

**KAPITEL 9 / CHAPTER 9⁹****THE ROLE OF MUSEUMS IN CREATING THE CULTURAL-EDUCATIONAL SPACE OF LVIV (LATE 19TH – EARLY 20TH CENTURY)****DOI: 10.30890/2709-2313.2025-36-03-004****Introduction**

Museums hold a significant position in contemporary society within the socio-cultural landscape, serving as key institutions that contribute to spiritual development and humanitarian values. They not only preserve and protect historical and cultural heritage but also actively engage the public in the processes of research and interpretation of museum artifacts, underscoring their importance as educational centers. In this context, the creation of a cultural-educational environment becomes crucial, where museums transform from mere guardians of the past into active participants in socio-cultural life. Thereby they expand their influence and attract an increasing number of individuals to cultural values.

It is well-known that the exploration of the past aids in uncovering the characteristics of modern activities. Thus, investigating the history of museum establishment in Western Ukraine during the late 19th to early 20th centuries allows for the identification of the distinctive features of the cultural and educational space created by museums at that time, as well as the determination of key trends in their operation as cultural-educational institutions. In view of that, we will examine the cultural-educational landscape of Lviv in the late 19th to early 20th centuries.

9.1. Ossolineum

Firstly, we will start analyzing the history of the “Ossolineum” in Lviv. The museum was established in 1817 by the Polish Count Józef Ossoliński. This institution marked the inception of a series of cultural centers and later integrated the Pavlikowski

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Library [1]. Thereby it enriched the intellectual and cultural landscape of the city and the region.

It should be mentioned that the establishment, located within the former Carmelite monastery (now the V. Stefanyk Lviv National Scientific Library of Ukraine), has evolved into a unique scientific and educational center, complemented by a private library and museum. In 1823, Y. M. Ossoliński entered into an agreement with the Polish philanthropist Henryk Lubomirski, whereby his private collection became an integral part of the Ossolineum [2]. This partnership not only enhanced the cultural landscape of the region but also played a crucial role in preserving and promoting intellectual heritage.

The Museum of the Lubomirski Princes was established in the early 1820s in Lviv. Its foundation was based on the private collection of the Lubomirski family, which included an array of books, medals, coins, paintings, and antiquities. This institution marked the first public museum in the city and operated with autonomous rights throughout the entire 19th century and into the early 20th century. The museum not only served as a repository of cultural heritage but also played a significant role in promoting public engagement with art and history during a transformative period in European history [3]. The museum collection continually expanded thanks to the support of local patrons, contributions from collectors, and close collaborations with participants in archaeological research.

It is noteworthy that the Ossolinski National Institute played a significant role in the development of the cultural landscape of Lviv in the 19th century. Its influence is still evident today in the operations of the Vasyl Stefanyk Scientific Library of Lviv, the Bohdan and Varvara Khanenko Museum of Art, the Lviv Historical Museum, the Museum of the History of Religion, and the Lviv Museum of Ethnography, Arts and Crafts. These institutions reflect the enduring legacy of the Institute and its commitment to fostering cultural enrichment in the region.



9.2. Władysław Lozynski collection

Among the private collections of Lviv during that period, particular attention is drawn to the assemblage curated by the renowned Polish historian, writer, collector, art scholar, honorary citizen of Lviv, and secretary of the Ossolineum, Władysław Lozynski. His collection comprised an impressive array of artistic works, sculptures, and portrait miniatures by Western European artists, as well as applied decorative arts and various military artifacts, including weapons, military gear, decorations, medals, and orders. Lozynski dedicated a significant portion of his time to historical research, and notably, as a collector and cultural researcher, he was deeply committed to the preservation and restoration of historical and cultural monuments not only in Lviv but also in other towns and villages within Western Ukraine. His efforts greatly contributed to the development of regional museology, ensuring that the rich cultural heritage of the area was both recognized and safeguarded [4].

9.3. Natural History Museum

In 1870, the Natural History Museum in Lviv began welcoming its first visitors. It was established through the dedicated efforts of Volodymyr Didushytskyi, a member-correspondent of the Krakow Academy of Sciences, honorary doctor of philosophy at Lviv University, esteemed collector, and honorary citizen of Lviv. This institution represented the culmination of Didushytskyi's lifelong mission, encompassing seven departments: zoology, paleontology, mineralogy, geology, botany, archaeology, and ethnography. Among its treasures was the "Potoritska Library", a remarkable compilation inherited from his father, Józef Didushytskyi. It contained approximately 10,000 volumes of ancient manuscripts, parchments, and rare editions dating back to the 16th century.

In addition to his research pursuits, Didushytskyi demonstrated a profound commitment to education and museum development, playing a foundational role in the



establishment of higher and industrial schools, as well as the Applied Arts Museum in Lviv in 1874. He also organized regional exhibitions in 1877 and 1894 in Lviv and Krakow, while supporting talented youth. Notably, Didushytskyi pioneered the creation of a natural reserve in the beech primeval forest near the village of Peniaky (now in the Brodivskyi district of Lviv region), covering an area of 22.4 hectares. It was known as the “Peniatska Monument”. He was also instrumental in advancing hunting regulations, notably leading to the passage of a law by the Galician Diet in 1875 that prohibited spring hunting for the woodcock, marking a significant legislative milestone in Europe [5]. In 1880, Count Volodymyr gifted the Natural History Museum to the Galician autonomy [6].

9.4. Baworowski Foundation

An important component of the cultural life of Lviv in the mid-19th century was the Baworowski Foundation. It was established in 1857 by Count Viktor Baworowski, renowned as a translator, bibliophile, collector, and researcher of historical and cultural monuments. The foundation included a private library boasting nearly 60,000 volumes of rare editions, alongside a collection of artworks comprising statues, paintings, engravings, and illustrations. In the 1880s, Viktor Baworowski relocated these collections to the palace in Lviv, which he had acquired in the early 19th century. The palace was originally constructed in 1639 as the arsenal of A. Senyawski, designed by the military architect Pawel Grodzicki. After the Count Baworowski's death in 1894, the collections were bequeathed to the city according to his will. In 1900, both the library and the museum collection became accessible to the public, marking a significant development in the cultural landscape of the city [7].



9.5. Other collections and museum centers

The analysis of the cultural landscape of Lviv during the 19th century reveals a significant influence of Polish figures on the city's cultural and educational life. However, Ukrainian museum activities did not receive comparable state or humanitarian support. Nevertheless, the Ukrainian intelligentsia diligently preserved, collected, and researched their historical sources. Among the early Ukrainian collectors in Galicia during the 19th century we should mention the following notable individuals: Denys Zubrytskyi (1774–1862), a historian, archivist, and ethnographer, who was a corresponding member of the Petersburg Academy of Sciences, as well as Ivan Mohylnytskyi (1777–1831), the author of the first Grammar of the Ukrainian language in Galicia and a canon of the Peremyshl Diocese of the Ukrainian Greek Catholic Church; Mikhailo Harasevych (1763–1836), a notable historian and ecclesiastical figure; Mykhailo Levytskyi (1774–1858), who holds a significant place in the annals of Ukrainian history as the first Ukrainian cardinal and Metropolitan of Galicia; Antoni Petrushevych (1821–1913), a Ukrainian professor at Lviv University, the author of the “Compiled Galician-Rusyn Chronicle, 1500–1777” [8].

The emergence of new museum centers in Ukraine was significantly facilitated by national and cultural societies, most notably the renowned “Ruska Triytsia”, comprising Markiyan Shashkevych, Yakiv Holovaty, and Ivan Vahylevych, who, as defined by Ivan Franko, entered Ukrainian history as the awakeners of national revival. In 1872, through the efforts of the Ukrainian intelligentsia, the People's House was established in Lviv, serving as a national and educational institution. By the 1870s, a historical and ethnographic museum began to take shape here, with its collection being overseen by the aforementioned historian Antoni Petrushevych. Additionally, the Ukrainian Cultural and Educational Society “Prosvita” founded a museum in 1869, which, by 1913, became the part of the National Museum in Lviv. The founding of the Stauropegian Museum in 1888 followed the opening of an exhibition at the Stauropegian Institute in Lviv, which showcased 887 ancient Rus' artifacts from educational institutions, churches, and monasteries in Galicia [9]. This initiative was



led by Professor Isydor Sharanevych from Lviv University [1]. It is also important to highlight the scholar's dedication to preserving valuable artifacts of the national cultural heritage.

Museology is gradually becoming an integral part of the scientific, educational and cultural landscape of Lviv. This evolution is evidenced by the establishment of several notable institutions, including the Historical Museum of Lviv in 1892, the Lviv City Gallery of Arts in 1907, and the National Museum named after King Jan III Sobieski in 1908. The initiative of the Lviv community, spearheaded by Professor Yulian Zakhariievych and public figure Florian Zemialkovskyi, led to the founding of the City Industrial Museum in 1874, which is now recognized as the Museum of Ethnography and Artistic Crafts under the Institute of Ethnology of the National Academy of Sciences of Ukraine. Despite the challenging, yet relatively liberal political environment during the Austro-Hungarian rule, Metropolitan Andrey Sheptytskyi of the Ukrainian Greek-Catholic Church founded the Church Museum in 1905. It was financed by his own resources and contributions from the Ukrainians. In 1911, this institution was renamed the National Museum in Lviv. The founder articulated his vision by stating, "I will call any place where the evidence of national culture is preserved a national museum" [10].

Numerous collections of artifacts were located at churches and in private collections in the first decades of the 20th century. Thanks to the efforts of patrons and public societies, the museum network in the region significantly expanded. In 1927, at the initiative of members of the "Circle of the Native School", the historical and ethnographic museum "Yavorivshchyna" began its activities in Yavoriv, with the participation of researchers M. Filts and O. Kharkov. In 1931, the society "Yavorivshchyna" was established, and in Sokaly, an ethnographic museum "Sokalshchyna" operated from the 1930s. The well-known museologist I. Svetsitskyi contributed to the establishment of these museums. In Przemyśl, in 1909, the museum of the Society of Friends of Science "Stryvior" was founded. Rather interesting and accessible collections for viewing and research were found in the private collections of Count Lantskoronskyi and the Jesuit school in Khyriv. The founder of the museum



“Boikivshchyna” in Sambir was Dr. V. Kobilnyk, who, in his own words, “loved the museum like his dearest child”. Based on the museum and through the efforts of its founder, the cultural and educational society “Boikivshchyna” was established in 1928. The benefactor and talented museologist passed away in 1936 while working on the ninth issue of the journal “Chronicle of Boikivshchyna” [11], and his work was continued by museologist I. Filypchak and lawyer V. Churkevych.

9.6. Museum of Historical and Military Landmarks of the Shevchenko Scientific Society

A prominent place in the formation of national consciousness is occupied by military history, which is reflected in the Museum of Historical and Military Landmarks of the Shevchenko Scientific Society. The main theme of the museum was the history of the Ukrainian army, with the collection being formed since the late 19th century, involving the head of the Scientific Society M. Hrushevsky, prominent figures such as I. Franko, O. Barvinsky, and the Society’s librarian O. Nazariiev. The Department of Military History was part of the Cultural and Historical Museum of the Scientific Society, which was headed from 1927 by the renowned archaeologist Y. Pasternak. The official history of the museum began in 1936. The organization of the materials was carried out by Dr. B. Hnatevych with the support of the “Young Community” society, which united veterans of the Ukrainian Galician Army and the Ukrainian People’s Republic Army, as well as the publishing house “Chervona Kalyna”, founded by leading figures of the Ukrainian Society of Sichovykh strilstiv (Sich Riflemen). Initially, the department was located in two rooms, and its materials told the history of Galicia during the Austrian period, the national liberation struggles of 1918–1920. From May 1937, it operated as a separate Museum of Historical and Military Landmarks of the Scientific Society.

To build it, a museum administration was chosen, headed by Professor I. Krypiakevych, and a commission was created to organize scientific research. The



scientific secretary of the commission on the history of Ukraine of the Shevchenko Scientific Society, O. Prytsak, served as the curator, while the historian I. Karpynets became the manager.

In May 1938, the museum exhibition occupied six rooms in the premises of the Ukrainian Society for the Assistance of World War I Veterans. The museum collection totaled 3,524 items. Here were personal belongings of S. Petliura, Y. Konovalets, A. Melnyk, R. Dashkevych, and other leaders of the national liberation movement, as well as awards and military relics of the Ukrainian Sich Riflemen and the Ukrainian Galician Army, along with artworks by I. Trush, Y. Perfetskyi, I. Ivanets, and P. Kholodnyi [12]. The museum was supported by donations from prominent scholars O. Antonovych, I. Krypiakevych, O. Pritsak, V. Levytskyi, B. Trembitskyi, as well as a number of Ukrainian societies and organizations [13].

The Soviet authorities ceased the activities of the Ukrainian Scientific Society (NTSh) and liquidated all its museum collections. In a memorandum, members of a special group of the Central Committee of the Communist Party of Ukraine (CP(b)U) recommended closing the Museum of the Ukrainian Army as it was nationalist. For a long time, the unique collection was considered destroyed; however, in 1995, employees of the Lviv Historical Museum discovered part of the shattered collection in the closed Soviet-era funds. However, the preserved 351 items constitute only one-tenth of what was lost.

9.7. National Museum of Lviv

One of the best museums in Galicia, a world-renowned cultural and artistic institution, is the National Museum of Lviv. The creation of the museum is closely connected with the name of an outstanding figure in the history of Ukraine, Metropolitan Andrey Sheptytskyi. He regarded Ukrainian culture as an important means of consolidating the nation and an opportunity to demonstrate to the world the high vitality of the people. In order to preserve monuments of ancient heritage, in



particular works of national sacred art, he initiated the creation of the Church Museum (1905), based on the collections of the Church and Archaeological Museum at the Metropolitan Chancellery.

On July 11, 1911, by a notarial act, A. Sheptytskyi officially changed the name of the foundation to the “National Museum in Lviv”, and on August 29, the Galician Viceroyalty approved this name by its rescript. In the same year, the Museum Board of Trustees (which included historians, art historians, writers, lawyers, economists, and church figures) purchased a separate villa with an estate in the center of Lviv, in 42 Mokhnatskoho Street (now it is Drahomanova Street), for the funds provided by the Metropolitan (34,080 dollars). On December 13, 1913, the “celebratory opening of the collections of the National Museum for public use” took place [14].

At the solemn ceremony, in his speech “On the History and Problems of Our Art”, Andrey Sheptytskyi spoke “about the importance of national culture in the life of the people, about the need for museums in every civilized society, about the special function of sacred art and the uniqueness of Ukrainian church painting, construction, carving, etc” [15]. The metropolitan did not limit the museum task to collecting antiques, but saw in it an important role in the system of national education, in forming in the society the respect for its own history, for the spiritual achievements of the previous generations [16]. In September 1935, on the occasion of the 30th anniversary of the museum, a monument to its founder, the work of the Ukrainian sculptor Serhiy Lytvynenko, was erected on the estate. In the post-war years, the Soviet authorities repeatedly tried to destroy the monument, during one of such attempts, I. Svetsitskyi protected the monument with himself. However, on the night of August 9-10, 1947, the sculpture was treacherously smashed, and the fragments were taken out of the city [17].

The creation of a national museum collection in Lviv was actively supported by the Ukrainian public of the city and region. The outstanding artist Ivan Trush, in his publication “The Need for Ukrainian Museum Studies” on behalf of the Lviv intelligentsia, welcomed the creation of the museum “as a source of spiritual and creative forces”. The museum included collections of manuscripts, old prints, including



the only collection of prints in Cyrillic in Europe, rare translations of F. Skoryna, collections of ancient weapons, goldsmithing, fabrics, icons, portraits, and numismatic items. The Petro Mohyla Scientific Society was organized on the basis of the museum, which received the status of a kind of national university. Its task was to spread education among the general public, in particular, a program of lectures with the participation of famous public figures was delivered to the public. The museum gained educational functions, became an influential center of public, cultural and artistic life, which determined its role in the establishment of the Ukrainian national idea.

In highlighting the museum activities of Andrey Sheptytskyi, it is worth noting his deep understanding of the museum work essence and content, which in many respects is consonant with the modern approach. This was facilitated by the metropolitan's close communication with the artistic intelligentsia, researchers of antiquity, and museologists, whom he supported in every way. Museologist Ilarion Svetsitsky, under the influence of his mentor's museum concept, considered the museum as 'a treasury of human creativity in connection with the universe, when a person, as its atom, simultaneously sees the power of the human mind over this visible infinity', thereby emphasizing the social and educational function of museums [16].

With the beginning of World War I, the Russian army occupied Lviv on September 3, 1914, the occupation authorities established a strict regime for the local population, Ukrainian parties and public organizations, and the press were banned. As it has already been mentioned, the deportation of famous figures of education and culture, and clergy from Galicia began. On September 18, Metropolitan Andrey Sheptytskyi was arrested and taken first to Kyiv, and then to Novgorod, Kursk, and Suzdal.

In 1934 the journal "Chronicle of the National Museum" was published. And till that time information about the museum activities had been systematically published on the pages of the newspaper "Meta" that belonged to the Ukrainian Catholic Union. The museum publication contained not only a description of new acquisitions, events, activities, and charitable support of the museum, but also provided a deep professional assessment of the museum exhibitions in Lviv and abroad in each issue.



In October 1939 the National Museum ceased to exist as an independent institution.

Conclusions

The analysis of the history of the development of museums in Western Ukrainian lands, particularly in Lviv, in the end of the 19th century – the beginning of the 20th century gave the possibility to identify the key trends in forming cultural and educational space. The main influence on its formation was made by the efforts of the Ukrainian intelligentsia, local enthusiasts and, to a large extent, Polish figures and institutions. Their titanic work to preserve the monuments of history and culture of the Ukrainian regions, the popularization of the achievements of the Ukrainian people in museum and exhibition expositions laid a solid foundation for the further development of museum work in Western Ukraine.

The peculiarities of the formation of museum work in the specified period were the collecting activities of private individuals, patrons, the formation of collections of monasteries, churches, and national cultural societies. The desire and need to open public access to collections, the initiatives of the advanced intelligentsia to create local public museums gradually created the conditions for the next stage of museum development - institutional: the transition from private collecting of antiquities to the creation of museum institutions with scientific approaches.

Ukrainian museums in Lviv at the specified time carried out the mission of preserving national identification and national memory, in particular about its traditions, historical and cultural past. Their activity contributed to the formation of national consciousness, worldview values and dignity of Ukrainians.