ukrainian Art," II, 1926), O. Lushpynsky, V. Sichynsky ("Wooden Churches and Bell Towers of Galician Ukraine of the 16th–19th Centuries," 1925 and others), M. Drahan ("Ukrainian Wooden Churches," 1937), V. Zalozeckyj ("Gothische und barocke

¹² Семчишин М. Микола Голубець і його праця. *Наш дім*. Львів, 1942. Ч. 7, черв., С. 1.

¹³ Ріпко О. У пошуках страченого минулого: ретроспектива мистецької культури Львова ХХ століття. Львів: Каменярь, 1996. С. 72.

Holzkirchen in den Karpatenländern," 1926 and others), L. Maslov (in Kholmshchyna and Volhynia), and O. Tsynkalovsky (in Volhynia).

The architecture of Lviv was studied by B. Karpowicz (Janusz), M. Holubets, and V. Sichynsky; that of Halych by J. Pełenski and J. Pasternak.

Works in the field of painting were produced by the Polish researcher W. Podlacha and the previously mentioned M. Holubets ("Galician Painting," 1926), and D. Antonovych (on Shevchenko as a painter). In the field of engraving, V. Sichynsky wrote ("History of Ukrainian Engraving of the 16th-17th Centuries," 1937 and many others).

Galician icon painting was studied by I. Svientsitsky ("Icon Painting of Galician Ukraine of the 15th–16th Centuries," 1928 and others), J. Konstantynowicz ("Ikonostasis," 1939), V. Peshchansky, Petro Kholodny the Elder, and others.

Writings on folk and applied art were produced by V. Shukhevych ("Hutsulshchyna," I-V, 1899–1908), V. Sichynsky ("Essays on the History of Ukrainian Industry," 1938 and others), V. Shcherbakivsky (ornamentation of Ukrainian Easter eggs), V. Peshchansky (carpets), the Polish researcher T. Seneryn (ceramics), I. Hurhula (embroidery, Easter eggs), V. Svientsitska (wood carving), and others.

The Ukrainian Academy of Arts (ANUM) published a series of monographs (O. Kulchytska, M. Nechytailo-Andriienko, M. Hlushchenko, O. Hryshchenko, L. Hets) and the collection "Ex Libris" (1932).

Overall, from the mid-19th to the beginning of the 20th centuries, art history in Western Ukraine experienced a process of formation traditional for that time throughout Eastern Europe. If, from the beginning of the 19th century, we observe a stage of fascination with antiquity and the collection of various finds in private collections, then by the end of this century we see how attempts are gradually being made to organize collections in city museums and systematize their catalogs. And already from the beginning of the 20th century, we have the first attempts to generalize previous research in theoretical works devoted to the study of art, to present an aesthetic concept. Art history reached a relatively high level in the period between the two world wars. But, unfortunately, we do not observe further traditional development in our art history due to historical reasons. When archaeological research was conducted on the territory of Ukraine, all the most valuable exhibits were exported to the territory of Russia, thus enriching the collections of the Hermitage in St. Petersburg, the Historical Museum in Moscow, and others. Any deviation from the only accepted opinion of the "Communist Party" was severely punished.

CONCLUSIONS

In conclusion, it should be noted that art history in Western Ukraine, from the mid-19th to the early 20th centuries, underwent a formative stage, typical of the art historical processes occurring throughout Eastern Europe at that time. A clear evolution can be traced from an initial fascination with antiquity and the collection of scattered finds in private collections at the beginning of the 19th century to the gradual attempts to organize these collections in city museums and systematize their catalogs by the end of the same century. This process culminated in the first attempts to generalize previous research in theoretical works dedicated to the study of art and the formation of a certain aesthetic concept at the beginning of the 20th century. It is worth emphasizing that art history reached a relatively high level of development in the interwar period, indicating the significant scientific potential of Ukrainian researchers.

However, unfortunately, further progressive development of domestic art history was not observed due to the tragic historical circumstances of the 20th century. The systematic removal of the most valuable archaeological finds from the territory of Ukraine to Russian museum centers, such as the Hermitage in St. Petersburg and the Historical Museum in Moscow, significantly impoverished the national cultural heritage and complicated its comprehensive study in its homeland. Any deviation from the sole accepted ideological doctrine of the "Communist Party" was severely punished, which led to the dogmatization of art historical research and the restriction of the freedom of scientific thought.

A characteristic feature of the stagnation in art history during this period was the almost complete disregard for the dialectical development of art, the problems of style formation in domestic art, and even the harmonization of terminology. This problem, which originated in the mid-19th century among Galician Ukrainians when two opposing directions gained dominance – a church-oriented one that gravitated towards Church Slavonic, and a Russophile one with a tendency towards the national unity of Ukrainians with Russians – could not but affect the depth of the posing of many research problems. This internal division and ideological bias significantly slowed down the formation of an objective and comprehensive picture of the development of Ukrainian art.

Under more favorable historical conditions, further research could have formed a veritable encyclopedic collection on the art of Ukraine from the late 19th and early 20th centuries. Such a fundamental publication would have become an invaluable guide for both art historians and cultural historians, providing exhaustive information on artistic processes, stylistic trends, the work of individual artists, and their contribution to national culture. It would have contributed to a deeper understanding of the complex

and multifaceted artistic landscape of that period, revealing its significance for the formation of modern Ukrainian identity. However, due to the tragic pages of history, this opportunity was largely lost, which presents contemporary researchers with an important task – to restore and reinterpret this crucial period in the development of Ukrainian art, freeing it from ideological layers and filling existing gaps.

Today, in the context of the new Russian aggression, turning to the artistic heritage of the late 19th and early 20th centuries takes on particular relevance. Understanding how Ukrainian artists and intellectuals resisted imperial influences in the past can become a source of inspiration and strength for the contemporary generation, which is once again forced to defend its cultural identity. Restoring an objective history of Ukrainian art, free from external distortions and ideological clichés, is an important step towards strengthening national consciousness and asserting the cultural distinctiveness of Ukraine.

SUMMARY

The article explores the artistic life and cultural environment of Galicia in the late 19th and early 20th centuries within the context of the Russian military intervention of 1914-1915, drawing parallels with the current Russian aggression against Ukraine. It examines the preconditions for the Russian invasion and possible pro-Moscow sentiments among the Ukrainian intelligentsia of that time, which is important for contemporary art history. The creative activity of West Ukrainian artists is analyzed as a reflection of national consciousness and attempts to preserve identity under external pressure. The importance of an interdisciplinary approach to the study of art in connection with the literary and socio-political context of the era is emphasized. The relevance of the historical experience of cultural resistance for understanding the current challenges facing Ukrainian culture is highlighted. The study reveals the mechanisms for preserving national identity in the face of external aggression and emphasizes the role of art as a weapon in the struggle for identity. The value of historical lessons for contemporary cultural figures in resisting Russia's neo-imperial ambitions is argued. The article substantiates the necessity of studying the art of Galicia in the early 20th century as an important contribution to understanding the causes of the current war and mobilizing the cultural forces of the nation.

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